

**ADVERTISING AND GENDER IN KENYA: PORTRAYAL OF WOMEN IN EAST
AFRICAN BREWERIES LIMITED ALCOHOL COMMERCIALS**

BY

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K50/81368/2015

**A RESEARCH PROJECT SUBMITTED TO THE SCHOOL OF JOURNALISM IN PARTIAL
FULFILLMENT FOR THE AWARD OF A MASTER'S DEGREE IN COMMUNICATION
STUDIES AT THE UNIVERSITY OF NAIROBI**

DECLARATION

This project is my original work and has not to the best of my knowledge been presented in any other institution for any award.

SIGN.....

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DEDICATION

I dedicate this project to my family, friends, and fellow students who gave me the spirit to endure the tiresome period of developing this project and supporting me wholeheartedly.

ACKNOWLEDGEMENT

My gratitude towards my lecturer Dr. Mwangi Kamau for the guidance offered.

Special thanks and appreciation to my beloved Dad Mr. Makokha. M. John and my brothers. I wish to thank my dear family members, friends and fellow students for their inspiration and encouragement.

My ultimate gratitude is to the Almighty God, for the gift of life, good health and sound mind.

ABSTRACT

This research sought to investigate advertising and gender in Kenya. It analysed the portrayal of women in East African Breweries Limited alcohol commercials. The objectives of the study were: to evaluate how women are portrayed in East African Breweries Limited alcohol commercials, to evaluate the role played by women in East African Breweries Limited alcohol commercials, to analyse the different frames used in portraying women in East African Breweries Limited East African Breweries Limited alcohol commercials and to explore issues of concern emanating from the same. This research was anchored on the framing theory, especially how it is used in portrayal of women. Data was obtained from 17 purposively selected Television commercials from 10 East African Breweries Limited alcohol brands. The study used a mixed method approach tapping into both qualitative and quantitative methods. Qualitative data was collected through visual and content analysis of the commercials while quantitative data were obtained from data sets of the respective commercials. Both copy data and voice transcriptions of the commercials were undertaken. The data was then analysed and presented through narrations, tabulations and pictorial representations. A key finding of this study is that there is prominence of male primary actors in East African Breweries Limited alcohol commercials; only 30% are women with 70% being males. It was noted that only 3 in 10 women played active roles with only 2 in 10 women were being portrayed as equals to their male counterparts. A key recommendation is that East African Breweries Limited should focus more on portraying women through positive portrayal lenses of Equality and Empowerment while striving to eliminate on the negative portrayals of Sexuality and Inferiority. Another key recommendation is that East African Breweries Limited should purpose to include women in more active roles as opposed to decorative, subordinate and passive roles. The study notes clearly that negative conditions used in framing help advance stereotypes, gender bias, objectification, voyeurism and narcissistic behaviour. The study finds that advertising is a space in which gender issues are articulated and sometimes with negative connotation.

ABBREVIATIONS

EABL – East African Breweries Limited

TV- Television

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CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter offers a brief background on the portrayal of women in alcohol commercials. It also outlines the problem statement, objectives, research questions, significance, scope, limitation, rationale and justification which contribute greatly to the study.

1.1 Background to the study

Mass communication is considered to have the greatest potential for effectiveness at the cognitive level (Atkin 1979: McQuail, 1977: Roberts & Bachen, 1981). Alcohol commercials like any other commercial on TV are customised to generate an effect on the cognition of the audiences. This is a characteristic that advertisers capitalise on in the dissemination and manufacturing of their commercials.

McCracken (1986) argues that through commercials consumers are called to and assimilated into the respective products. Similarly, (Lotman and Uspensky 1978, 213) describe advertising as a "diecasting mechanism." They devised this phrase for language and its "transformation of the "open" world of realia (real life objects) into a "closed" world of names". That is to say, they constantly open up the world of sensation and signification to new elements and configurations. This is done through selling of more than just the products by advancing other gratuities such as lifestyles. They add that advertising serves to capture old and new social meanings and invest them in consumer goods where they become available to the consumer.

Through advertising there is continuous experimentation in which meanings are suggested and revised, combined and recombined. Advertising puts at the disposal of modern culture an area of play, experimentation, and innovation with which to fashion new cultural meanings and reorganise and reassign old ones. This is what he calls diecasting. (McCracken 1987) The study therefore investigates this process and looks at how alcohol commercials facilitate this as suggested by McCracken 1987, Lotman and Uspensky 1978.

Through commercials, individuals associate themselves with specific brands and items with respect to relative needs and gratifications. Advertisers use interpellation which is a process of recruiting subjects among individuals or transforming the individuals into subjects through personal recognition of a hailing to a particular person, aimed at giving identity and calling the audience to this association (Fiske 1998). This is inculcated through talking to people in first person so that the individual feels that the message is aimed directly at him/her. This ultimately creates a connection of oneself with the commercial build on the basis of understanding. Words like “Welcome Home” in the KTN promo or “Start with a Snapp” in the SNAPP alcoholic drink commercial are addressed directly to the audience to achieve this effect.

“One of the goals of a commercial is to turn the consumer’s critical perception away from the product- and away from the system that produces it and towards herself or himself” (Parenti 1986: 65). When the commercial focuses on the person people begin to create a false want or need with the associated product.

The identification of oneself with these brands through commercials generates a mutual relationship and in turn a behavioural change and culture. Alcohol commercials seek to tap into

this tamed market through the effective use of interpellation, appeal, symbolism and creating attachments and relationship with the brands.

Parenti (1986) argues that through the use of various peripheral framing devices, a story can be packaged so as to influence our perception of its content. The use of the female body as an embellishment shifts the focus from the alcohol itself into the lifestyle ... as anyone who sat through a Hollywood romance or adventure film might know, music is another evocative media embellishment that can play on our feelings. (Parenti, 1986) Once heard whether actively or passively the music is many at times captured by the mind in a way that for every single time it is heard or sang it connects to or helps replay the commercial reinforcing it. The carefully chosen words crafted to make this music and the feminine voice singing creates an allure. This is in line with Mwangi's (2016) arguments where he outlines that for communication to be persuasive many strategies have to be incorporated such as framing so as to define what the issue is really about and consequentially to influence public opinion and individual behaviour.

Commercials do not simply manipulate people, inoculate or reduce people to the status of objects; they generate structures of meaning which sell commodities not for themselves as useful objects but in terms of ourselves as social beings in our different social relationships. Products and services are given 'exchange-value': commercials translate statements about objects into statements about types of consumer and human relationships. (Dyer, 1982) The meanings sold to the audience are not necessarily product centred but those that inform a culture. Stimulating ideas and an urge to want to conform or associate with a certain way of life that borrows heavily from the western countries.

Alaniz & Wilkes (1995) advance that, the process of signification draws on a familiar understanding of the life and world of the consumers and audience constructing new brand-led cultural understandings, new signs, a new system of meaning. Commercials invite the active participation of the target audiences. And at the very least, invites the gaze of viewers who bring these new symbolic systems to consciousness. Most commonly, viewers actively participate in the mixing of these signs, thus becoming part of the sign system themselves, essential components in the process of creating meaning. Further stating that authenticity in commercials makes claims to knowledge of the personal history of the viewer. By designating commercials with signifiers drawing on that knowledge, the authentic impetus draws the product closer to the audience and cloaks the unfamiliar brand name with the culturally familiar. In the process of signification, cultural symbols are merged with brand names to construct recognisable worlds in which alcohol comfortably sits (Alaniz & Wilkes, 1995). The interrelation of products and our world or cultures in advertising interpellates people into consumption and associations. Advertisers seek to point people towards things that people relate to, their cultures, values, identity and sexuality. This builds an associative relation with the target audience who are the end consumers of the products and services.

McQuail (1979) views a modern audience in four parameters: as an aggregate, as a mass, as a public and finally as a market to be exploited. The audience as a market to be exploited is elaborated as a group of persons targeted with a special message intended to make them and sustain them as commercial customers. Alcohol commercials are specifically tailored from this essential purpose with sweetly crafted messages of approval, seduction and purposively chosen characters aimed at their target audiences.

O'Donohoe (1993) advances that; People consume advertising for at least seven kinds of satisfaction namely information, production, entertainment, post-purchase reassurance, implied warranty, value addition, vicarious experience, and involvement. Vicarious experience is the chance to experience situations or lifestyles that would otherwise not be accessible. Involvement refers to the intellectual pleasure of participation in the puzzles or jokes offered by some commercials.

Commercials hence play an active role in the cognition levels of audiences whether actively or inactively and influence their school of thought and consequent actions with regards to perceptions, worldviews and how people construct and deconstruct meaning from them.

Kwate and Meyer's (2009) revealed that on average, exposure to each alcohol ads in a woman's residential block was associated with a 13% increase in the odds of being a problem drinker. Meyer, the co-author, advances that commercials may prime people for alcohol consumption, and in turn, high levels of consumption may increase the risk of abuse and dependence. Meyer further notes that commercials also may increase the likelihood of problematic drinking patterns among individuals who are already susceptible. For example, those at risk for or already contending with alcohol abuse or dependence may be more likely to continue this behaviour in an environment where cues that promote alcohol use are prominent (Kwate & Meyer's, 2009). The socio-economic implications of this dependence are; a crippled economy with low birth rates, a vicious cycle of poverty and satisfaction with life just above the poverty line. Kenya being a developing country has a majority of people living just above the poverty line but experiences high levels of alcoholism and alcohol related issues. However, this has mainly been associated with men as opposed to women.

A lot of insight had been previously placed on the male alcoholic practices and patterns with women often forgotten, neglected and assumed. However, alcohol commercials have developed to become more versatile encompassing women with the showcase of feminine drinks such as SNAPP. The “SNAPP Sisters” in the commercial embody a growing wave of independent women, Diageo says, with their decisions to make and money to spend. “Women are thinking about themselves in a new light,” says Cristina Diezhandino, Diageo’s head of marketing in Africa. This has consequently led to a rapid increase of alcohol intake by women as they can relate these brands to the feminine nature being portrayed in the commercials contrary to the previous stereotypes of masculinity in alcohol advertising. This has hence seen a steady increase in the percentage of women alcoholics and females in rehabilitation centres over the recent years, especially in urban settings.

Mwangi (2016) argues that communication in essence is aimed at certain objectives. In the past, most alcoholic commercials in Kenyan media embodied masculinity such as the Guinness commercials, Tusker, Johnny Walker, Heineken, Smirnoff Vodka, Jameson, and Richot brandy all encompassed a masculine approach with male actors while advocating for male empowerment, strength, resilience, and pride. This promoted a more masculine attachment to these respective drinks as opposed to interpellating to the feminine side and behaviours. However, with the growth and development of the feminist waves in postmodernity, the fight for representation and equality in patriarchal societies led to the representation of the feminine aspects in various dimensions, the commodification of the female body also at large and the male gaze.

1.2 Statement of the problem

McCracken (1986) sums up commercials as channels through which meanings are conveyed in a culturally constituted perspective. Hence how women are portrayed by advertisers in their commercials and the use of a female presence constitute to a meaning-making process. The presentation and representation of a woman in these commercials are signs and signifiers aimed at targeted consumers. The meanings packaged and portrayed in alcoholic advertising through interpellation often draw audiences into personal relationships with the intended products. This research seeks to establish these meanings portrayed in these alcohol commercials.

The female presence sensationalises the commercial by creating a relationship between consumers and the desired product through feelings of pleasure emanating from deep-seated fantasies and anxieties. This is generated through frames that highlight specific parts of the female body and the respective dressing for example the woman portrayed in the Kingfisher fruit wine commercial. The manipulation of these emotions about gender identities facilitates the purchase of these products by target consumers. In the process, they capitalise on dehumanising gender stereotyping in the profit-seeking venture, while seemingly having no reluctance about it. The use of gender stereotyping in alcohol advertising for the gains of profit to manufacturers aims at exploitation of gender-specific behaviour (Craig, 1992). This research aims to inform a critique on how this plays out in alcohol commercials.

Popova (2010) argues that with a large degree of generalisation technology, alcohol consumption and promiscuity were associated with men. However, the portrayal of women in these alcohol commercials suggests shifting behavioural patterns. Advertising hence actively plays a role in the development and perpetuation of gender-role stereotypes while reflecting the realities at specific

points in time. This research seeks to investigate the kind of gender-role stereotypes advanced through these alcohol commercials.

The viewers as consumers of broadcast information presented to them by the mass media see the media as an authoritative aspect in their everyday life with the measure of importance solely laying on the perception of viewers (Shanks, 1994). Most people are prone to experiment with alcoholic products through a reference from either commercials or being lured by people within the social circles. The image of the women portrayed in commercials may invoke conscious or subconscious discourses among women viewers' which may consequently inform perception or specific behavioural patterns. People hence define issues according to stereotypes demanded by their culture (Mwangi, 2016). Women are prone to be lured by products that either look good, enhances looks and help in creating and maintaining a certain status of an "image" that one seeks to project. This research seeks to analyse these portrayals and contribute to further knowledge in this regard.

1.3 Research objectives

1. To investigate how women are portrayed in EABL alcohol commercials
2. To analyse the role played by women in EABL alcohol commercials
3. To investigate the types of frames used in portraying women in EABL alcohol commercials
4. To explore issues of concern emanating from portrayal of women in alcohol commercials

1.4 Research questions

1. How are women portrayed in EABL alcohol commercials?

2. Which roles are played by women in EABL alcohol commercials?
3. How is framing is used to portray women in EABL alcohol commercials?
4. What are the issues of concern emanating from portrayal of women in alcohol commercials?

1.5 Significance of the study

This study is important in understanding the portrayal of women in the EABL alcohol commercials while informing a critique on gendered advertising. The media can play a major role in how audiences perceive gender roles and portrayals. Research has shown that mass media coverage and dissemination of information can be a yardstick for measuring the effectiveness and efficiency of a communication's channel performance (Mwangi, 2016).

The study is aimed at contributing towards the improvement of the portrayal of women in alcohol commercials. The young generation can only reach their full potential if we absolve them from the confines of stereotypic gender roles (Adichie, 2017).

This study comes at a time when the high court in Kenya following Judge John M. Mativo's ruling dismissed the constitution petition No. 10 of 2017 filed by the Alcohol Beverages Association of Kenya, challenging the Kenya Film and Classification Board order that requires beer manufactures to take alcohol advertisement out of the water shed period (between 5am -10pm) and that all audio-visual adverts should be submitted to the board for examination, classification and approval.

The research is important as other researchers may utilise this research as a foundation for further research. It will also provide a basis upon which policies on alcohol commercials can be formulated. The study will add to the existing body of knowledge on commercials and meaning

making of the same. This research will also be a source of reference material to future researchers on whether the portrayal of women in alcohol commercials contributes to initiation of women into indulgence of these respective drinks within our societies.

1.6 Rationale and Justification

In a more ordinary manner, advertising serves as a kind of lexicon constantly keeping people apprised of new consumer signified and signifiers. A process of drawing awareness and raising the consciousness of people by use of funded broadcasts (Hart and O'Connor, 1999). Alcohol commercials are a means of engaging the target consumers in a communicative process that results into purchase of the respective products. Alaniz & Wilkes advance that semiotic analysis urges the audience to direct attention to signs, signifiers, and social contexts into which meaning is interpolated by mass culture (Alaniz & Wilkes, 1995) This alcohol commercials through focusing on other life aspects reorient the audience into a more daily routine and what surrounds their lives. The ability of the advertiser to shift the focus of the audience from the product itself and towards other scenarios of great gratifications.

“Advertising does not provide messages but uses the meaning that people carry in their heads, reinvents those meanings, and returns them in a commodified form.” (Goldman, 1993) A sort of rebranding of pre-existent ideas and previous knowledge systems that are held by the audience and realignment towards the favour of the respective products and services being informed by the advertiser in the commercial.

Alcohol commercials are tailored to appeal to the target audience. They appeal to the logos, pathos, and ethos of an individual. They create a sense of identity and association with a specific brand for

example, the SNAPP commercial with the SNAPP sisters' appeals to femininity and women empowerment. They showcase freedom, sophistication, fame and wealth. Tapping a feminine market effectively has been "the holy grail for the alcohol industry forever," says Spiros Malandrakis, an analyst at Euromonitor International. "Most [African] advertising campaigns in the past have had a very masculine approach."

Gender is of key concern especially to advertisers because product and service appeals vary between members of different genders. It determines the emotional reception and behaviour of a particular target audience. Information, interests, and expenditure are crucial aspects with regards to gender. Emotional appeal and the rational processing of information are more inclined to the feminine personality. Pathos and Bathos appeal to women. Things that are regarded as of a sentimental value call for women attention.

