GENDER STEREOTYPING IN RADIO PROGRAMMING:

THE CASE OF KENYA BROADCASTING CORPORATION

BY

CAROLYN PAURET SAKWA

A RESEARCH REPORT SUBMITTED TO THE INSTITUTE OF ANTHROPOLOGY, GENDER AND AFRICAN STUDIES (IAGAS) IN PARTIAL FULFILMENT OF THE AWARD OF MASTER OF ARTS IN GENDER AND DEVELOPMENT OF THE UNIVERSITY OF NAIROBI.

2012

DECLARATION

This report is my own original work and has not been presented for the award of a degree in any other university or institution.

Signature_____   Date___30/11/12___

Carolyn Pauret Sakwa

I confirm that the candidate, under my supervision, carried out work reported in this project and has been submitted for examination for the degree of Masters of Arts in Gender and Development Studies with my approval as the University Supervisor.

Signature_____   Date___27/11/12___

Mr. Dennis Khamati Shilabukha

DEDICATION

This study is dedicated to my husband Okiya Omtatah (Yhombi)for his love, care, tolerance, and support towards my studies and to my children Patrick, Bakhita, Annuarite and Maninga for their love, understanding and encouragement throughout my studies.

ACKNOWLEDGEMENT

ABSTRACT

This study was undertaken to investigate gender stereotyping in radio programming. It was carried out at the Kenya Broadcasting Corporation's headquarters (Broadcasting House) in Nairobi. The study targeted KBC's English Service radio and radio Taifa, the Swahili service.

The overall objective was to assess gender stereotyping in radio programmes at the Kenya Broadcasting Corporation specifically, to explore the nature of gender stereotyping on radio programmes and to examine the extent to which gender stereotyping affect the participation of men and women on radio programmes

The study was guided by the social learning theory framework. Social learning theory, as developed by Albert Bandura is a general psychological model constructed to explain human behavior .This theory has been revised several times according to emerging research on gender and the media. The basic premise of social learning theory is that it approaches the explanation of human behavior in terms of a continuous, reciprocal interaction between cognitive, behavioral, and environmental determinants.

This study was qualitative in nature and Content analysis was used to capture data relevant to the study. The study found out that there is gender stereotyping in radio programming in terms of themes used in the programmes and representation of both genders in the radio programmes. The study recommends that inter-disciplinary and multifaceted approaches towards improving this phenomenon by all media stakeholders interested in radio production.

For instance, that KBC together with the ministry of Information and Communication and other Media stake holders should promote a gender mainstreamed media by sensitizing the public and

all media practitioners about the importance of having a gender media reports, programmes and news. That besides courses in 'Gender and Development' that institutions such as the University of Nairobi offer, gender education should be offered at all levels of education so that the public is sensitized about the importance of gender parity in all sectors of development.

This study is intended to add to existing literature on gender and media by other scholars in their effort towards creating balances and holistic approaches in media content, representation, services and management

TABLE OF CONTENTS

List of Abbreviations and Acronyms

BH- Broadcasting House

FM- Frequency Modulated

GOK- Government of Kenya

HI- Help Age International

KBC- Kenya Broadcasting Corporation

MIC- Ministry of Communication and Information

NCBD- Nairobi Central Business District

TX- Transmitted

UN- United Nations

VOK- Voice of Kenya

CHAPTER ONE

Background of the study

1.1 Introduction

Gender refers to ways of seeing and representing people and situations based on sex difference; gender is a social or cultural category, influenced by stereotypes about female and male behavior that exist in our attitudes and beliefs (Goodman, 1996). Gender stereotypes are widely shared beliefs within a society about what males and females are generally like. These aspects have been studied for decades in western societies (Berry and Segall, 1992).

Gender stereotyping is a common phenomenon across societies but varies according to different contexts. Great strides have been taken in Kenya to check the prejudices that exist between the sexes. For instance, the new Constitution of Kenya (GoK, 2010) promotes and upholds gender parity and equality socially, culturally, economically and politically. However, differences between the sexes do exist, and the media knows this quite well. A lot of gender stereotyping is still present in Television and Radio advertising, with some of it being useful - especially when it promotes equal gender roles - while some is harmful in its portrayal of either sex sub-ordinate to the other. Today, despite the liberalization of radio stations in Kenya that started in 1990s and the new usage of radio through Internet, radio programmes remain steeped in the socially built inequalities and do not adequately reflect the realities of women in the societies. Women are less frequently interviewed and whenever they are, for instance on radio personal profiles, their professionalism is negated or twisted into stereotypical perspectives.