Research on Alcohol abstinence and drinking among African women: data from the World Health Surveys affirms that alcohol use is an important factor in any woman's health risk profile. Harmful patterns of alcohol consumption are strongly associated with increased morbidity and mortality. Alcohol-related morbidities include mental health disorders such as substance dependence and depression, and physical morbidities such as breast cancer, and HIV infection. Women also encounter unique negative social consequences of alcohol use that impact on their health, from increased risk of domestic violence and stigma. The negative health and social consequences of alcohol use are further moderated by the volume of alcohol consumed and the pattern of use over time.

World Health Surveys data on Alcohol abstinence and drinking among African women revealed that; Alcohol use among women in Africa has traditionally been quite low, and high rates of

lifetime abstention persist in many African countries. However, population-based surveys have recorded rates of alcohol usage and harmful drinking among African women that call for attention, including regular high consumption and episodic binge drinking. Prevalence of alcohol use among women in Botswana and Namibia over the past year was estimated at 30% and 47% respectively. Heavy drinking was found in 38% of women currently drinking in Nigeria and 20% among current female drinkers in Uganda. From the limited evidence available, factors associated with alcohol use among women in low to middle-income countries included being single, higher socio-economic status and higher levels of education. Not being married or cohabitating doubled the likelihood of current drinking for which it was statistically significant. Having one's own disposable income and being single have been identified as factors in women's alcohol consumption in resource rich and resource poor settings, and these factors may become more common and pertinent with economic development. (Martinez et al. 2011)

The main rationale towards this study is to critically analyse the portrayal of women in alcohol commercials and whether or not those depictions attribute to the recreation of the contemporary woman in the Kenyan society, hence advance knowledge on this thesis.

1.7 Scope and limitation of the study

The portrayal of both Men and Women in alcohol drink commercials is a subject worth interrogating. This is because the respective target consumers by advertisers are active audiences of television broadcasts. However, this research focuses on women due to time and financial constraints.

1.8 Operational definition of terms

Advertising – An intentional process of making a consumer aware of a specific product or service.

Gender – The sociocultural aspects of masculinity and femininity attributed to biological sexual identifiers and traits.

Commercial – Televised audio-visual representation of products and services.

Portrayal – A process of presentation and representation of ideas.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This chapter critically reviews existing literature on portrayals in alcohol commercials, contextualising this discourses and deconstructing meanings from the same with respect to the various different scholars. Finally, the chapter looks at the theoretical frameworks guiding the study and of which the research is anchored on.

2.1 General review

2.1.1 Meaning making in advertising

Glodman and Wilson (1983) cited in Goldman and Papson (1994) inform that television advertising in the 1950's aimed mainly at making the target consumers recall the product. This was achieved through song and dance as a way into the hearts of target consumers. Adverts had jingles based on the logic of memorisation and recall. It is the reiteration of this jingles and phrase of musical rhyme over a period that became linked to the most heavily commodified forms of advertising. Advertisers sought to emphasise on the product contrary to today's paradigm shift.

Nevertheless, during the 1960's and 1970's advertisers polished and refined the advert formats into which product names and images were plugged, and methods for assembly and delivery rationalised and streamlined. Delivering commodity signs repeatedly built on a trinity of interpretative procedures of abstraction, equivalency, and reification (Goldman and Papson, 1994).

Through the transition from 1946 to 1980, advertising thus painted a social world that was primarily consensual and non- conflictual, a sphere disjointed from daily life but supposedly representative of it (Goldman and Papson, 1994).

Alcohol commercials in the contemporary society contrary to the medieval are reinventing meanings and returning them to the public as constituents of a reinvented and commodified cultural sign. This builds a symbolic system that shapes alcohol consumption into an idealised lifeworld of its constituents. The images generated call the audience to identify with the product as a permit into the urbanity of the megacity. (Alaniz & Wilkes, 1995)

Goldman advances that the Alcoholic drinks advertising and campaigns drive a new relationship between the alcohol consumer and his traditional ties. By inserting the product between the consumer-citizen and his origins, the market has achieved its aims (Goldman, 1993). Hence an associative process that plays on the minds of target consumers enticing them day and day into the consumption of these products.

McQuail (1977) considers the process of learning through the media as a process which is often incidental, unplanned and unconscious for the receiver and almost always unintentional on the part of the sender. He views this through two aspects; on one hand, there is the provision of a consistent picture of the society which may lead the audience to adopt this version of reality of facts and norms, values, and expectations. On the other hand, there is a continuing and selective interaction between self and the media which plays a part in shaping the individual's own behaviour and self-concept (McQuail, 1977). The constant engagement with these alcoholic commercials hence creates an attachment, desire and hence adoption of this lifestyle and association with these products which paint an idea of an “ultimate” woman, an ideal, sophisticated and empowered

social construction as a result of commodification. Consciously or subconsciously there is a process of constant evaluation between the self and what the media portrays as ideal, this in terms informs behaviour change and adoption of new lifestyles and practices.

Hamelink (1984: 256) states that third world countries information processes such as advertising carry messages that induce people to acquire goods and services which bear no relation to real needs e.g. luxury articles being pushed by advertising: this goods and services often take on an added value beyond their intrinsic exchange value. They symbolise a status that people aspire to, and in almost magical fashion, they promise to fulfil dreams that many people could never realise through their efforts. As symbols, this goods and services satisfy real psychological and social needs. E.g. SNAPP may satisfy a genuine need for status, identity, and self-worth as portrayed in the advertisement and appeal to pathos and bathos hence an urge to satisfy these needs and gain the substantial benefits.

Parenti (1986: 64) advances that most consumers of these products if questioned on the matter, would agree that many commercials are exaggerated, unrealistic and even untrue; however, this scepticism does not immunise them from the advertisement hype. One can be critical of a particular commercial yet be swayed by it at some subliminal level, or by the overall impact of watching a thousand commercials a week.

A research article by Smith and Foxcroft in 2009 on the effect of alcohol advertising, marketing and portrayal on drinking behaviour in young people: a systematic review of prospective cohort studies. Advances of a 9% increase in the risk of starting to engage in alcoholic drinking for every additional hour of TV watching per day over the subsequent 18 months and a 15% probability in having experimented on the same 13 to 16 months later as a result of exposure. Hence more

exposure projected higher drinking frequencies. Secondly, the research also stated that increased frequencies of broadcast interactions with alcoholic content were highly attributed to the volumes of alcohol consumed by diversified groups containing non-alcoholic drinkers and drinkers while going out. The number of alcoholic drinks taken, increased by 1% amongst U.S individuals of ages 15 to 26 years for every additional advertisement watched.

Another research by Atkin in 1983 on the Role of Alcohol Advertising in Excessive and Hazardous Drinking reveals that alcohol advertising appears to add to certain forms of problem drinking. There is a moderately positive relationship between the quantity of day-to-day exposure to beer, wine, and liquor ads and both immoderate alcohol consumption and drinking in precarious contexts such as automobile operation. These relationships remain notable when demographic attributes and interpersonal influences are measured. The evidence shows that advertising arouses consumption levels, which in turn leads to drinking in dangerous situations and heavy drinking. When respondents are shown specimen commercials depicting hazardous drinking situations or excessive consumption themes, these concepts are readily perceived, and many infer an implicit endorsement of such behaviour by the sponsoring companies.

2.1.2 Commercials

With the advent of Television as a medium of communication, advertisers and marketers found a new vibrant way to reach out to the target consumers in a vast and appealing way. The audio-visual representation of product and services became a haven to various companies.

Moriarty et al (2014) envisioned advertising as going beyond a sales message and defining it as a complex form of communication operating with strategies and objectives that provoke a variety of impacts on the consumers feelings, thoughts and actions. It is further emphasised that it is the

process of creating a message and sending it through various media channels with the hope that it elicits certain reactions on a particular audience. These are paid messages designed to promote ideas or goods and services for exchange with the target consumers.

When the adverts are broadcasted through television as a medium, they are referred to as Television commercials. Majority of these are short advertisement films ranging from 0-60 seconds with the aim of influencing an audience towards the subscription or purchase of goods and services.

They are paid mediated forms of communications emanating from an identifiable source that are designed to lure the receiver into an action that may be present or in the near future. This form of communication does not only involve the transmission of market information to consumers but also participates in the active transformation of a product by creating an image that goes beyond straightforward facts through employing both hard-selling approaches and soft selling approaches; this use reason to persuade and build an image for a brand that touches on the consumers emotion respectively (Moriarty et al, 2014).

Alcohol commercials thrive in a society of abundance and yet still manage to thrive with an ardent support of consumers who subscribe to these products. It is through Moriarty et al (2014) deconstruction of advertising that brings forth understanding on the tendency of a commercial to flourish in societies that enjoy a level of economic abundance in which the supply exceeds demands. The role of a commercial in these societies then moves from being primarily informational and a facilitator of exchange to one that creates demand for a particular brand (Moriarty et al, 2014).

2.1.3 Portrayal in Commercials

Portrayal refers to a particular way of which something or someone is depicted. The way something or someone is made to appear (Collins English Dictionary). The presentation and representation of images, values and consequently culture.

Kellner (2004) informs that media culture provides material for consumerism such as dreaming, empowerment, fantasy, construction of identities and the modelling of thought and behaviour. This involves the expansion of moments in the contemporary experience. Media culture multiplies technologically sophisticated spectacles in order to grab audiences and raise their power and profit. Our social life is hence shaped by the media spectacle. Debord views spectacle as a concept describing the media and consumer society which includes the packaging, promotion and presentation of commodities and the production and effects of all media.

The use of high-tech spectacles as means of promotion, reproduction and the circulation and selling of commodities through multimedia and increasingly sophisticated technology to dazzle consumers has often been employed on the television scene more so through alcohol advertisements (Kellner, 2004).

Ahmed (2012) argues that in comparison to earlier years the portrayal of both women and men on television has been largely stereotypical and traditional, serving to propagate the polarisation of gender roles. Males tend to be linked to traits such as ruthlessness, efficiency, competition, rationality, and individualism. Meeham cited in Ahmed (2012) further informs on how TV presents 'good' women as domesticated, submissive and sensitive; 'bad' women as independent, selfish, and rebellious. The 'dream girl' stereotype depicted as submissive, gentle, dependent, demure, sweet-natured, sensitive and non-competitive. Whereas the males tend to be depicted as assertive,

ambitious, physically strong, competitive, aggressive, independent and takes the initiative. Portrayal of the presented women in the respective alcohol commercials under study gives consideration to how they are depicted for example whether they are depicted as sex objects or stereotyped, their actual representations in the commercials.

2.1.4 Gender Advertising

Popova (2010) views gender as a collective term for acquired behavioural practices as a consequence of socialisation with regard to the feminine or masculine sex. Allvesson and Billing (1997) cited in Popova (2010) view gender as cultural and social meanings related to femaleness or maleness that are expected by and imposed by society. It is in general the expectations upon which society has oriented people with regard to the male and female sexes.

Popova further advances that regardless of the least static nature of gender, with society as a determinant; societal changes can affect the common understanding of gender and the respective attributes related to femininity and masculinity. The gender roles and practices are subject to change over time with evolution of societies and development of new media as precipitants. The contemporary outlook with regards to manifestations of femininity and masculinity has shifted from how they used to be a couple of decades ago.

Gender stereotypes advertising has been an area of great interest since 1970s when the position and role of a woman in society started shifting significantly with a growing number of women in colleges and employment. That is closely attributed to as an outcome of the feminist movements (Popova, 2010).

Despite the informed and sophisticated interpretations of both male and feminine differences, gender continues to be an issue in advertising especially when the questionable significance of

these differences comes to play in the marketing of the majority of products and services. Advertisers strive to create new gender images that are associated with the everyday life and experiences of contemporary women. Many companies reflect a shift in female perceptions and attitudes through their advertising strategies (Popova, 2010) for example Alcohol companies have hence shifted from a gender-specific approach where their goods and services were traditionally for male customers into a gender-neutral appeal so as to broaden their markets into the female domain. The portrayal of women in these commercials are tailored not only to lure the female customers but also to sensationalise the product for the male target audience through the use and commodification of the female body.

Alcoholism, sexuality, voyeurism, the birth of narcissistic behaviour and the perception of “ideal” being sold out to audiences in these commercials and their impact on societies are questions worth interrogating. Kellner (1995,2003) as cited by Kellner (2004) advances that these media spectacles seek to epitomise contemporary society’s basic values, (Schwartz, (2007) defines values as desirable, trans-situational goals that vary in importance and serve as guiding principles in people’s lives.) and serve to enculturate people into its way of life.

Stratton (1996) informs of a shift in twentieth-century advertising, where alcoholic drinks commercials encourage women to think of themselves as “deficient” in certain aspects or qualities for example beauty, freedom, empowerment and sex appeals. This social production of “deficiency” encourages constant consumption of new products to erase and compliment the discovered and naturalised lack. The image of the female body portrayed in these commercials often being derived from and legitimised by the modern distinction of the “perfect” white body and lifestyles. Advertisers hence reconstruct this female “imperfections” and interpellate the “deficient” woman into a system of consumption in which the purchase of these alcoholic drinks

could be experienced as a profound attempt to mitigate the experience of a fundamental “deficiency.” Furthermore, alcoholic drink advertisers are placing their products as elements in a more general image-based lifestyle whereby a person associates this with buying the lifestyle. Hence showcasing the commodification of not just the female body, but the experience of everyday life such as sophistication, parties, money, status, empowerment, freedom and beauty.

Society tends to operate and sustain frameworks within which majority of women and men fit irrespective of their specific personal characteristics (Popova, 2010). The media as proactive constituents of society participate in the creation and sustainability of certain gender stereotypes. The stereotypes projected are often times reinforced and inculcated into the current systems. How women are portrayed in these alcohol commercials contribute significantly to this paradigm shift.

2.1.5 Commodification in Advertising of Alcoholic drinks

Advertising industries purchase audiences through the process of buying particular advertising spaces. Therefore, in selecting specific audiences for a purpose, the audience becomes a commodity in itself (Smythe, 1994). This scheduling of alcohol commercials is deliberate towards a specific niche. Most if not all alcohol commercials in Kenya are scheduled from 8 pm onwards this is a strategic time around which soap operas are in play, and the majority of women are glued to their screens. Broadcast advertising in capitalistic systems emphasise on one fundamental goal, which is the creation of products that will generate the most financial profits regardless of the manipulation and exploitation of their target audiences. (Croteau, Hoynes & Milan 2012, p. 54). The publics as audience commodities are traded to an advertiser when they consume information through medium channels at their leisure, the ultimate goal of advertisers being massive profit gains at all costs.

Jhally (1989) argues that mass media not only presents ideology with proper consciousness to influence the publics and reproduce a social structure but also produce audiences for sale. Media conglomerates try to secure audiences' consumption of their products via inculcating the audiences with ideologically appropriate thinking about meanings constructing the social structure. The method to deliver this ideology is disseminating medium content with inbuilt frames. Alcohol commercials are one-sided; they showcase a life that people admire with salience on the wow factors as opposed to the side effects or the disclaimer in small faint words at the bottom of the screen during the commercial. These frames are meant to call the audience to what is their perceived "salience" and make the target consumer view this information in the same light.

Kaplun (2005) advances that advertising creates false needs and instead uses very real needs, orienting them towards types of consumption that in general do not satisfy. Advertising reveals many of our unsatisfied needs... the continuous mention of sexuality, identity, friendship or nature then speaks of what people lack as much as what they will eventually buy. Dicher (1970) cited in Kaplun (2005) informs that "what the product has to sell is nothing important and may not be important at all; what's important is the unconscious motives that the customer has to buy." The presentation of the "ideal" realm and what people yearn to have, our innermost desires and wishes captured in a timeline for a few seconds. People become slaves of this world, seeking for constant ways of gratifications from the products and ideas being advanced.

Philo (2014) advances that the media are conveying much more than a single message on who to vote for, or which brand or product to buy. Messages are situated within political and cultural premises of what is normal and acceptable within the society. He further states that a commercial for a product may contain implicit assumptions about 'acceptable' or desirable lifestyles. (Philo,

2014) Alcoholic drink commercials are polysemous. They hold a wealth of meanings on our process of meaning interpretation and cognition levels. Advertisers seek to showcase other agendas, the denotative and connotative meanings of words, pictures, and symbols.

2.1.6 Signification in alcoholic drink commercials

Alaniz & Wilkes (1995) advance that, signification entails a process of creative construction on the part of the audience. Advertising indulges people in the process of double construction. Brand icons are frequently openly presented, but just as often, they are alluded to rather than presented in full. The missing components of the process of brand identification can easily be acquired from the audience, which actively generates meaning through the framing of the sign system.

Playing messages of alcoholic products on the feminine form provides the starting point for the signification process, which is only concluded when the target audience takes its part in active deconstruction and reconstruction of meaning (Alaniz & Wilkes, 1995). However, deconstructing meaning from alcohol commercials towards women perceptions and their relative alcohol use, behaviour or attitudes is relative, but advertisers in the alcohol industry have managed to frame this concept into an acceptable gesture towards the feminine cognitive.

A Chinese survey revealed that a growing segment of financially independent women is helping to shore up the sales of alcohol in the country. “There is a growth of cider picked up in 2011 compared to the previous two years. The increasing purchasing power of women as a result of greater number joining the workforce contributed to this increase.” (China market Research report)

Another study by IPSOS Synovate in 2013 on Drinking to the future trends in the spirit industry revealed that women are 50% more likely to drink to get drunk, and twice as likely to get drunk unintentionally. Young women are also a third more likely than young men to binge drink. In other words, men drink from social pressure; women drink for social confidence (IPSOS, 2013).

Consequentially this has resulted in a rise in absentee moms and children being raised up by nannies and house managers who sometimes take out their frustrations on the poor innocent kids. This kind of abuse interferes with the growth and development of children and may cause psychological trauma. Several court cases have since been filed of physical child abuse by the respective “caregivers” with quite a number not yet in the limelight.

“Alcohol use in pregnancy is a significant public health dilemma and the focus of extensive media attention. Despite being clearly ascertained as a teratogen since the 19th century, alcohol is used by approximately 15% of pregnant women, with rates as high as 20% reported in recent decade... downstream dysfunction is seen over decades rather than solely as a manifestation of congenital abnormalities or withdrawal syndrome in the neonate. Subtle yet often pervasive developmental deformities may, in turn, predispose the mother to substance relapse and her child to behavioural problems and an increased vulnerability to addiction..... Risk factors for alcohol intake during pregnancy include poverty, homelessness, substance use by one’s partner, preconception substance use as the strongest predictor of all these factors. Comorbid psychiatric disorder and a personal history of physical or sexual abuse, respectively, carry significant risk for alcohol use during pregnancy: between 56% and 92% of alcohol users have other psychiatric illnesses.” (Prim Care Companion Journal of Clinical Psychiatry. 2007; 9(6): 455–460).

With this adaptation taking shape there has been a notable decline in births and poor breastfeeding cycles especially among the middle and higher social class of women. This being highly attributed to the fact that babies and alcohol consumption do not go hand in hand and the alcohol can be passed directly from a mother to an unborn child or an infant through breastfeeding.

2.1.7 Alcohol and Culture

Alcohol is a chemical substance that alters the normal brain function and results in distortions in the mood, perception, behaviour or consciousness. It is a Psychoactive substance that which when chosen to be consumed produce experiences of psychostimulant effects (Heath, 2000). It is a substance embedded into the culture of societies across the world with both men and women partaking.

Netting (1964) accounts that in traditional African societies presentation of beer among equals was a sign of esteem and affection. Alcohol would be kept for a close friend, and institutionalised friendship among male contemporaries was by means of a named drinking society.

A man gave beer to a woman during courtship, and public exchange of beer was typical of lovers in the licit extra-marital relationship. Drinking of Alcohol was done by friends and lovers frequently and simultaneously from the same calabash. During the celebration of a harvest, beer was made by individuals and distributed freely just for drinking, and it signified village satisfaction at the end of a successful farming year.

Beer was the hallmark of major entertainment dances and in honour of a man who exemplifies the warrior virtues by killing an adversary or bringing down dangerous game on the hunt. A present

of beer was given to single out socially valued roles such as a newly married man who had just paid his taxes was entitled from whoever brewed that day.

Beer was not only awarded to those who performed important civic duties but also extracted from those who broke the rules. Threatened violence, not taking part in communal work and disrespect warranted a beer. Beer was used in the exchange of services such as part of the bride price and supplementary gifts to the bride's relatives. Majority of voluntary labour and community work was mobilised through beer parties. Beer parties led to mobilisation and cooperation of various groups regardless of kinship or neighbourhood affiliations. Brewing beer was a means of livelihood and ready cash.

Approved behaviour in the drinking groups were those that heightened social interchange and negatively sanctioned activities are those which threatened group cohesion. The drinking situation is what affected individual human behaviour. These were occasions in which people may talk with animation and freedom, sung, danced and discharged interpersonal tensions.

There was never a suggestion that a man was not responsible for his actions because he had been drinking. Beer drinking occasions were however a convivial atmosphere conducive to sexual approaches defined by the use of courting language based on innuendo. However, women were not allowed to attend the beer parties alone, and if they were to stay a husband, a brother or father was to be present. Covert promiscuous behaviour which might be socially disruptive was generally avoided. Women were generally given supernatural warnings to leave beer parties early in order to prepare the evening meal for their husbands (Netting, 1964).

2.1.8 Contemporary woman

Contemporary means that which lives or occurs in the present day (Oxford Dictionary). The contemporary woman is consequentially a woman living in the present, modern day world or realm. In this case, a woman living at the same time or context in which these alcohol commercials exist. One who interacts with the present-day dynamics of being feminine and how these environments constitute to the construction of self. A modern-day woman who is empowered, proactive in decision making, independent and self-reliant.

1st 2nd and 3rd Feminist waves led to the liberation of the woman from a life slated by historical moments and the deconstruction of cultural identities. The consciousness of a woman and the desire to dominate over other struggles. Consciousness grounded in a world of our ancestors and to challenge the meanings of freedom. The expression of a woman desires through a patriarchal lens and within the confines of a culturally suppressive world (Simons, 2010).

The evolution of the woman seen prior, through and post-feminism culminates in the development and understanding of the contemporary woman. Moving from the representations and experiences of sexuality that showcased women oppressions and how women assumed their gender under patriarchal culture. Towards proactive discourses of equality, femininity empowerment and freedom (Simons, 2010).

Acuda and Alexander (1998); Levin (1990) as cited by Heath (2000) informs of how this portrayal of women in alcohol commercials can be looked at as way of examining how members of one society share their expectations and experiences, shaped in a large part by world views that differ from those held by members of other societies.

Heath (2000) further advances that, one might ask why anyone should bother to study natural communities or social groups when there is still so much to learn from a wide range of phenomena which are so much easier to examine and control. Firstly, the intrinsic interest of populations, how they change over time, how they regulate themselves, how they impact on each participating individual and their relations to each other. Secondly, the fundamental importance that they have in shaping our views of the world of what's good or bad, right or wrong. Ways in which populations adapt in times of adversity or of abundance and ways in which they alter their views about values, work, time and other endlessly engaging fundamental aspects of life (Heath, 2000).

Melkote and Steeves (2001: 40, 43) advances that, development communication involves issues at all levels of consideration. What is possible at the micro for example, individual and grassroots level often depends on constraints at the macro for example, the global or national; the large community or regional levels. At the same time, the actions at the grassroots may influence higher level policy and practice Obviously, serious problems of individual and local deprivation cannot be ignored while waiting for modernisation to be revised... The key to development must be empowerment, whether at the individual, community, or national level. Empowerment is multi-faceted, in that, creative survival requires both material and non-material resources, resources that vary by context.

A report by the Centre of Rights Education and Awareness (CREAW) 2017 on the background and current status of the 2/3rds gender rule principle informs on the process and progress of the implementation of the 2010 constitution. The constitution of Kenya, 2010 was founded on the pillars of non-discrimination and inclusivity principles. It is on this premise that the 2/3^{rds} gender rule is informed and enshrined in the new constitutional dispensation. Unequal power structures

in decision making translates to exclusion in social, cultural and economic spheres. However, the implementation process has been notably slow. Consequently, after the second general elections under the 2010 constitution which took place on the 8th of August 2017, it is important to evaluate the implementation process of this principle across our social spheres. The researcher hence seeks to analyse the current trends of alcohol commercials under the enactment of the new constitutional dispensation.

2.2 Theoretical Framework

2.2.1 Framing Theory

The media is a powerful tool for information dissemination. This power comes from the point that these means of communication determine what individuals understand in what occurs around the world and their environments. Information is disseminated to the recipients using various forms and is framed in certain ways to meet the sources various intended meanings (Cissel,2012). Tankard, Hendrickson, et al. (1991, P.3) have described media frames as “the central organising idea for news content that supplies a context and suggests what the issue is through the use of selection, emphasise, exclusion and elaboration”.

Within the current study the elements of framing theory specifically selection, exclusion, emphasis, and elaboration are vital because they will enable the researcher to determine how the advertisers through the media portray women in their marketing strategies based on the aforementioned elements.

Entman (1993) informs that Selection entails picking a few aspects of reality and linking them together in a narrative that encourages events to be interpreted in a definite way. Entman advances

that selection and salience are the main aims of framing which emphasise on the “process of selecting some aspects of perceived reality and making them more salient in a communication text.”

Emphasis is applied by stressing and highlighting important aspects of a crucial event, making the important subjects salient. Salient means making a piece of information more meaningful, noticeable, or memorable (Entman, 1993). Emphasis implies giving special importance or prominence to something so that it catches the attention of audiences. Exclusion entails emphasising specific aspects of reality to draw receiver’s attention on those parts of the information. This means that the receivers will overlook the other aspects of the information. Most of the time a large portion of the audience will be attracted by what the communicator says (Entman, 1993). Elaboration involves expounding on a specific piece of information by helping the receiver to contextualise it. It entails providing more information to audiences thereby broadening their knowledge on a specific issue.

2.2.2 Semiotic Theory

Eco (1976) semiotic theory explains each case of sign-function with regards to underlying systems of mutually correlating elements by one or several codes. He advances of the use of aesthetic communication, interactional communicative behaviour and the use of common languages and signs in statements or states of the world. Advertisers seek to employ these communicative nuances in luring the target consumers into purchase and consumption of their products. The theory of codes and signs can distinguish between a semiotic of signification and a semiotic of communication respectively.

Eco further defines communication as the passage of a signal from a source to a receiver through a channel (Eco, 1976). For example, a microwave pings after the food is ready to communicate that the food is now ready for consumption, however, for the communication process to occur certain codes had to be input to initiate the communication process. In humans' signs and codes initiate a certain chain of communication processes, a red cross by the National Construction Authority (NCA) or Kenya National Highways Authority (KeNHA) on a construction communicate that the building is either unfit, sub-standard or within a road reserve and ought to be demolished.

A signal is not merely a stimulus but arouses an interpretative framework on the addressee whereas a code is a system of signification that couples present entities with absent units and should foresee an established correspondence between that which stands for and its correlate, valid for every possible address or no address (Eco, 1976). For example, a 911 code when dialled sends a signal of a person in need. In alcohol advertising, advertisers place codes and signs to initiate either a conscious or subconscious communication process amongst the target audience. For example, the meaning of the word SNAPP closely associated in the commercial with the women snapping their fingers and being given the drink immediately, or the colour gold that is worn and the colour associated with the drink are both interactive, aesthetic communication as signs and codes that have intentional meaning to the audience.

2.2.3 Social Cognitive Theory

Bandura (1986) social cognitive theory explains behaviour in terms of reciprocal causation among individuals, their environment, and their behaviours'. The triadic causal mechanisms mediated by symbolising capabilities that transform sensory experiences into cognitive models that guide

action. Enactive learning describes how humans learn from experience. In the social cognitive view, interactions with the environment (the media environment) influence media exposure by continually reforming expectations about the likely outcomes of future media consumption behaviour. The alcohol commercials being broadcasted are avenues that portray women as a symbolic representation of behaviour and provide a platform for acquisition and learning through the information being presented.

Bandura (1986) maintains that the human capacity for vicarious learning allows individuals to acquire rules of behaviour without physically performing the action but rather, by observing others. Direct experience with enacting action also affects these perceptions (enactive learning). Individuals use their capacity for forethought to plan actions, set goals, and anticipate potential behavioural consequences. Negative as well as positive outcomes may shape behaviour. The portrayal of women may hence culminate into influence and subsequent behaviour change through interactions with these commercials.

The social cognitive theory describes behaviour in terms of reciprocal causations. The media plays an active role in how people perceive and construct and deconstruct meaning with regard to the messages. Redundancy in mass media messages evokes a chain of processes both within our subconscious and in our immediate environments. This often results in a change of behaviour or a prompted action (Bandura, 1986).

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter discusses the methods that will be used to carry out this study. It outlines the philosophical paradigm, the research design, research method, population and the process of sample selection. In addition, it explores how the data will be collected, analysed and presented, the validity and reliability as well as the ethical issues central to this study.

3.1 Philosophical Paradigm

Philosophical Paradigms are world views that elucidate on how knowledge is studied. The study of how this knowledge is viewed is called ontology. Whereas, the study of how that knowledge is studied is called epistemology. Ontologically, knowledge means different things to different people. In Ontology, the scholars either change their views or they do not. Scholars who do not change their views are called realists, while those who change their mind are called relativists. Epistemologically, realists study knowledge through numbers and experiments. The numbers generate quantitative data. Epistemologically, realists are linked with the research paradigm known as positivist and are referred to as positivists. In contrast, scholars allied with the belief that a research problem can generate a multiplicity of answers are called relativists. Epistemologically, relativists subscribe to a research paradigm called interpretivism and are hence called interpretivists they believe in subjectivity and generate divergent data. For a long time, positivists and interpretivists engaged in intellectual debates which degenerated into intellectual disputes (Ayer, 1959).

These disputes led to the emergence of purists on both sides (Campbell and Stanley 1963; Lincoln and Guba, 1985). Quantitative purists allied to the positivist paradigm believe that social observation should be treated as entities in a similar way that physical scientists treat physical phenomena. They contend that social scientists should be objective; eliminate their biases and remain emotionally detached from the objects under observation. Qualitative purists who are associated with the interpretivist paradigm reject the so-called positivist. They believe and advocate for the superiority of constructivism, relativism, idealism, humanism, hermeneutics and Post modernism. These scholars argue that multi-realities exist (Guba and Lincoln 1985; Lincoln and Guba, 2000). As both sets of purists view their paradigm as ideal, they implicitly if not explicitly advocate for incompatibility thesis which contends that quantitative and qualitative paradigms should not be mixed (Home, 1988). However, a third paradigm emerged which seeks to reconcile these two world views and offers a better way of tackling research problems drawing on the strengths of both positivism and interpretivism known as the mixed method paradigm.

The mixed method paradigm, which is the third world view, combines both qualitative and quantitative paradigms to provide a better understanding of a research problem (Creswell 2013). This paradigm helps to bridge the schism between qualitative and quantitative research (Johnson & Onwuegbuzie, 2004). Furthermore, the mixed method paradigm offers epistemological and methodological pluralism so that researchers get informed about epistemological and methodological possibilities and ultimately conduct more effective research. Taking a non-purist stance allows researchers to mix and match components that offer them a chance to answer their specific research questions effectively. Due to the foregoing strengths of mixed method paradigm this study will utilise it in answering its research questions. This means that the study used both qualitative and quantitative methods of research in tackling the research questions.

3.2 Research Design

The study adopted a mixed method approach in tackling the research problem. This means that the researcher tapped into the insights of both qualitative and quantitative methods in tackling the research questions. In qualitative, the study used visual analysis to study how women are portrayed in alcohol advertising.

Hancock et al. (2001) deconstructs the Qualitative methods to research as being anchored in the explanations of social phenomena. Hence being concerned with finding answers to behavioural patterns, attitudes and opinion formation, effect of events, and the development of cultures and practices.

The study adopted this design because of its nature in focusing on understanding how individuals make sense of their society and the experiences they have in the world. The examining of a phenomenon within its real-life context. (Merriam, 2009).

Quantitative on the other hand, was used to obtain data sets from the respective commercials. The data obtained through quantitative methods was used to triangulate and corroborate the results of the visual analysis.

3.3 Research Method

This research study incorporated both visual and content analysis. Bell (2001) defines visual analysis as an intellectual and craft process that engages the researcher in comprehensive analysis of spatial, temporal and contextual recording, good annotation, collection and maintenance of associated information in organised data sets. The direct and indirect analysis provide rich and intimidating potential.

Bell (2001) further informs that Direct analysis is hence the examination of content and character of images in the respective alcohol commercials through seeking information from the subjects being portrayed, and extracting understanding from the making, functions of the image and perspectives of their makers. Indirect analysis on the other hand entails the deconstruction of images as vehicles of knowledge by understanding the responses that they trigger among viewers. The visual analysis of these alcohol commercials placed attention to not only the audio-visual aspect but also their interrelationships.