Advertising through media often portray women as sex objects. This is most often done through suggestive or provocative attire and/or situations in visual advertising. Visual advertising encompasses television, print, and mass transit (Bandura, 2008). Advertising such as radio, where it's all audio and no visual, can still play on the female sex and women stereotyping. Case in point: a radio spot with a smooth, soft, seductive female announcer coming through the speakers (Richardson; Dianne et al, 2008).

Researchers such as Hurtz and Durkin (1997) have established that there are fewer central female characters on radio commercials. At the same time, Low and Sherrard (1999) argue that women in radio commercials are also more likely to be portrayed in dependant roles and in the home. What this means is that women are mostly relegated to the private sphere and to the emotional and sexual worlds. The implication is that women and women's issues such as concerns for equal rights, health issues, feminization of poverty, women's peace movements, military service and the like are compartmentalized in media texts, formats and schedules. The consequence is that a restricted set of personal characteristics and profession is considered. In this way women are presented mostly in subordination to men (Lemish, 2004). Content analyses of magazines in regard to gender role reveal that the primary concerns of women relate to their appearance, household activities and romantic interests (Pierce, 1990,; Schlenker et al, 1998).

Media are created and consumed in a social and cultural context; they are never context-neutral. Thus, media makers such as broadcasters, journalists, editors, owners, technicians and advertisers are all functions of the prevailing social, economic and cultural contexts. Their views, outlook and output will reflect those norms. Likewise, the media audience will also be subject to

their own social, economic and cultural norms and the way they access, consume and interpret media content will be affected by these (Hall, 1980).

1.2 Problem Statement

Radio is shaped by the attitudes of our society and at the same time, shapes the attitudes of our society. National networks and local stations broadcast thousands of hours every year to millions of audience. The way in which radio covers, or fails to cover, men and women's participation on radio affects the way in which both genders are perceived and also tells us something about the status of men and women in our society. Radio is a powerful medium. Their audiences comprise men and women and their experiences, expectations, interests, aspirations, needs and concerns should be reported and reported accurately without bias. Broadcasters who fail to do so fail in their professional responsibility.

Radio content often presents strong traditional gender stereotypes that create gender disparities in radio participation. At the same time, this can, through repetitive exposure to gender stereotypes, promote the accessibility of stereotype-related cognitions (Durkin, et al, 2004). The media in general continue to depict public life as a male domain thus perpetuating traditional gender stereotypes and stereotyped attitudes (Durkin, et al, 2004).

Today's social changes make it evident that the traditional role model associated with women is no longer appropriate and realistic as real life is showing more and more active women playing a lead role in society (EU, 2010). This evolution should be more appropriately reflected in radio. All these calls for an in-depth study of the gendered stereotypes generated by the media, including radio and there is a need for dialogue with this industry and further research. Media,

3

including radio, should reflect a realistic picture of women and men and the notion of quality media should include the protection of democratic values, including equality between women and men. Some of the recent studies on gender stereotyping on radio have been by Myers (2009), on Gender as a Cross-Cutting issue in radio arguing that gender issues coverage is largely masculine in radio. (Morna 2002; 2007) has also studied and challenged the use of gender stereotypes in media, including radio. It is important to capture the fact that gender stereotyping is done on Kenyan media.

Media in general, and specifically; radio owners, managers and producers need to create gender-sensitive content and to reduce stereotyping in their productions. Adoption of gender approaches in media and advocacy among policy and decision-makers in radio for a professional code of ethics to ensure gender-mainstreaming in radio content will enhance gender participation and promote gender parity in radio and if replicated, media as a whole.

This study was guided by the following research questions:
1. What is the nature of gender-stereotyping on radio?
2. Does gender stereotyping create disparities in gender participation on radio?

1.3 Research objectives

1.3.1 Overall objective

The overall objective was to assess gender stereotyping in radio programmes at the Kenya Broadcasting Corporation.

1.3.2 Specific objectives

1. To explore the nature of gender stereotyping on radio programmes.
2. To examine the extent to which gender stereotyping affect the participation of men and women on radio programmes.

1.4 Justification of the study

Under Kenya's new Constitution (GoK, 2010), Article 34(4) b, all state- owned media shall be impartial. This research, as a case study, will provide information which may be relevant to media houses in terms of mainstreaming gender into their work. Gender mainstreaming in media content, operations and services will increase men and women's participation and representation in media, including radio, thus promoting gender equality.