Hence in the process of analysing the alcohol commercials it was possible to view them as a series of still images in frame by frame analysis. This is because single frames provided detailed descriptions of static phenomena. The use of slow motion was also essential in showing the flow of movement while capitalising on time which are major shortcomings of the still frame analysis. Visual analysis must hence strive to explore new approaches by playing with images until they speak to the researcher and from that dialogue derive findings (Bell, 2001).

Krippendorff (2012) informs that content analysis is the study of discourses in the contexts of their users. It is concerned with contents, intentions, meanings and references. This design was chosen because it helped the researcher to look at data as representations not only of the physical events but of texts and expressions that were generated to be interpreted, read, seen and acted upon for their respective meanings (Krippendorff, 2012). Specifically, the aim of this method in this particular study was to identify how women are portrayed in alcoholic commercials in thematic categories as showcased in a specific discourse. This aimed at drawing into the sense-making of what is mediated amongst people-textual matter, mass media content, messages, symbols,

information, and technology supported interactions- without disturbing or affecting those who handle the respective textual matter (Krippendorff, 2012).

This research technique permitted the researcher to interpret the media images into sets of content that can be tabularised and examined. Furthermore, the content was carefully examined and categories were clear, the analysis was hence an accurate and effective research tool.

3.3.1 Population

Mugenda defines population as a group of entities with common noticeable characteristics (Mugenda and Mugenda, 2003). Alcohol commercials have evolved as advertising strategies for alcoholic beverages countrywide. A report by Euromonitor International released in June 2018 dubbed the East African Breweries Limited as the leader in beer and has remained at the fore front in alcoholic drinks. It was founded in 1922 and is part of Diageo which is a global alcohol conglomerate. Diageo acquired majority control of EABL in 2000 with 50.03% ownership. It currently controls about 80% of the Kenya's alcohol market.

With a variety of commodities to suit the different tastes and consumer preferences, EABL manufactures beers, spirits and non-alcoholic beverages. Consequently, most if not all of their commercials end up on live television and are broadcasted on all the mainstream television channels. Therefore, based on the market share and monopoly the researcher chose EABL alcohol commercials in this study.

3.4 Sample Selection

East African Breweries Limited has 15 Beer brands and 17 Spirits, a total of 33 brands of alcoholic drinks in the market. Borg and Gall (2003) inform that at least 30 % of the population should be

represented when picking a sample hence, out of the 33 brands 10 of the major brands were selected for this study.

Each brand is consequently allocated at least one commercial with preference given to the dominant brands in the market. The major brands are allocated up to three commercials annually from the overall budget depending on the company’s advertising strategy.

3.4.1 Sampling technique

The Sample of commercials from the 10 major brands were selected purposively based on phenomenon of interest in this case the portrayal of women in alcohol commercials and what the researcher thought was appropriate for this particular study. The identification and selection was hence based on the study purpose. Of importance was the value of knowledge being derived from what the researcher thought answers the research questions. The choice was hence deliberate to information rich sources and by virtue of knowledge, experience and qualities possessed (Kothari, 2004; Etikan et al. 2016).

Table 3.1 shows the list of the 10 major brands and their respective commercials.

EABL BRANDS		SPECIFIC COMMERCIALS
1. TUSKER	TUSKER LAGER	Tusker ‘US’
	TUSKER CIDER	Tusker Cider
	TUSKER MALT	The taste of legends
	TUSKER LITE	This is my night
2. PILSNER	PILSNER LAGER	Now in a bold new pack
3. GUINNESS		Choose your side
		Front row fan
		We are #made of football
		#Fans Made of More
4. KENYA CANE		#Celebrate your moment
5. JOHNNIE WALKER		Paul Teregat

6. BAILEYS		Baileys “VIP” commercial for Kenya
7. SNAPP		Snapp club 30 TVC Kenya
8. RICHOT BRANDY		Richot Brandy Reconnect
		Richot- Keith Hutchinson (Richot share the warmth)
9. SMIRNOFF		Don’t drink and drive- A message from KBL
10. CHROME VODKA		Chrome Vodka Matatu #shine on

Table 3.1 shows the sample size

3.5 Data collection

Due to the mixed methods nature of the study, two data sets were derived from the content and visual analysis of the respective alcohol commercials. The content analysis data was collected from the voice and copy of the commercials. The voice data was generated through transcription of the words spoken by the actors in the commercial, while the copy data was generated through a codebook of the written text that appeared in the commercials. This consequently built to the quantitative data.

The respective alcohol commercials by EABL were the unit of analysis in study. Considering the need for this study content emphasis categories were created for each of the 17 commercials that averagely run for 43 seconds.

On the other hand, the visual analysis data was collected through observation of the respective alcohol commercials and thematic analysis of the same through the coding variables and values. This hence generated the qualitative data.

To facilitate comprehensive and effective data collection, elaborate descriptions of all coding variables were used as shown below.

VARIABLE	VALUE
1. Social Distance	1.1 Intimate
	1.2 Close Personal
	1.3 Far Personal
	1.4 Close Social
	1.5 Far Social
	1.6 Public
2. Modality	2.1 High
	2.2 Medium
	2.3 Low
3. Behavior	3.1 Offer- Ideal
	3.2 Demand- Affiliation
	3.3 Demand- Submission
	3.4 Demand- Seduction
	3.5 Other

Table 3.2 showing coding variables (Bell,2001)

3.5.1 Variable 1: Social Distance

In this study social distance was viewed in regard to how the element of space was used in these alcohol commercials to inform various ideologies. The represented proximity of actors and how that changed in the course of the commercial. The degree of space varied depending on position, status and role expectations that were being projected in the constructed social setting so as to inform an idea of the producers’ intent to the viewer. The viewer is responsive to whatever social cues are present (Knapp et al, 2002).

The degree of social distance in this study with reference to Bell (2001) was hence deconstructed using values such Intimate, Close Personal, Far Personal, Close social, Far Social and public in order to differentiate actions and respective distance of actors within the commercial. Intimate was characterised by close proximity and interaction with the other in the same shot. The shot was often a close-up. In Close Personal, the shot may only have featured the head and the shoulders. In Far Personal on the other hand the image was seen from the waist up, whereas in close and far social the image was the whole torso and the whole figure with context/ background respectively.

Public hence was a long shot with at least five people in it, it was distant but with a clear context or background view.

Social distance was hence used to portray the different roles of women in EABL alcohol commercials. Space and proximity were used to define whether the role is active or passive, supportive, decorative, nurturing and subordination or insubordination. The analysis of proxemics was informed by these themes.

3.5.1.1 Active role

Projected by a female actor who proactively engaged in the activities being undertaken within the commercial.

3.5.1.2 Passive role

Shown by a female actor who was oblivious. She did not participate or contribute towards the activities being undertaken but appears in the commercial.

3.5.1.3 Supportive role

Female actors that were secondary to the lead roles, showing interest concern, comfort or encouragement.

3.5.1.4 Decorative role

Female actors that were ornamental and acted as accessories in the commercial. They were there for aesthetic value.

3.5.1.5 Nurturing role

Female actors that presented a caring and protective personality that aided in the growth or development of others within the commercial.

3.5.1.6 Subordinate role

Female actors that exuded characteristics of being lesser than or under the authority of their male counterparts.

3.5.1.7 Insubordinate role

Female actors in the commercial that acted in non-compliance to the “ideal” behaviour and in defiance to the authority.

3.5.2 Variable 2: Modality

Modality in this study is defined as the degree to which certain aspects of an image are used. Aspects such as colour, detail, tone, shade, depth, are used in commercials to create a visual perception. This is also determined by how close to real an image is with regard to the sensory coding orientation which provides sensory pleasure based on varying degrees of colour saturation. The values High, Medium and Low were hence derived to distinguish this variable i.e. the higher the colour saturation the higher the modality and the lower the colour saturation and degree of amplification the lower the modality (Bell, 2001).

Hence Bell (2001) emphasises that:

High Sensory Modality was perceived through an image exuding the following characteristics; a high saturation of colours, a higher dimension, more real or more than real, engaging all senses, provides sensory pleasure and is sensuous to the viewer.

Medium Sensory Modality on the other hand was with regard to an image presented with less saturated colours, the use of dimension was reduced and consequently the image tends to appear more abstract.

Whereas Low Sensory Modality was informed by an image that is presented as monochrome i.e. appears black and white and it often appears less than real (Bell, 2001).

Modality was hence used to portray emphasis by highlighting the woman and making her either more distinct or less. The choice of colour, tone, accentuates her appearance, clothing, facial features and body structure.

3.5.3 Variable 3: Behaviour

In analysing this variable and borrowing from Bell's interpretation of the same, behaviour in this study was informed by the conduct and actions exuded by the actors of the respective commercials verses how receptive the viewer was towards the same.

Bell advances that the gaze of the actors in the respective commercials affected the interactions that occurred between the viewer and the actors. This image acts were clusters of "offers" and "demands" to the respective viewers through differences in how the actors engaged with the viewer. The constitution of image acts and the generation of a visual form of direct address constituted to a visual configuration where the producer was constantly using the image to do something to the viewer. Contact was made whether consciously or subconsciously when the

viewer and the actors eyelines connect. In Demand the actors gaze and gestures warranted a reaction from the viewer urging the viewer to enter into sublimeness (Bell, 2001).

The values were hence clusters of these actions differentiating on what is offered and demanded as a consequentiality. The offer/Ideal was characterised by the actor looking away from the viewer with limited or no gestures. The Demand/ Affliction was characterised by the projection of a sense of equality whereby the actors made contact with the viewers directly and were often seen to be smiling. In the Demand/ Submission criteria, the actor looked down at the viewer without smiling. Whereas in Demand/ Seduction the actor looked up at the viewer with a sense of playfulness or touch (Bell, 2001).

Behaviour was hence used in the portrayal of the societal stereotypes surrounding women. This was with regard to how the society perceives a woman's conduct ought to be within a patriarchal set up. The conduct of a woman may portray equality, empowerment, sexuality, submissiveness, inferiority or superiority. An analysis of kinesics contributed to the development of these themes.

3.5.3.1 Equality

This was hence shown through fair representation both on screen and in activities being undertaken within the commercial. Both male and female interactions are non-discriminatory.

3.5.3.2 Empowerment

This was signified by freedom of expression and the liberal nature of interactions within the commercial. The degree of autonomy projected by the female actors.

3.5.3.4 Sexuality

This was presented through femininity in dressing, grooming, seductions and flirtations by the female actors in the commercial.

3.5.3.5 Submissiveness

This was noted through actions such as looking down or projecting a sense of being subdued by the male actors.

3.5.3.6 Inferiority

This was signified by the projection of the female actors as having a lower status to their fellow male actors. They may have been seen behind the scenes or blurry reducing their significance.

3.5.3.7 Superiority

This was shown through the projection of female actors as leaders, in charge, in the front and in command. This as a show of power, status and domination with male actors playing subordinate roles.

3.5.4 Text

Written discourse within the alcohol commercial.

3.5.5 Language

Set of words used to articulate an idea within the alcohol commercial.

Easy- this referred to comprehensible, simple communication that is mainly free of jargon.

Medium- this referred to medium level of comprehensibility.

Hard- this referred to complex communication that was barely comprehensible.

3.5.6 Visibility

The clarity of the written communication to the viewer, with regards to words from the viewer's distance.

Easy- this meant that the words were clearly seen by the viewer at a comfortable distance.

Medium- this meant that the words were visible with slight restraint.

Hard- this meant that the words could not be seen by the viewer.

3.5.7 Readability levels

The ability of the viewer to be able to read the words being communicated.

Easy- this meant that the words could be read out with ease.

Medium- this meant that the words could be read with some level of restraint due to issues with clarity, and the amount of words.

Hard- this meant that it was difficult for the viewer to read the words because of lack of clarity, the speed in which the words were presented and the bulk of the words. Factors such as font size, style, type and spacing were noted with some of the words being faint or blurry.

3.6 Data Analysis

A content analysis of the respective alcoholic commercials was an efficient way of following emerging ideas and markets by providing objective interpretations of what messages were intended to contain or convey (Krippendorff, 2012).

The content of these commercials with regard to how women are portrayed were analysed in relation to the content emphasis categories and codebook. Given the nature of the method, content analysis tends to recapitulate apparent facts, rather than attempting to clarify a given interpretation. The respective alcohol commercials were analysed by looking at several consecutive key frames that build up to the commercial. A commercial in this study was hence broken down as a collection of motion pictures that constituted of systematic movements of images within a frame rate.

Gunning (1994) informs that the breakdown does not mean the movement from representation to reality but rather tracing relations between different signifying systems of culture. The visual analysis hence revealed an address to the spectator and the viewer consciously or subconsciously was able to recognise the construction of these images as powerful discourses. Images in this case were transformed from pre-existing events and objects by being placed in frames. A process done by arranging composition and spatial relations. What is framed by a camera hence defined a particular image by enhancing the effects of perspective through the manipulation of camera angles, camera distance, exposure, control of focus, camera speed, lens and camera movements (Gunning, 1994).

When conducting visual analysis, the researcher drawing from interpretations of Van Leeuwen & Jewitt (2001) sought for patterns and meanings in the analysis of portrayals through reliable and explicitly defined values such as Equality, Empowerment, Sexuality, Submissiveness, Inferiority and Superiority.

Cartwright (2002) informs of the use of pictures as useful resources in accessing dynamics that engage more than just the experience of sight. Visualising the person, body simulation, what is included or excluded, and presence informed the researcher's analysis of portrayal as guided by

the values aforementioned. For example, Portrayal of Equality is characterised by the number of women present in the shot in comparison to the males' present, the placement of the women in the shot i.e. fore or background, the actors gaze which Van Leeuwen & Jewitt, (2001) refer to as the frequency in which the woman in this case addresses the viewer in comparison to the male present.

Changes in density was also vital in analysis of portrayal which made the woman either less or more obvious while creating distance increased or decreased importance of the subject. The tracking of behaviour, expressions, gestures, spatial relationships, eye behaviour and posture while determining the precise focal points were integral in visually analysing how the women were portrayed (Van Leeuwen & Jewitt, 2001).

Visual analysis of the role similarly was informed by values such as Active, Passive, Supportive, Decorative, Nurturing, Subordinate and insubordinate. While conducting a visual analysis of roles played by women in the selected EABL commercials Cartwright, (2002) informs of the morphing of an image towards giving more than just the visual experience. Visual analysis of the roles entailed looking into the functionality through the ability to execute different activities i.e. what does the woman do and how does that contribute towards the shaping of a character and the context.

3.7 Data Presentation

Once the data was collected and analysed, quantitative data was presented through tables and charts while qualitative data was presented through transcriptions, narrations and discussions.

3.8 Validity and Reliability

The researcher chose East African Breweries Limited (EABL) because it has the largest alcohol market share and controls a majority of Kenya's and East Africa's alcohol market. However, because these alcohol commercials tend to cut across all the TV stations, the same study conducted on any of the TV stations with any other alcohol commercials ought to produce the same result.

When using content and visual analysis, researchers must also be cautious not to permit any biases to influence their determination of research outcomes. This analysis therefore remained systematic and objective, following proper procedures and giving each element an equal examination and categorisation.

3.9 Ethical Considerations

Cohen et al. (2013) argue that the ethical considerations pervade the whole research process. Therefore, on approval of the research proposal relevant permission was sought from the university and approved credentials were obtained that facilitated the acquisition of information and success of this academic research. The Certificate of Field work attached in (Appendix B) allowed me to go ahead and carry out the research. Having passed and effected the corrections suggested during my final research project defense, I was issued with a Certificate of Correction (Appendix C) and a Plagiarism Certificate (Appendix D) to prove that my work is within the required University limits in terms of similarity index to other published works.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.0 Overview

This chapter presents the findings of the study in line with the research objectives of the study. The objectives of the study were to evaluate how women are portrayed in EABL alcohol commercials, evaluating the role played by women in EABL alcohol commercials, Investigating the types of frames used in portraying women in EABL alcohol commercials and exploring issues of concern emanating from portrayal of women in alcohol commercials.

4.1 Portrayal of women are in EABL alcohol commercials

In analysing these portrayals and borrowing from Bell's interpretation of the same, behaviour in this study was informed by the conduct and actions exuded by the actors of the respective EABL alcohol commercials.

Behaviour was hence used in the portrayal of the societal stereotypes surrounding women. This was with regard to how the society perceives a woman's conduct ought to be within a patriarchal set up. The conduct of a woman portrayed equality, empowerment, sexuality, submissiveness, Inferiority or Superiority (Bell, 2001).

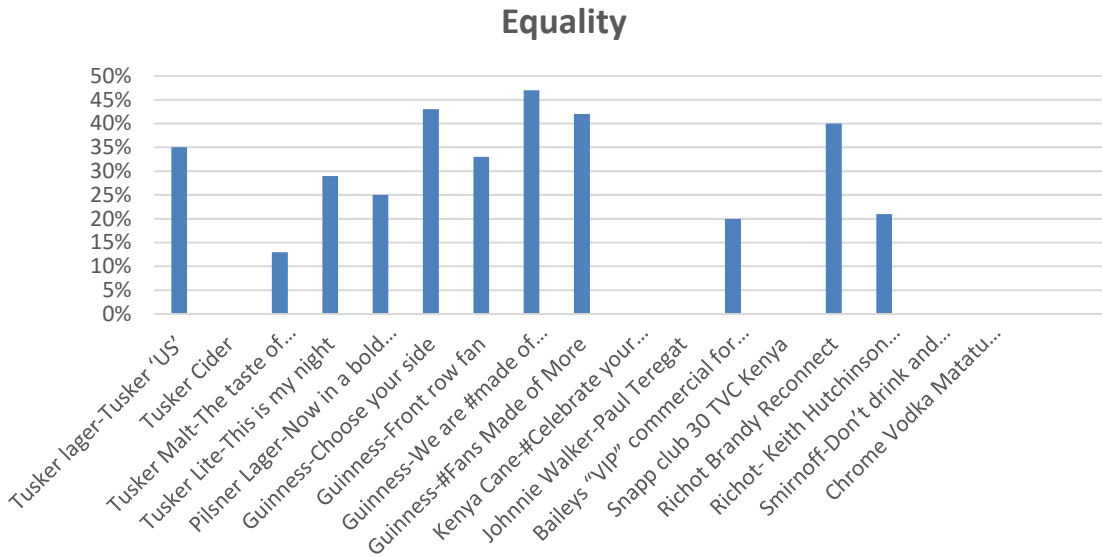


Figure 4.1.0 Portrayal of Equality by women in EABL alcohol commercials

Figure 4.1.0 shows the portrayal of equality among women actors in the selected EABL alcohol commercials. It was noted that 47% of the selected EABL commercials had above 20% representation of women as equals, 35% of the selected commercials however recorded below 0% representation. Guinness commercials had a notably higher percentage in the portrayal of women as equals within the commercials. Notably, 75% of their commercials had above 40% of women portrayed as equals.

This was narrowed down from the behaviour and interactions with the male actors within the alcohol commercials. Women who were seen to be mingling and interacting on the same platform as men. In the Tusker lager commercial a lady was seen to be performing football acts famous previously among the men. Her capabilities, control and command of the ball portrayed equality as women can perform activities previously male dominated. Similarly, in the Guinness-we are #made of football commercial there is a lady in a barbershop who is being shaved by a barber in a

hairstyle that mimics a football. Fair competition and play among both sexes were a show of equality. Equal leadership roles, representation and fair participation was also noted. In all the adverts that had both male and female representation, the women were noted to be drinking the same drink as their male counterparts.

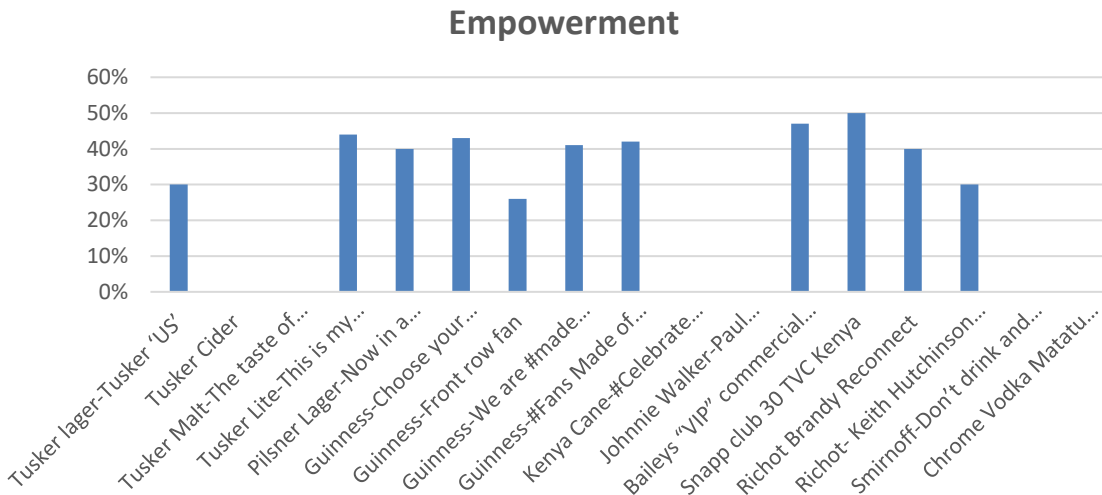


Figure 4.1.1 Portrayal of Empowerment by women in EABL alcohol commercials

Figure 4.1.1 shows the portrayal of empowerment among women actors in the selected EABL alcohol commercials. It was noted that 65% of the selected EABL commercials portrayed women as empowered however, this was still on the lower scale with each of them portraying only 50% or less of the women as empowered. However, 35% of the selected commercials did not portray women as empowered.

This was noted through behaviour of confidence, strength and control that the actor exuded. In the case of the SNAPP alcoholic drink commercial the sisters were seen to represent modern, liberal, sophisticated, famous young women who are adored and in control of their own life. They choose their own drink and do not conform to the notion of the submissive, naïve, archaic old assumptions.

SNAPP and Baileys are the ones that projected a higher percentage of empowerment with 50% and 47% respectively. It is however to be noted that these are brands that target the female market. The representation of non-conformity and freedom to act, choose and celebrate sits well with the current contemporary woman. Tusker lite (44%) is closely in third with a projection of women in control of their lives. The young ladies in the video are relatable to the association of the modern woman who is free to even call out to her male counterpart to join her for a drink. The representation that women can be free to choose, engage and be incorporated in all spaces.

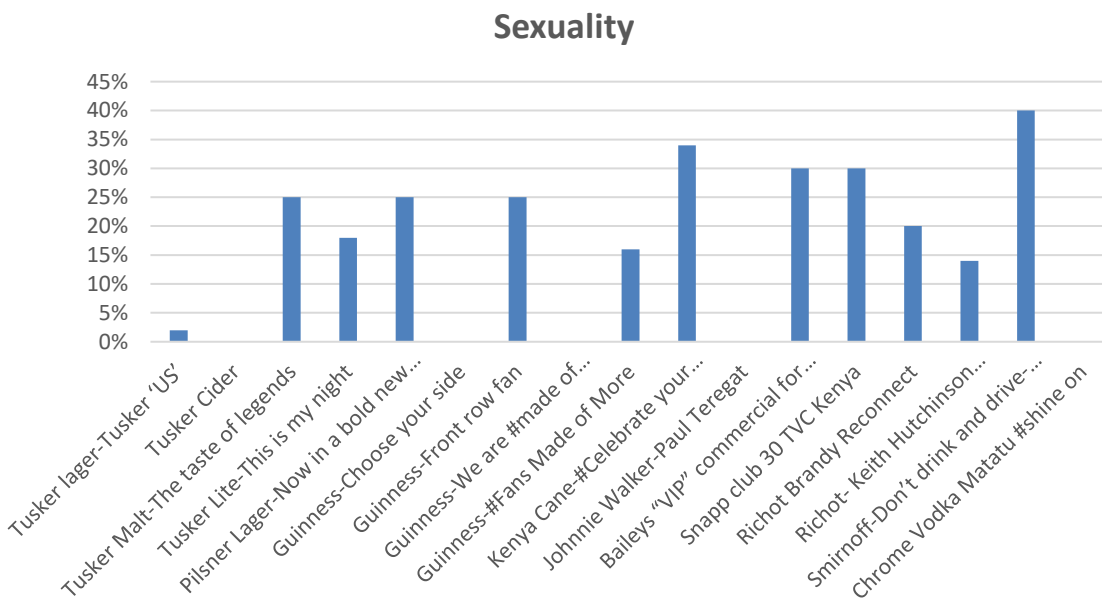


Figure 4.1.2 Portrayal of Sexuality by women in EABL alcohol commercials

Figure 4.1.2 shows the portrayal of sexuality among women actors in the selected EABL alcohol commercials. It was noted that 65% of the selected EABL commercials portrayed women sexually. In as much as the portrayal of sexuality remained below 40% it was significantly above 10%. Only

29% of the selected EABL commercials did not portray women sexually. It was also noted that in as much as Tusker Us portrayed women sexually, it was below 5%.

The show of seductiveness and desirability through the objectification of the woman was evident in most of the commercials. The projection of a woman as an accessory through the patriarchal lens. In the Smirnoff and Kenya Cane commercials which recorded higher percentages of 40% and 34% respectively, women can be seen to be accessories to their male counterparts. The females appear attractive and dressed in clothes that accentuate their bodies, hips, thighs and breasts showing through cleavage and tight, low-cut sparkly dresses, they barely speak but are there decoratively to support and oblige their male companions.

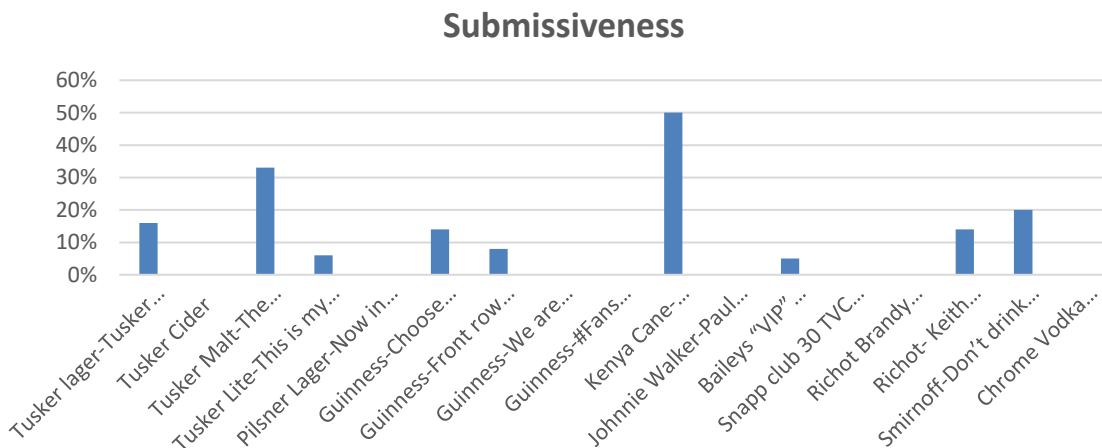


Figure 4.1.3 Portrayal of Submissiveness by women in EABL alcohol commercials

Figure 4.1.3 shows the portrayal of submissiveness among women actors in the selected EABL alcohol commercials. It was noted that 53% of the selected EABL commercials portrayed women as submissive with 12% of the commercials portraying over 20% of the women as submissive.

Kenya Cane recorded a 50 % submissive rate with the women in the commercial only listening to the conversation at the table. They are not part of the conversation as men brag about their achievements of the day. They are there only to be seen and not to be heard. Similarly, in the Tusker Malt commercial the woman besides Jeff is seated silent as Jeff talks and engages the audience through the commercial.

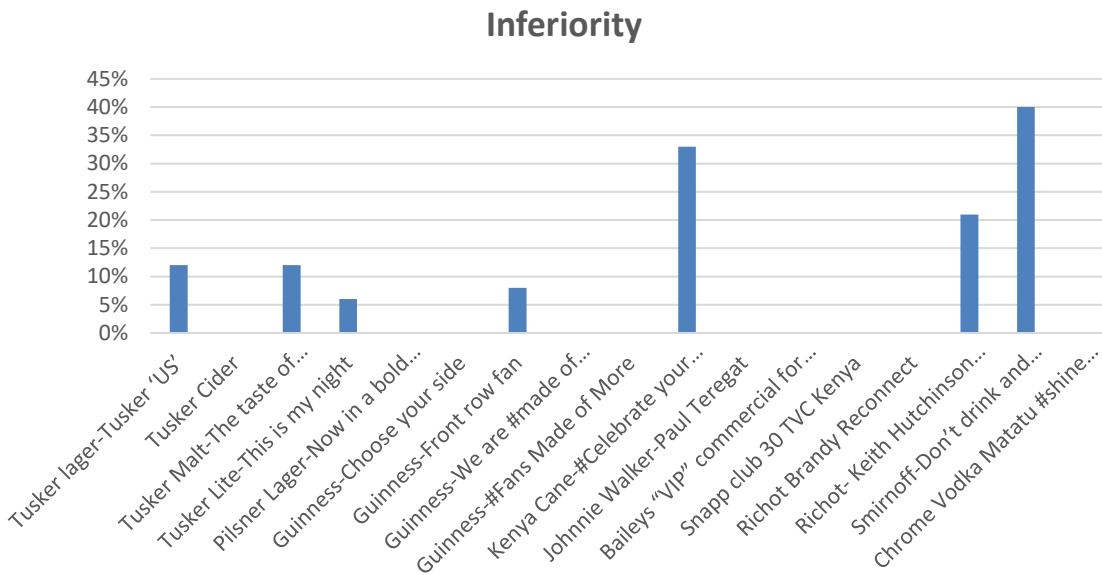


Figure 4.1.4 Portrayal of Inferiority by women in EABL alcohol commercials

Figure 4.1.4 shows the portrayal of inferiority among women actors in the selected EABL alcohol commercials. It was noted that 41% of the selected EABL commercials portrayed women as inferior however only 12% of them had over 30% of women portrayed as inferior.

In the Smirnoff (40%) and Kenya Cane (33%) commercials women are not given the opportunity to express themselves and engage in the conversations. They are silent listeners whose opinions are not regarded by the males' present.

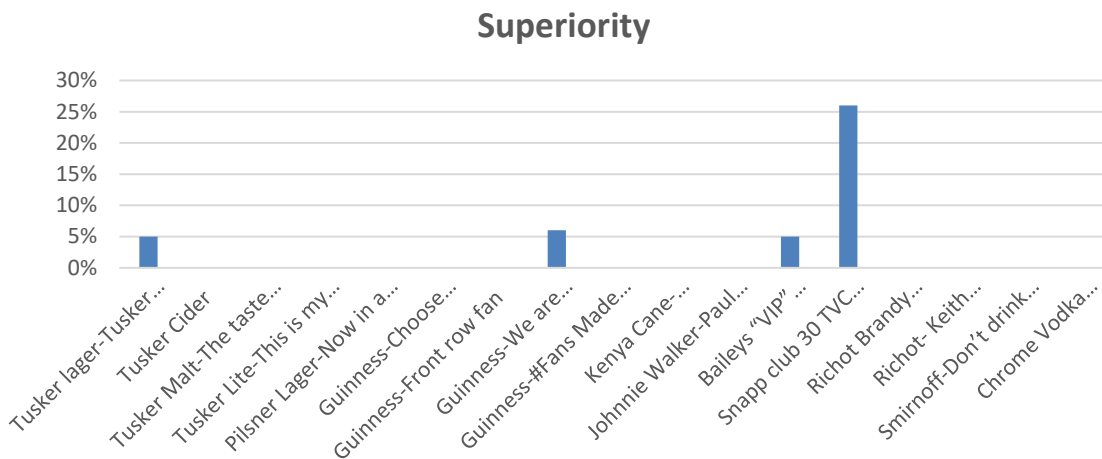


Figure 4.1.5 Portrayal of Superiority by women in EABL alcohol commercials

Figure 4.1.5 shows the portrayal of superiority among women actors in the selected EABL alcohol commercials. Only 24% of the selected EABL commercials portrayed women as superior with the SNAPP commercial which targets the feminine market having 26% of the women portrayed as superior. However, 76% of the commercials did not portray women as superior in any capacity.

There were very few isolated cases where women were shown as superior to their male counterparts. In the Tusker Lager commercial only 5% of the women were shown to play roles, act or were highlighted to be superior to the men. This was evident through leading dances and being on the fore ground with men on the background. However, in the SNAPP commercials acts such as the car door being opened by a male butler, the drink being offered by a male waiter and the snap of the fingers that leads to the sisters being given their preferred choice of drink, these actions however minimalistic contributed to the 26%.