This study is meant to contribute to the body of knowledge on gender and stereotyping on radio and provide information that could be used by media and its stakeholders such as the ministry of information and communication and the civil society in advocating for gender sensitivity and equality in media. It is also intended to add to existing literature on gender and media by other scholars in their effort towards creating balances and holistic approaches in media content, representation, services and management. It is also meant as an additional guide to media policy makers who may want to implement policies relevant to gender stereotyping in media especially, radio.

1.5 Scope and limitation of the study

The research was based at the Kenya Broadcasting Corporation's headquarters in Nairobi and focused on gender stereotyping on radio in the state owned broadcasting Corporation. The study focused on the nature of gender stereotyping on radio and the effects of gender stereotyping on radio on gender participation and equality on radio.

This research assessed gender stereotype in radio content (radio plays/drama) in terms of its masculinity and femininity. This is limiting in that other aspects of stereotyping in and on radio such as the frequency of coverage of men and women's issues and representation in terms of who accesses, controls and makes decision on radio are ignored.

Kenya Broadcasting Corporation is state-owned and its operations are different from private-owned media organizations. For instance, while Kenya Broadcasting Corporation is controlled and facilitated by the state to give service to the public; most private radio stations are liberal and independent. These disparities limit this study and its findings cannot be generalized to other stations.

A multi-faceted research across all types of radio could capture these flawed areas of the study.

1.6 Definition of key terms

Advertisements: An advertisement is a highly condensed form of communication that has to be easily comprehended in order to be effective.

Gender: Gender refers to ways of seeing and representing people and situations based on sex difference.

Gender stereotypes: These are the roles, voice-overs, excerpts, clips and inserts representing males and females on radio and the expressions, words, phrases, sound effects and impressions ascribed to men and women in radio content.

Gender analysis: It is a systematic way of looking at the differential impact radio content and discourse has on men and women that entails first and foremost, collecting data disaggregated data and gender sensitive information about concerned populations.

Gender equality: It is the absence of discrimination on the basis of gender in the production and presentation of radio programmes and other radio products and in radio participation.

Gender equity: It is ensuring that both men and women get fair and equal chances the participation of radio.

Gender mainstreaming: It is the process of assessing the implications for men and women of radio content and discourse. This means incorporating gender issues into all content, and developing popular media that is gender sensitive, no matter what topic is covered.

News: factual programs that are action packed whose content and coverage is predominantly in favor of men.

Radio audience: These are men and women who listen to the radio.

Radio content: These are gendered ideas of radio products.

Radio discourse: It is the practice and process of delivering radio content to male and female audiences.

Radio products: These are the components of radio namely; ideas, programmes, efforts involved in their production processes and purposes for it that targets men and women's consumption and may be for monetary value or not.

Radio programmes: These are conceptualized radio ideas that are processed for mass consumption by a radio audience consisting of men and women.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

There are many factors that affect gender-role development and the media is considered to be one of them. (Golombok Fivush, 1994; Durkin, 1995; Dietz, 1998) asserted that the media, in addition to environmental or social factors, affects people's perception of gender-roles. The impact of advertising on audiences is often explained by social learning theory or by theories that are based on it. The argument is that, as people are repeatedly exposed to advertising images, they tend to internalize the advertisers ' views of themselves and others. The more ubiquitous the images are in advertisements, and the more frequently they see the advertisements, the deeper the audience identifies with the images.

In addition to social learning theory (Bandura, 1977), framing research or frame analysis, Goffman (1974), was used to obtain empirical evidence regarding the effects of media portrayals in people's thoughts and consciousness. Framing assumes that the media frame reality is used to explain how people perceive and think about gender-roles because of the things they see and experience. Framing is used as a remedy sort in selecting a particular aspect of a perceived reality to emphasize, convey, or interpret something. However, framing may directly or indirectly influence people's judgments on recognizing ideas presented in advertisements (Entman, 1993).

Another issue on the effects of media is identified by Mead (1962) in his theory , arguing that individuals ' characterizations in the media affect children 's attitudes , relationships with other people , and behavior expectations . When traditional feminine or masculine roles become distinctive and children starts to identify with a particular gender-role, they are likely to expect specific characteristics and behaviors from females and males.

Radio is an electronic media channel that is persuasive and profoundly influential socializing force to gender. Radio uses the sound and enforces stereotypes because it reflects dominant social values as natural (Bandura, 1986). radio has the highest listenership in Kenya and gender stereotypes in it are enforced by the fact that most of the popular programs are dominated by men presenters for example, "Political affairs program "Darubini" and "Day in Parliament" on KBC's 'Radio Taifa' and 'The English Service' while ladies are predominantly producing musicals such as "Taarabu" which is gendered both lyrically and in performance, and other soft musical breaks such as "Lunch Time Music".

There are serious biases in terms of women's portrayal in the global and African radio. But men are subject to stereotypes too (Myers, 2009). For instance, men are typically characterized as forceful, virile, emotionless, physically and economically dominant, in contrast to women, who are generally portrayed as weak, emotional, dependent and victimized. This is a construction of masculinity which leaves little room for variety, exception and alternative visions of what 'being a man' means. It also tends to demean men in caring or domestic roles, vulnerable men, men who

oppose violence, and any man who, in some way or other, may fall outside the dominant norms of masculinity (Myers, 2009).

Radio imposes gender stereotypes through language, content and sounds. The language used on radio is important. For many years linguists have examined words, expressions and other parts of speech, and revealed the sexism which can be found in nearly every language. For example "woman" generally connotes a female who is not very young, not a virgin, or is a spouse, while "girl" has a more childish meaning. "Manly" is an adverb to express the qualities a man should have: virility, strength, bravery and so forth. "Womanly," to the contrary, is an adverb used to connote weakness, timidity and softness. The same meanings are valid for the word "effeminate. It is very important to choose the right words while covering radio content, especially in news and entertainment. When a traffic accident occurs and the announcer is heard saying that: 'Those who were injured are two men and four women including children', already, he/she is perpetuating radio stereotypes by equating/clustering women to/with children.

Using gender-neutral and sensitive language on radio checks gender stereotyping. There are two ways in which radio can incorporate gender into their content: gender-specific programming and gender mainstreaming. Journalists have to be careful when covering the news and have to avoid gender stereotyping. This is one of the core values of gender codes of ethics. For the sake of today's children who will be tomorrow's women and men, it would be useful to adopt these ethics (Olatokun, 2008).

2.2 The nature and extent of Gender Stereotyping in the media

Media are always created and consumed in a social and cultural context; they are never context-neutral. Thus, media makers (broadcasters, journalists, editors, owners, technicians, advertisers)

are all subject to the prevailing social, economic and cultural norms of their personal milieu, and their views, outlook and output will reflect those norms. Likewise, the media audience will also be subject to their own social, economic and cultural norms and the way they access, consume and interpret media content will be affected by these (Hall, 1980). So, for example, a DJ presenting a youth radio show in, say, urban Canada will have a very different background, outlook and style from a presenter on a youth program on a rural radio station in, say, Afghanistan. The content of those two youth shows will reflect those cultural differences. Likewise, the audiences of those two shows will have very different life expectations and experiences and will expect the radio programs they listen to reflect those.

A Canadian youth-show covering the issue of marriage will differ markedly from a show about the same issue in Afghanistan. Thus we see how gender issues arise and vary across different media and different audiences. Our two notional presenters will reflect their own cultural norms of the way women and girls are expected to behave in their own societies, in the ways they talk to and about, and feature the two sexes, and in the ways they select and present content in general. Similarly, the audiences for these two radio shows - in the context of urban Canada or rural Afghanistan - will have very different profiles as well as very different expectations and responses to the subject of marriage, as dealt with in these notional radio shows. As such, a gender-aware, -inclusive or -transformative project in one context will likely not be the same in another context. Gender issues arise in all stages and aspects of media practice, production and consumption - that is why we are referring to them here as cross-cutting.

There are serious biases in terms of women's portrayal in the global and African media. But men are subject to stereotypes too. For instance, men are typically characterized as forceful, virile, emotionless, physically and economically dominant, in contrast to women, who are generally portrayed as weak, emotional, dependent and victimized. This is a construction of masculinity which leaves little room for variety, exception and alternative visions of what 'being a man' means. It tends to deride and discourage homosexuality, for instance. It also tends to demean men in caring or domestic roles, vulnerable men, men who oppose violence, and any man who, in some way or other, may fall outside the dominant norms of masculinity. Both the global and the local media, especially through action-movies, advertising and music, help construct and sustain men and boys' views of themselves (Busby, 1985; Fejes, 1992; Gunter 1986). Various studies have investigated and established links between media narratives and actual anti-social, violent and harmful events and trends.