PORTRAYAL OF WOMEN IN EABL ALCOHOL COMMERCIALS

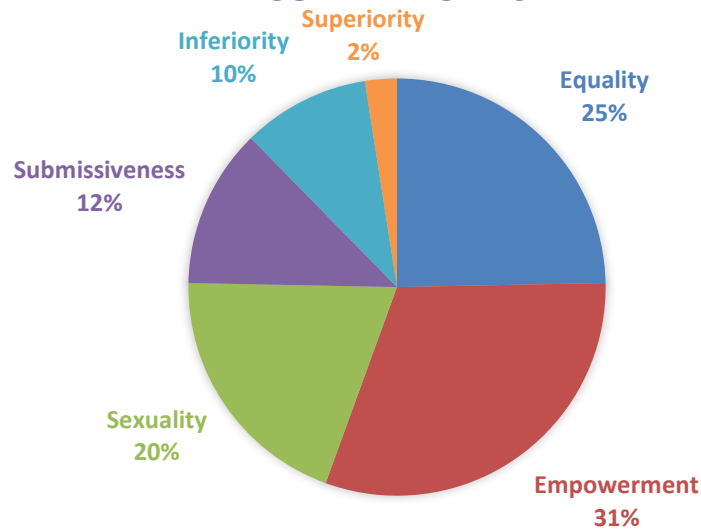


Figure 4.1.6 Overall portrayal of women in EABL alcohol commercials

Only 25% of women in the selected EABL commercials were portrayed as equals, 31% portrayed as empowered, 20% portrayed sexuality, 12% as submissive, 10% as inferior and only 2% as superior as shown in figure 4.1.6.

Alcohol commercials reflect changes in social structures, misrepresenting them according to the fears and fantasies of male creators. These stereotypes serve to create and reinforce prejudices of male audiences while damaging and limiting social aspirations and self-perceptions of women (Thornham, 1999).



Image 1: Subservient portrayal of a woman

Image 1 shows the lady in the bailey's commercial serving her guests while kneeling. A subservient representation of a woman. The female body is used through symbolism to

convey social meanings. These signs and social practices articulate systems of power. These portrayals of the woman in alcohol commercials reinforce and create gender identities as advanced

by Patterson & Elliot (2002).



Image 2: Sexual portrayal of a woman

Image 2 shows the man slightly bending to view the woman as she makes her way into the matatu. The male gaze theory informs of the

perception of a female body for the purposes of viewing. Women in commercials are constantly perceived as passive objects of the male gaze. This is in line with Patterson & Elliot (2002) who advances that the idea of physical beauty of a woman in a commercial is transformed into something satisfying in itself. The sexualisation of the female body hence becomes the main representation of the woman's identity.

Image 3: Symbolic portrayal of a woman



Image 3 shows how the symbolic properties of the female body are used by advertisers so as to compel audiences into consumption. This is packaged through the cluster of product preference, cultures, tastes and



lifestyles that reflect a sense of who the audience is. However, the adoption or disregarding of these image clusters that represent symbolic possibilities solely lies with the viewer.



Image 4: Female spectatorship

Image 4 advances female spectatorship which on one hand invokes narcissistic identification with the

projected female bodies and tendencies that are being advanced in these alcohol commercials. This

integration not only serves to produce negative reactions from the audiences but can create desirable values, meanings and invoke a sense of empowerment (Patterson & Elliot, 2002).

Religion and culture are often invoked as yardsticks of female sexuality. The shame and control attached to female sexuality is however not justified as for the good of a woman but for the wellbeing of men, reducing women to props of managing men appetites (Adichie, 2017).

4.2 Role played by women in EABL alcohol commercials

In analysing the roles played by women in EABL alcohol commercials and borrowing from Bell’s interpretation of the same, social distance was hence used to portray the different roles of women in the respective EABL alcohol commercials. Space and proximity were hence used to define whether the role is active or passive, supportive, decorative, nurturing and subordination or insubordination (Bell, 2001).

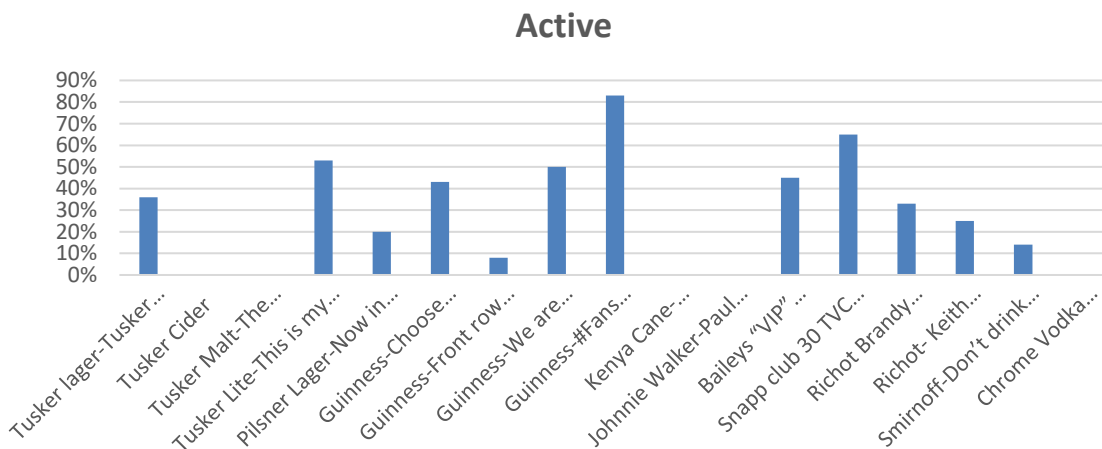


Figure 4.2.0 Percentage of active roles played by women in EABL commercials

Figure 4.2.0 shows the percentage of active roles played by women actors in the selected EABL alcohol commercials. It was noted that 71% of the selected EABL commercials had active women

roles however, only 24% of the commercials had over 50% of women on active roles while 29% of the commercials had no women playing active roles.

More women are seen to be engaging actively in discussions and activities within the alcohol commercials as opposed to being side-lined. The Tusker Lite, Guinness we are made of football, Guinness fans are made of more and Snapp commercials recorded 53%, 50%, 83% and 65% respectively with regards to engagement and participation in proactive roles.

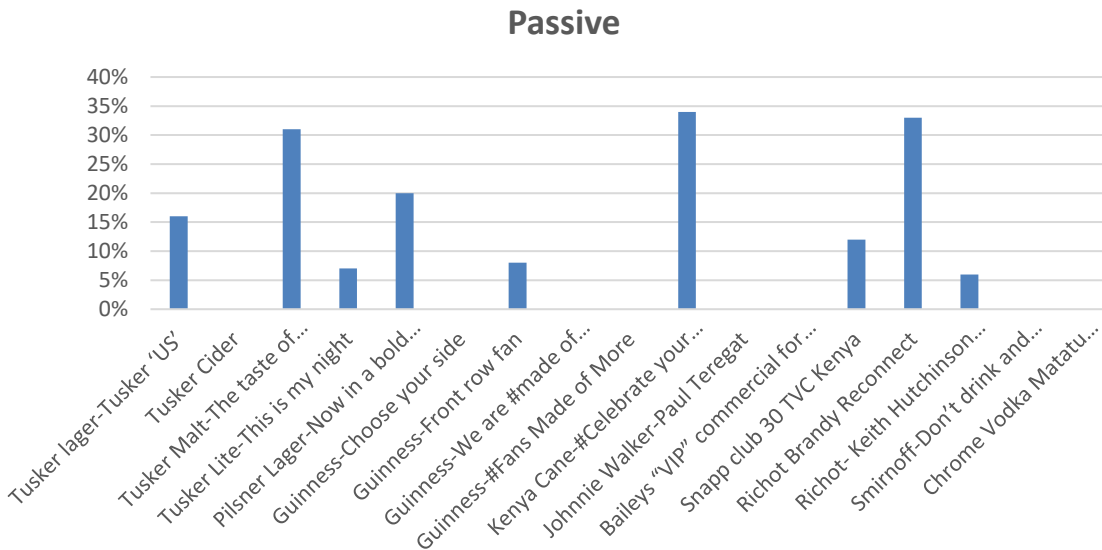


Figure 4.2.1 Percentage of passive roles played by women in EABL commercials

Figure 4.2.1 shows the percentage of passive roles played by women actors in the selected EABL alcohol commercials. Notably 53% of the selected EABL commercials had passive women roles however all of the commercials had below 35% of women playing passive roles.

The Tusker Malt, Kenya Cane, and Richot Reconnect commercials contributed 31%, 34% and 33% of women in passive roles. The women in these roles were seen to be oblivious, unaware or aware and not contributing or interested in the activity or conversations around them.

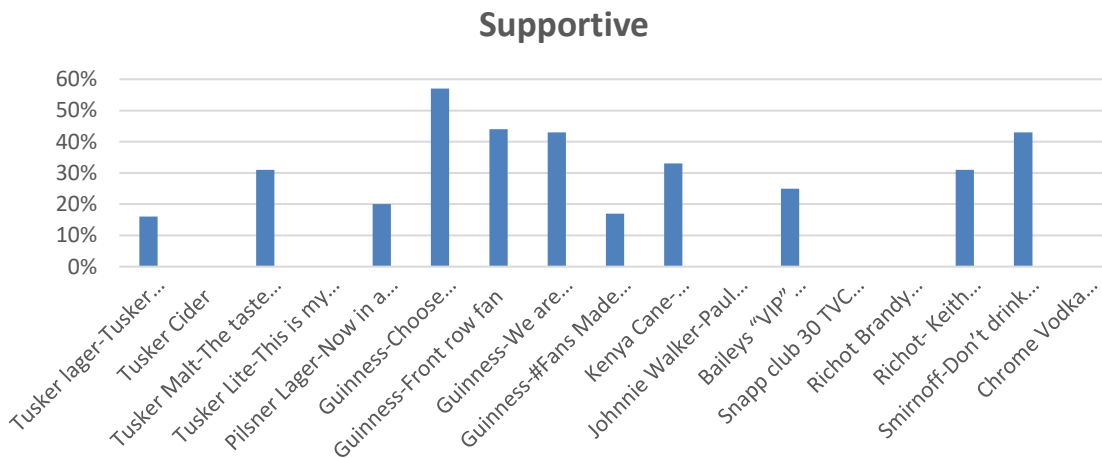


Figure 4.2.2 Percentage of supportive roles played by women in EABL commercials

Figure 4.2.2 shows the percentage of supportive roles played by women actors in the selected EABL alcohol commercials. It was noted that 65% of the selected EABL commercials had women who played supportive roles.

It is to be noted that a considerable number of women played supportive roles to their male counterparts. This was evident especially in Guinness and Smirnoff commercials which recorded over 40 % of women playing supportive roles in each.

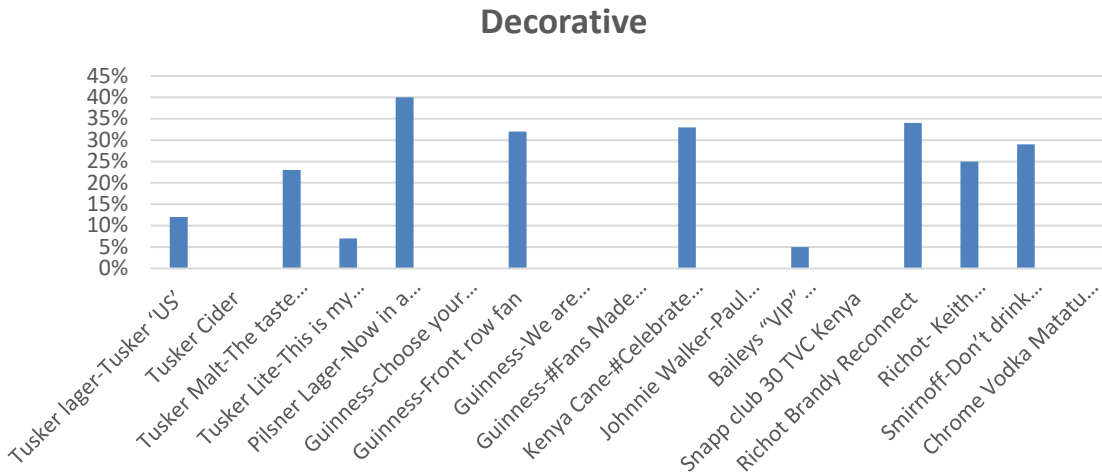


Figure 4.2.3 Percentage of decorative roles played by women in EABL commercials

Figure 4.2.3 shows the percentage of decorative roles played by women actors in the selected EABL alcohol commercials. Notably 59% of the selected EABL commercials had women who played decorative roles whereas only 41% did not. It was noted that only 24% of the selected EABL commercials had over 30% of women playing decorative roles.

The use of women as accessories and for aesthetic purposes in these commercials was expressed by women who appeared to only beautify the commercial but barely contribute further.

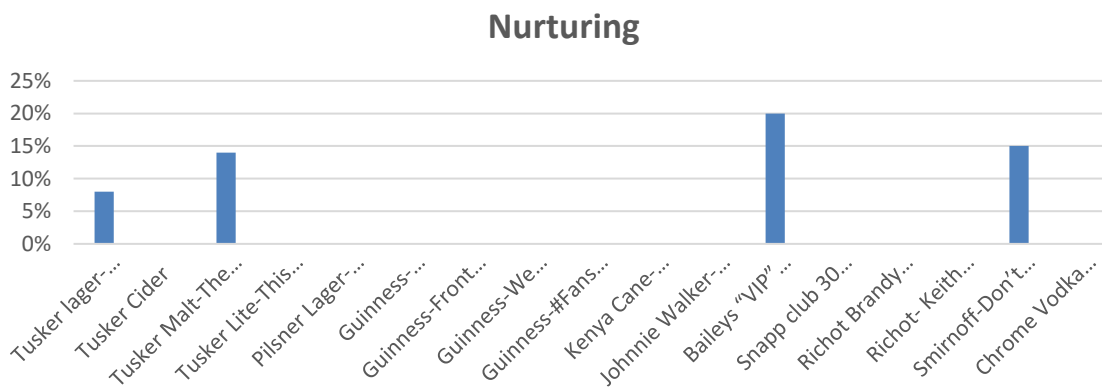


Figure 4.2.4 Percentage of nurturing roles played by women in EABL commercials

Figure 4.2.4 shows the percentage of nurturing roles played by women actors in the selected EABL alcohol commercials. Only 24% of the selected EABL commercials had women playing nurturing roles however all of them had a 20% and below representation.

The role of a woman as one who cares for, protects, encourages development and as a beckon of hope projected through tenderness and empathy towards others was noted to be minimalistic across the selected alcohol commercials. The Smirnoff commercial (15%) projected a sense of benevolence in through the women consoling each other in the grieving scene. In the Baileys commercial 20% of the percentage was informed by the act of caring for friends and family. The ability of women working in wheat fields in some of the commercials also projected the nurturing roles in their ability to tend to crops.

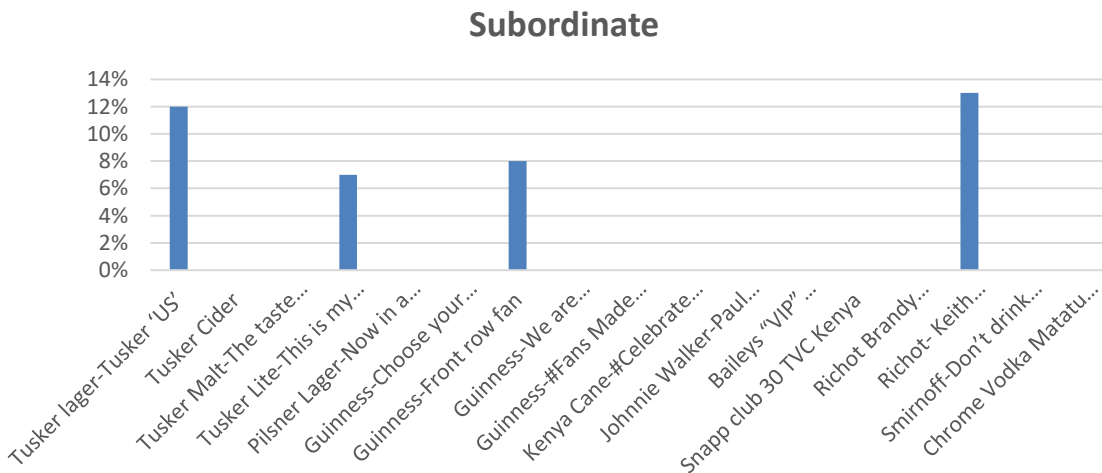


Figure 4.2.5 Percentage of subordinate roles played by women in EABL commercials

Notably 24% of the selected EABL alcohol commercials had women who played subordinate roles however, all of them had lower than 15% of women in subordinate roles.