It is important to note that not all studies concur about the effects of gender stereotypes in media, radio included. Traditionally, men are portrayed as more dominating and have the tendency to have a sexist reaction toward women. While gender-role stereotypes are still evident in today's advertisements on radio and other forms of media, the attitudes of people do not merely depend on the things they hear, see or experience. According to (Bodenhausen, 1997), male gender-role attitudes are complex . It is, therefore, impossible or difficult to change people's attitudes by merely portraying gender stereotypes through mass media. Stereotypes may be used to reflect the existing beliefs of gender-roles but the culture is complex and dynamic with diverse values and beliefs of people and all values cannot actually be represented in media products such as advertisements.

There are also instances that advertising adds irrelevant values or meanings that do not exist in the society. In effect, advertisements that represent stereotyping become selective reinforcement because they target specific audience for specific products or services (Pollay, 1986). Innovating, enhancing, and presenting unique and seemingly interesting ideas are employed to attract consumers but they do not mean to change people on how to think, act, or feel. Advertising only provides but it does not dictate people to change, stick to or revert from gender-roles. Gender stereotyping in media is a subject for further study and discussion.

2.3 Gender stereotyping and the participation of men and women in media

Gender-role stereotyping negatively affects young individuals ' attitudes towards males and females since traditional portrayals of women are usually portrayed as dependent , obtaining approval from family and males , weak , victims , supportive of men 's roles , sex objects , and adornment rather than individuals (Hall , Iijima Crum 1994. Artz Munger Purdy , 1999) . As a result , these negative or substandard characteristics of women adversely affect children 's perception that women may ever find it difficult to attain gender equality and function as effective as men do in the society . This female portrayal restricts young females to think of achieving beyond their potential because many attributes, activities and traits are being designated as inappropriate for their gender (Dietz, 1998).

Advertisements usually portray men as being strong who are expected to have jobs that require much physical strength. They are portrayed as being the authority , dominant , having higher intelligence , becoming public figures , belonging to upper-middle class , being able to take medicine , law or business courses , aggressive , and sometimes gentlemen or bad guys . At

14

home , men are portrayed to use car wax , auto parts carpentry tools , motor oil , and lawn mowers . Women are rarely depicted as professionals in advertisements (Dietz, 1998). When women in advertisements are presented as professionals or experts in the products they advertise, they are often backed up by male figure or an authoritative male voice-over to strengthen the efficiency of convincing the audience since males were viewed as the authority (Lovdal, 1989). Women are stereotypically depicted in relation to beauty , physical attraction , family , domestic responsibilities , parenting , occupations such as teacher , waitress , masseur , bride , actress , secretary , vendor household cleaners , maid , model , guest relations officer , and the like as well as negative representation like evil , witch , possessions of men passive , deferent , object for men 's pleasure . At home, women are portrayed to take care of every member, do all the chores, and maintaining relationships. They are often portrayed as supportive wives, mothers, sex objects, dependents, lack exploration, skills, knowledge credibility, self-expression, and sense of mastery. Advertisers market products in radio using women's sensual voices as a product of beauty techniques and methods in order to attract and keep handsome, lucrative, and sophisticated men (Dietz, 1998; Peirce, 2001).

Stereotypes in advertising appear resilient when it comes to gender equity. Although some studies have found slight reduction of traditional stereotyping (Reep, Dambrot, 1987; Bretl et al, 1988) , found that it remained constant and strong sexist images still appear frequently in American magazines (Davis , 1990; Lovdal , 1990). Stereotypic portrayal of female gender has become less prevalent since women have been recognized their ability to contribute to economic development and attained higher social status as a result of their determination for change and attainment of gender equality in the society (Hovland et al, 2005)

Media images of politicians seem to reflect the images of men and women in the media in general. In 1995 the main research results of the Global Media Monitoring Project (GMMP) showed that women were just 17 percent, and men 83 percent, of the news subjects on radio, television, and newspapers during one chosen day. Five years later, in 2000, the main results of GMMP had hardly changed: women in the world's media in one day were found to be just 18 percent of the news subjects, and men 82 percent. (Gallagher, 2001) states, one of the battles in the struggle to tear down current gender-based divisions in relation to public and private is a battle to change media perceptions of the newsworthiness of female politicians. (Norris, 1997) in her study of international women leaders concludes that women world leaders were less visible in the news than male leaders, but that the difference in the amount of coverage was not great.