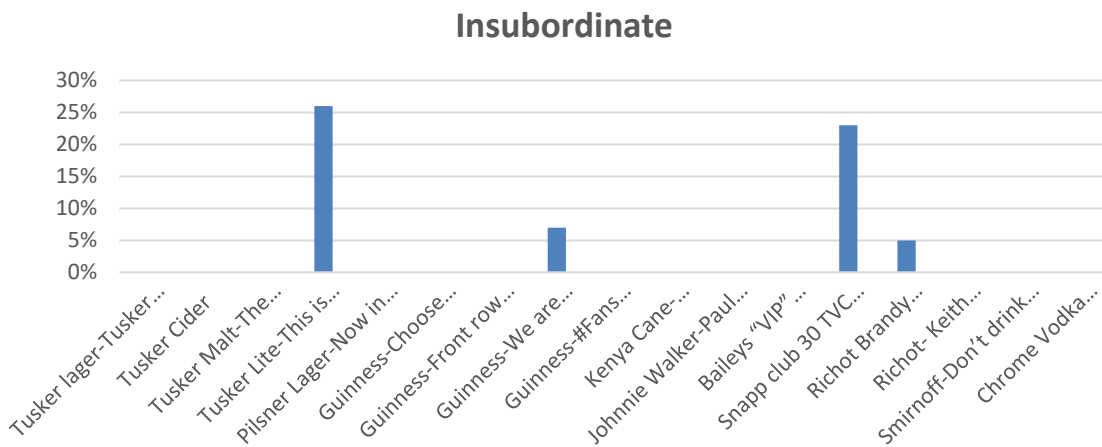


Figure 4.2.6 Percentage of insubordinate roles played by women in EABL commercials

It was noted that 24% of the selected EABL alcohol commercials had women who played insubordinate roles, with statistics ranging from 5% to 26% as represented in figure 4.2.6.

Previous stereotypes denoted conformity of women through subservience. The contrary is seen as rebellion and defiance of authority. In most of the selected EABL alcohol commercials women are seen to drink mainly what the men order or give to them. In the SNAPP commercial however a 23% level of insubordination is noted through acts such as the denial of the first drink offered to them by the male waiter and consequent snapping of fingers in order to swap the drink into what the sisters regard as ideal to their standard. Their choice of dressing and sensual dance moves for their heterogeneous audience among others. In the Tusker Lite commercial the female dresses up and calls the man to join her later at the club over drinks. In the Guinness we are made of football commercial the lady in the barber shop being styled to mimic the football by the barber who is male is perceived to be in what was previously a male dominated space.

ROLE PLAYED BY WOMEN IN EABL ALCOHOL COMMERCIALS

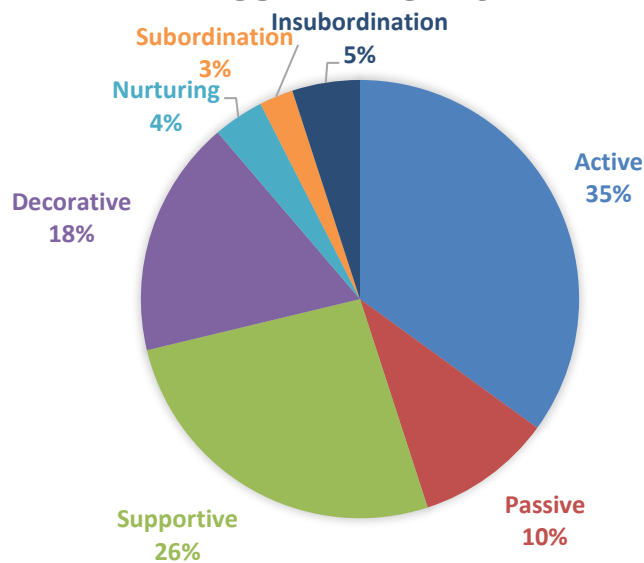


Figure 4.2.7 Overall roles played by women in EABL commercials

Only 35% of women in the selected EABL alcohol commercials had active roles with 10% on passive roles, 26% on supportive roles, 18% on decorative roles while nurturing, subordinate and insubordinate roles recorded 5% and below as shown in figure 4.2.7.

Including more females in commercials is not enough, rethinking traditional male and female role stereotypes is what will initiate change. It is only in correcting the traditional themes that there will be a resurgence of a new world of commercial themes. The construction of new images for both male and female will help generate more constructive models for commercial audiences (Thornham, 1999).

Image 5: Supportive roles played by women



Image 5 taken from the selected Guinness commercials by EABL shows women have been used as the bearer of male luck and pleasure this can be clearly noted and is in line with Patterson & Elliot (2002) arguments. Their role is supportive and they only stand by the men as they send the



codes, supporting them and they consequently win. It was noted that no woman participated in the contest by sending in the code despite having been seen to enjoy the said brand of alcohol as well.

This was observed to be in line with

Adichie (2017) where women are often perceived to be supportive from the background or standing by the man's side though a man's success or power.

Femininity has been masked in the decorative layer that conceals non-identity (Thornham, 1999).



Image 6: Decorative roles played by women

Image 6 shows that decorative roles of women in the selected EABL commercials speaks more to an outward representation with less or no focus on what the actor can contribute towards. The appearance of a woman is given more value in this case as opposed to what the female actor can deliver. The presence of the women playing decorative roles add no significant value but are used to accessorise the commercial.

The more “serious” roles are mainly taken up by men as opposed to women in these EABL commercials. Majority of the selected EABL commercials had men taking up more lead roles than women. Roles of power, agility, resilience and strength were a show of masculinity.

4.3 Use of Framing in portraying women in EABL alcohol commercials

Reese et al. (2001) define frames as the organising principles socially shared and persistent over time, working symbolically to meaningfully structure the social world. He further defines organising as active work that goes into the generation of meaning. Framing organises both cognitively and culturally. Cognitively organising frames invite the viewer to think about social

phenomena in a certain way that is often appealing to basic psychological biases whereas cultural frames marshal a cultural understanding even beyond the immediate information and speak to a broader way to account for social reality. Psychological biases can be tweaked to affect decisions, belief formation, content of reported memory and consequently human behaviour. In this study the researcher found that of the selected EABL alcoholic drink commercials women who drunk with the men or went out on social gatherings in clubs were viewed as liberal, free, powerful, independent, modern women who are equal to men.

Attribute framing, goal framing and risky choice framing as advanced by Levin et al. (2002) use both positive and negative conditions in framing manipulation. Attribute framing can hence be seen through the framing of women in the selected EABL commercials as positive rather than negative. Use of positive labels such as beauty, glam, accentuated appearances through make up, dressing and the use of high sensory modality evokes positive association because women will tend to recapitulate and emulate. This hence produces more favourable responses from the female target audiences.

Goal framing uses persuasive messages that stress positive consequences of conforming or the negative repercussions of not conforming. For example, the SNAPP song;

*In this day, day and age, my sisters and me, we want to feel, feel, feel, feel like a woman.
I'll do my thing freely as a woman. We have many many ways, many tastes, but we share
smart choices. Start with a snapp, throw our head back, work it because you walk the title
ladies hit you up. Start with a snapp, throw our head back, work it because you walk the
title ladies hit you up.*

If you don't drink nor conform to the lifestyle being propagated then you are not cool enough, pretty enough, modern, you are alienated. Levin et al. (2002).

Risk choice framing in borrowing from Levin et al. (2002) understanding of the same informs of the use of success verses failure rates in manipulation of target audiences. Because people want to be associated with celebrities, fame and money, use of these frames appeal to the respective target audiences. In the Guinness commercials the woman is seen to be supporting this man as he takes a chance into a draw that can win him up to 50 million shillings or stand a chance to meet Rio or Thierry among other prizes. The association with success and fame is glorified, the willingness of a risk to achieve a gain.

4.4 Issues of concern emanating from portrayal of women in alcohol commercials

Pollack-Seid (1989) TV has not been keen on portraying plump women to lead a fun, enjoyable, and pleasant life. These women are considered undeserving and not desirable sexually. A research by Cash & Pruzinsky (1990) found that slender women were associated with flashy lifestyles and perceived as elegant and classy. This was evident in the selected EABL commercials as mostly slender women were projected as attractive and desirable. In the SNAPP advertisement slender women were used to project these flashy lifestyles, elegance and class. It was noted that majority of the women in club scenes or party scenes were slender dressed up women. They feel good and look good in their bodies. The idea of slender as an ideal was highly employed in the selected EABL commercials.

Hawks (2001) advances that in many parts of Africa plumpness is associated with prominence, affluence and fertility. However, this is not reflective of the representations in commercials. The EABL alcohol commercials also feature 90% of petite women as opposed to the plum women. Thornham (1999) advances that there is no place within the visual economy for the gaze of black female spectators as femininity is defined as “white”.

The appearance of women in these alcohol commercials through the dressing and general presentation promotes narcissistic and voyeuristic notions among women. With current trends of socialites being extremely popular among women. Bartky (2015) argues that narcissistic behaviour is associated with a person's obsessions with his/ her body. He advances that these women embody the attitude of men towards themselves. They derive pleasure in how they look and the associated attention from fellow women and males as a measure of beauty.

High Sensory Modality was observed to be used mostly when portraying women in these EABL alcohol commercials. Drawing from Bell (2001) high sensory modality was hence used to portray emphasis by highlighting the woman and making her more distinct. The choice of colour, tone, accentuates her appearance, clothing, facial features and body structure. The shining, bright, figure hugging clothes, the bright lipstick and make up, the high cut clothes are among the elements projected through high sensory modality to make the woman more pronounce. This is in order to shift the focus from the real issue while directing the viewer towards the woman as a subject.

Adichie (2017) informs of language as the repository of prejudices, assumptions and beliefs. That questioning language and opposing the idea of static gender roles requires empowerment through familiarity with alternatives. The idea of a women attached to a "home" or relaxing or informing sexual ideologies and men being attached to prosperity, hard work and wealth is silently voiced in the selected EABL alcohol commercials through song and narrations as shown below.

In the Bailey's commercial female narrators are noted saying;

Female Narrator 1: Who are my VIP's? they are my very important people. Those who I feel at home with.....

Female Narrator 2: My VIP's? they are my best friends. People who I can just relax with.

In the SNAPP commercial the song lyrics are as follows;

In this day, day and age, my sisters and me, we want to feel, feel, feel, feel like a woman. I'll do my thing freely as a woman. We have many many ways, many tastes, but we share smart choices. Start with a snapp, throw our head back, work it because you walk the title ladies hit you up. Start with a snapp, throw our head back, work it because you walk the title ladies hit you up.

In comparison to the Tusker Malt- The taste of legends narration by a male narrator;

How is a legend made? It is made by making the right choice for a start. It is made by going where others don't to find the finest. A legend doesn't appear overnight, it comes from being bold enough to give things time when others may not. A legend is crafted, considered and it is only a legend once it is complete. It is many things coming together to create character, depth and will. A Legend.

Or the Kenya Cane commercial where the men brag about who pays with reference to how their day was as the women sit mute.

First Man: Wasee hii bill ni yangu, nimeuza shipment mzima in one day, so I am paying for this!

Second Man: I also finished paying off the loan on my trucks, kwa hivyo wacha mimi nishikilie ii sawa?

Third man: Guys let me pay this, I just finished my online degree.

Fourth Man: He can also pay---

Fifth Man: Guys nimewacha job yangu leo [silence] because I am starting my own business tomorrow [claps][cheer][payment]

The above selected EABL commercials through the use of words inform of the idea of gender role stereotyping that project women as homemakers, sexual objects and commodities while men as providers and innovators. Gender roles are deeply conditioned in people and are difficult to unlearn, it is however imperative that people try and make sure that they reject them (Adichie, 2017).

Severally women are portrayed as to be relying on others in comparison to their fellow male counterparts (Mazzella, Durkin, Cerini, & Buralli, 1992). Most women on these alcohol commercials are accompanied by male counterparts who in turn order the drinks for them and are seen to be very subservient even in making the decision as to whether that is the drink they want or speaking up for themselves.

In deconstructing feminism lite Adichie (2017) further advances of the notion of conditional female equality where the men are naturally superior but are expected to “treat the women well”. This kind of benevolence by men as she interprets is profound in the examples of the Tusker Malt and Kenya Cane alcohol commercial through the perception of the women in the group as silently supporting the men and allowing them to shine through their success stories while in the pretext of equality.

RATIO OF WOMEN TO MEN IN EABL ALCOHOL COMMERCIALS

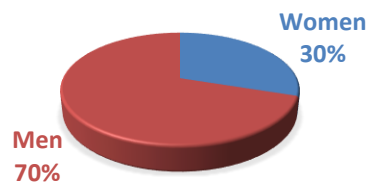


Figure 4.4.0 Ratio of women to men in EABL alcohol commercials

RATIOS OF WOMEN TO MEN IN EABL ALCOHOL COMMERCIALS

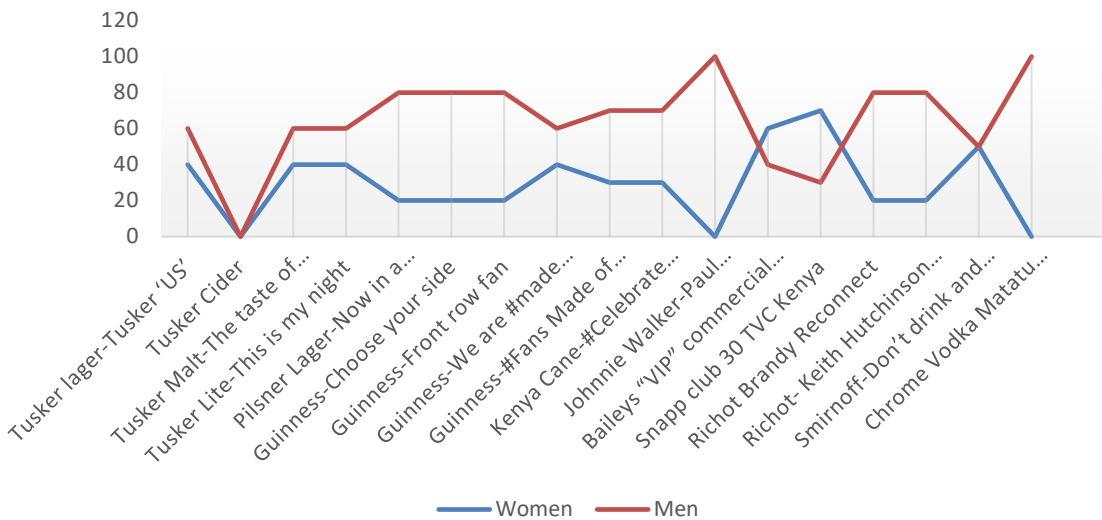


Figure 4.4.1 Women to men ratios per the respective EABL commercials

Men contribute to 70% of the actors in the EABL alcohol commercials. As men still dominate majority of these spaces’ women are represented by only 30%. There are way fewer women used in these alcohol commercials. Baileys and SNAPP commercials recorded highest ratios of female actors as they target a feminine market. However, most of the other alcoholic drinks revealed a dominance of male presence in their commercials with frequent association with football, strength, agility and masculinity.

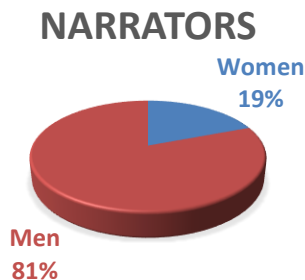


Figure 4.4.2 Male and female narrators in EABL alcohol commercials

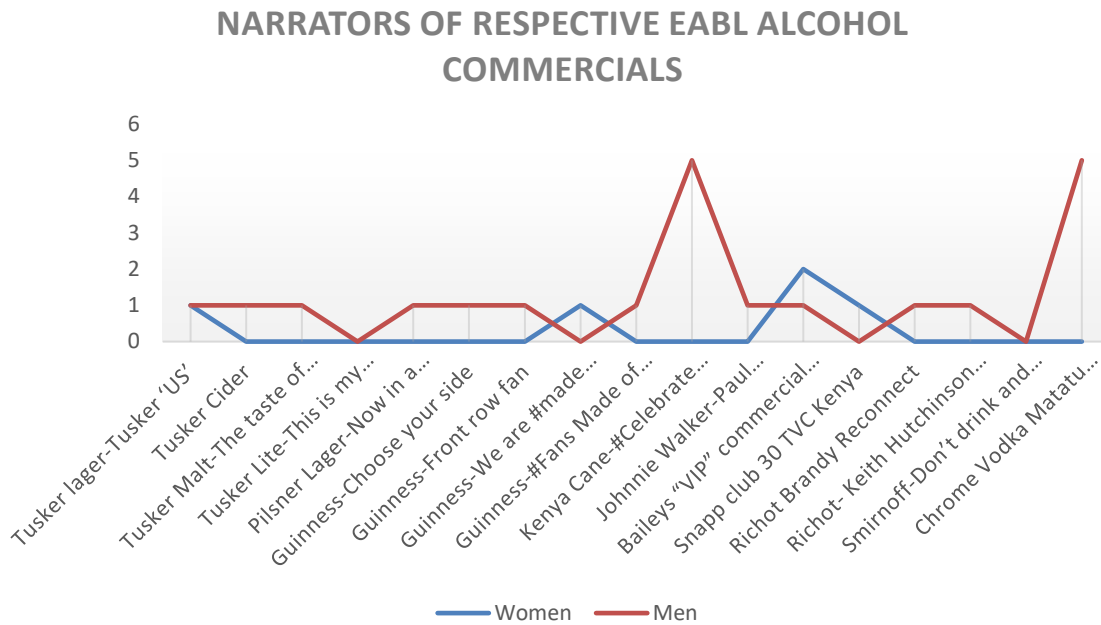


Figure 4.4.3 Male and female narrators of the respective EABL alcohol commercials

In all the selected EABL alcoholic drinks commercials male narrators were 81 % while women narrators contributed to the remaining 19%. Majority of the commercials were presented by the males with male voice overs incorporated in the commercial. The female targeted brands like SNAPP and Baileys were the ones seen to contribute to a greater percentage of female narrators. This is in line with Furnham & Bitar (1993) argument that there are way less women in active spaces in advertising as opposed to men. Women who are incorporated in these commercials are mostly in the background with less profound parts, barely heard.

4.5 Textual Analysis

The Textual content that appeared during the EABL alcohol commercials was analysed with an emphasis on the warning instructions displayed during the commercials. Language, visibility and readability levels of the textual matter was analysed as either easy, medium or hard.

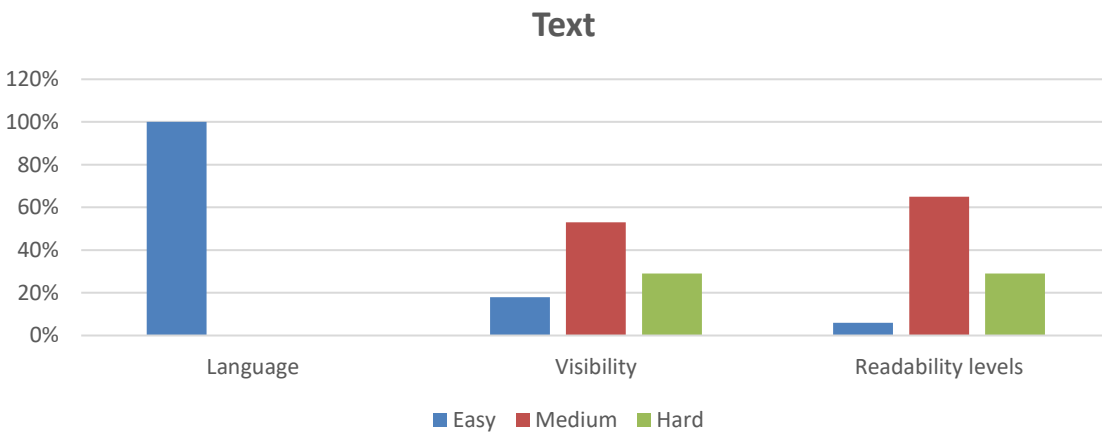


Figure 4.4.4 Language, visibility and readability levels of the textual matter that appeared in the respective EABL alcohol commercials

The language used in the selected commercials was easy to comprehend hence the 100% easy outcome. With regard to visibility of the words, in as much as the brand names and campaign slogans were easily noticeable, the warning instructions ranged from medium to hard across the selected EABL alcohol commercials. Only 18% were easily visible through a normal viewer position whereas 53% and 29% ranged from medium to hard respectively. The readability levels of the warning instruction also ranged from medium to hard with 65% and 29% respectively. Only 6% were found to be easy.

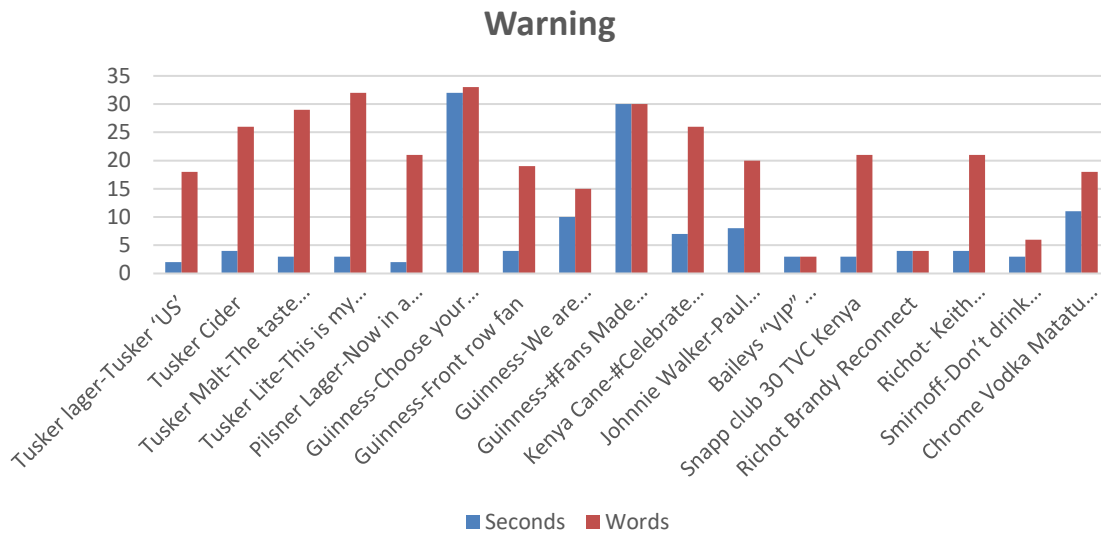


Figure 4.4.5 Number of words and seconds of warning instructions that appeared in the respective EABL alcohol commercials

It was noted that out of the 17 selected commercials only 3 commercials (18%) had the warning instructions present on the screen as part of the commercial for more than 10 seconds. Guinness choose your side commercial had 33 words running for 32 seconds, Guinness fans are made of more commercial had 30 words running for 30 seconds and the Chrome Vodka commercial had 18 words for 11 seconds. Majority of the commercials showed the warning instructions in less than 5 seconds.

The warning instructions were noted to be:

Too fast for the audience i.e. The Tusker Malt commercial was noted to display 29 words of warning instructions in 3 seconds as the Tusker Lite commercial displayed 32 words of warning instructions in 3 seconds.

Too small in font size i.e. the warning instructions are hard to notice and read from a viewer's angle and distance.

Majority are placed at the bottom of the screen in the selected EABL commercials. This doesn't not draw any attention whatsoever to the viewer who is distracted with the actions within the commercial.

Too close together. i.e. the words appear knitted together making them difficult to read.

Faint and almost blurry for example in the case of SNAPP commercial where 21 words appear for 3 seconds and are hardly visible.

Miniature i.e. in commercials such as in the Baileys commercial where the words "Drink responsibly 18+" appear at the bottom of the screen for 3 seconds. They are small, not clear and hardly visible.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Overview

This chapter outlines the summary of the study, conclusion and subsequent recommendations on the improvements, possible solutions and way forward on the issues pertaining this research.

5.1 Summary and Conclusion

The objectives of the study were to evaluate how women are portrayed in EABL alcohol commercials, evaluating the role played by women in EABL alcohol commercials, Investigating the types of frames used in portraying women in EABL alcohol commercials and exploring issues of concern emanating from portrayal of women in alcohol commercials.

The findings of this study have revealed that only 35% of women in the selected EABL commercials play active roles, with only 24% of the commercials having over 50% of women on active roles while 29% of the commercials had no women playing active roles. However, 10% of women played passive roles with 53% of the selected EABL commercials having passive women roles despite all of the commercials recording only below 35% margins of women who played passive roles. The incorporation of women in in alcohol commercials especially those alcoholic brands that were previously stereotyped as male brands, has been gradual.

The findings of the study are in line with Grover (2015) arguments on second generation gender biases seen through the minimalistic incorporation of women in leadership roles. With only 20% of women in leadership roles, second generation biases remain paramount and are reflected on the

roles that women play in these alcoholic drink commercials. The findings revealed that only 25% of women play active roles with 10% in passive roles, 26% playing supportive roles, 18% playing decorative roles, 4% playing nurturing roles, 3% playing subordinate roles and 5% playing insubordinate roles. Grover further informs that women as leaders who aspire top positions need to analyse their roles and responsibilities critiquing their own traits and skills in comparison to their job responsibilities as leaders. There ought to be a fight for free leadership from the current male and female labels. This should be achieved through intellectual adequacy as leaders rather than natural orientation or being gifted to perform tasks.

The findings also revealed that only 25% of women in the selected EABL commercials portrayed equality with each commercial each having less than 50% of women portrayed as equals. Similarly, the portrayal of empowerment among women was at 31% but still minimalistic i.e. at below 50% across the respective commercials. It was also noted that 20% of the women were portrayed as sexual objects with up to 40% of women informing sexual discourses within a commercial. In line with these findings, Vaes & Puva (2011) in quoting Fredrickson & Roberts (1997) emphasises that we live in a patriarchal society that constantly seeks to objectify the female body. This objectification informs that women are viewed as products of consumption devoid of individuality and personality. Through objectification a person is hence judged with regard to usefulness and whether one can satisfy a goal which in turn intensifies her attractiveness and interest towards those of whom the goal is important.

Luyt (2011) also advances of a significant representation of males as primary visual actors with females being underrepresented. This was noted in the study with a 70% male representation as compared to the 30% female representation in the selected EABL alcohol commercials. An evident gender imbalance was hence noted with a dominance of male primary visual actors.

Similarly, in line with (Furnham and Mark, 1999: Furnham and Paltzer, 2010) as quoted by Luyt (2011) Males dominated voice overs and narrations with 81% of male narrators compared to the 19% of female narrators in the selected EABL alcohol commercials.

This research sought to interrogate the portrayal and gender roles of women in selected EABL alcohol commercials and has significantly demonstrated the differences in the portrayal of the of the primary visual actors.

5.2 Recommendations

The study analysed various portrayals and roles of women in the selected East African Breweries Limited alcohol commercials. The findings have led to the development of a few recommendations in line with the objectives of the study.

From the first objective; on the portrayal of women in the EABL alcohol commercials the following recommendations were deduced:

From the findings, the number of women being portrayed as equals is still significantly low (25%) with the selected EABL commercials each having less than 50% of women portrayed as equals. EABL ought to look into and increase on the portrayal of equality towards women to above 50% in their alcohol commercials.

From the findings, it is clear that there is some advocacy of women empowerment (31%) in the selected EABL alcohol commercials but still minimalistic at below 50% across the respective commercials. This ought to be increased to above 50% in their respective commercials.

From the findings, 20% of the women were portrayed as sexual objects across the selected EABL alcohol commercials with up to 40% of women informing sexual discourses within a commercial. EABL ought to look into this and reduce on the portrayal of women sexually in their alcohol commercials.

From the findings, 10% of women in the selected EABL commercials were portrayed as inferior with up to 40% of women in a commercial being portrayed as inferior. EABL ought to look into the same and bring it to down to 0%.

From the second objective; on the roles played by women in the EABL alcohol commercials the following recommendations were deduced:

From the findings, only 35% of women played active roles with only 24% of the commercials having over 50% of women on active roles while 29% of the commercials had no women playing active roles. EABL ought to look into these and focus on incorporating women into playing more active roles.

From the findings, there was still a significant number of women in passive roles (10%) with 53% of the selected EABL commercials having passive women roles despite all of the commercials recording only below 35% margins of women who played passive roles. EABL ought to reduce the number to zero contributing to a rise in more active roles that women can play.

From the findings, there was a significant number of women who played supportive roles (26%) with 65% of the selected EABL commercials having women who played supportive roles. Notably 18% of women also play decorative roles in the selected EABL alcohol

commercials with 24% of the selected EABL commercials having over 30% of women playing decorative roles. It was also noted that 3% of women played subordinate roles with 24% of the selected EABL alcohol commercials having women who played subordinate roles however, all of them registered lower than 15% of women in subordinate roles. EABL ought to look into the reduction of these roles to 0% because they advance gender role stereotypes.

From the third objective; on the use of framing in portrayal of women in the EABL alcohol commercials the following recommendation was deduced:

Cognitive and cultural organising frames used in the commercials through attribute, goal and risky choice framing should be used by EABL to advance more positive, progressive and empowering discourses free from the stereotypic lenses.

Commercials reflect social change and shapes cultural attitudes. The stereotypes portrayed are the result of unconscious assumptions anchored too deeply to be changed by only having more women in powerful positions within the film industry. However, a combination of stereotype correction and rational persuasion can break the cultural effects of this vicious cycle. Embracing diverse roles for women can only be achieved through a completely new way of thinking, this is in line with Thornham (1999) ideology.

There is need to change the interpretation and biases that are subjective to women. Channelling these stereotypes as not only negatives but strengths and empowerment tools while dwelling on the positive roles and portrayals.

Thornham (1999) informs that the comprehensive development of a theoretical framework linking the power of commercial representations to the social context that produces and receives them while insisting on the collective power of women to instigate change is the departure point towards issues of gender bias and stereotypic representations.

There should also be a tag included by EABL on the warning instructions that should state of the harmful effects of alcohol use during pregnancy. This should serve to create awareness to towards cubing alcohol intake during pregnancies.

5.3 Suggestions for further research

This study focused on a sample of East African Breweries Limited. However, further studies should be considered on all alcohol commercials and other alcohol production companies. Soft drink commercials may also inform an interesting study.

The study focused on commercials. However further studies should be considered on billboards and print advertising platforms.

Further studies on the impact of roles and portrayals on audiences should be done.

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APPENDIX A

CODING INSTRUMENT

SECTION A: TEXT

COMMERCIAL	LANGUAGE			VISIBILITY			READABILITY LEVELS		
	E	M	H	E	M	H	E	M	H

E- Easy

M- Medium

H-Hard

COMMERCIAL	TEXT	NO. OF WORDS	APPEARANCE IN TIMELINE 0:00:00:00	DURATION (HOW LONG)	FREQUENCY (HOW MANY TIMES)

SECTION B: NUMBER OF WOMEN IN THE ALCOHOL COMMERCIAL

COMMERCIAL	NUMBER OF WOMEN	NUMBER OF MEN

SECTION C: RATIO OF FEMALE TO MALE NARRATORS

COMMERCIAL	FEMALE NARRATORS	MALE NARRATORS

COMMERCIAL		THEMES	FREQUENCY (%)
Name	Duration Min/sec		
1. Tusker lager- Tusker 'US'	1:00		
2. Tusker Cider	0:15		
3. Tusker Malt- The taste of legends	1:00		
4. Tusker Lite- This is my night	0:45		
5. Pilsner Lager- Now in a bold new pack	1:02		
6. Guinness- Choose your side	0:33		
7. Guinness- Front row fan	0:31		
8. Guinness-We are #made of football	0:34		
9. Guinness- #Fans Made of More	0:30		
10. Kenya Cane- #Celebrate your moment	1:00		
11. Johnnie Walker-Paul Teregat	1:02		
12. Baileys "VIP" commercial for Kenya	0:45		
13. Snapp club 30 TVC Kenya	0:30		
14. Richot Brandy Reconnect	0:47		
15. Richot- Keith Hutchinson (Richot share the warmth)	1:01		

16. Smirnoff- Don't drink and drive- A message from KBL	0:47		
17. Chrome Vodka Matatu #shine on	1:15		
TOTAL (sec)	737		

APPENDIX B



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This is to certify that all corrections proposed at the Board of Examiners meeting held on 21-04-2017 in respect of M.A/PhD. Project/Thesis Proposal defence have been effected to my/our satisfaction and the project can be allowed to proceed for fieldwork.

Reg. No: K50/B1368/2015

Name: MAKOKHA A. BILHA

Title: ADVERTISING AND GENDER IN KENYA: PORTRAYAL
OF WOMEN IN EXBL ALCOHOL COMMERCIALS

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ASSOCIATE DIRECTOR

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28/02/2019
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Dr. Necti Nkati
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APPENDIX C



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Name: MAKOKHA A. BILHA

Title: ADVERTISING AND GENDER IN KENYA: PORTRAYAL OF

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APPENDIX D

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