A Latvian report, (Latvia 2004), on the representation of female politicians during the Parliamentary elections of 2002 concludes that in the Latvian press women did not usually feature as presenters of a party's position: descriptions of female politicians were related more to their personal features than to their professional experience. Male politicians also dominated radio programmes and television programmes dealing with the elections. Some studies also show that women candidates are more often than male candidates – against the trend of "personal politics" - described by collective identity (party membership) rather than by their individual characteristics and personal beliefs (Estonia 2004).

An Italian report investigating gender stereotypes in Italian infotainment talk shows during the campaign for European elections in 2004 concludes that female presence had primarily a

representative value (for example, five or six men versus one woman in a talk show). (Italy, 2004).

The Kenya Broadcasting Corporation

The Kenya Broadcasting Corporation (KBC) radio a state corporation established by an Act of Parliament CAP 221 of the Laws of Kenya to undertake public broadcasting services. Its main mandate is to inform, educate and entertain the public through radio and television services and thereby propagate all that consolidates national unity, peace and development. Its prime objectives are to: Increase understanding among the people on government development policies and strategies, Impart knowledge on the process of effective communication with the public, Promote an effective approach to the use of Radio and Television as tools for National Development and Offer suitable entertainment services to the people of Kenya (MIC Strategic Plan 2006-2010).

Policy

Until the promulgation of the new Constitution in Kenya (GoK, 2010), Kenya Broadcasting Corporation derived its gender policy from the Ministry of Information and Communication's strategic plan which promotes equitable representation of both men and women in media. KBC is now formulating its own gender policy as stipulated in the current constitution that proposes at least 30% of representation and coverage of either gender in (male or female) in all its programmes, projects and activities. Against this backdrop, it is important that radio programming and content reflects this gender requirement thus the need for research into gender stereotyping in/on radio.

History and Services

The corporation started its life in 1928 when Kenya was a British colony. In 1964, Kenya Broadcasting Corporation was nationalized into Voice of Kenya through an Act of parliament. In 1970 a new television station was opened in Mombasa to relay programmes and produce local dramas, music cultural and other programmes touching on coastal issues. In 1970, Kenya Broadcasting Corporation, then, Voice of Kenya, started radio broadcasts in English. In 1989, the Voice of Kenya reverted back to Kenya Broadcasting Corporation through an Act of Parliament. The Eastern Radio Service broadcasts to the Borana, Samburu,Turkana and Somali audience while the Central Service is for the Kamba, Meru and Embu audience. In 1996, Metro FM was commissioned as a 90% 24 hours entertainment radio channel. However in 2006 it was transformed to a full time reggae channel. In September 2000, KBC commissioned Metro Television as a sports and entertainment channel. December same year Coro FM was launched to transmit in Kikuyu language to Nairobi and Mount Kenya Region. In 2001, Pwani FM was started to carter for the coast region. In 2009 the government licensed KBC to spearhead the migration from analogue to digital. Later same year, President Mwai Kibaki opened the DVB-T centre at Broadcasting House. In 2011 KBC in an effort to modernize and reach more audience commissioned the re-launch of several FM channels namely: Nosim FM (Maasai), Minto FM (Kisii), Kitwek FM (Kalenjin), Mayienga FM (Dholuo) and is in the process of re-launching Isulwe FM (Luhyia) and Somali FM station - both of which have operated as part of Western kenya and Eastern Kenya services respectively. All the above television, core radio services and Fm radio stations produce programmes and other products for public consumption.

18

KBC's English Service and Radio Taifa are my targeted areas for this research and radio is chosen for this study because it is one of the most ubiquitous media, yet also one that is widely experienced as background media through music, sound and voice outlets. Despite Its pervasiveness, little is known of its effects (Hurtz and Durkin, 1997).

2.4 Theoretical Framework

This study was guided by the social learning theory framework. Social learning theory. The theory was developed by Albert Bandura. It is a general psychological model constructed to explain human behavior (Bandura, 1973). This theory has been revised several times according to emerging research on gender and the media. The basic premise of social learning theory is that it approaches the explanation of human behavior in terms of a continuous, reciprocal interaction between cognitive, behavioral, and environmental determinants (Bandura, 1977). That is, observed stimuli, personal experiences, and individual cognitive processes all work together to determine a person's values and behaviours. Social learning theory draws upon the notion of reinforcement, whereby individuals come to adopt those values and behaviors that are perceived as rewarding and discard those that are not. Bandura (1977) suggests that as a general rule, seeing behavior succeed for others increases the tendency to behave in similar ways, while seeing behaviour punished decreases the tendency. Bandura strongly rejects the view that his interpretation of reinforcement is mechanistic, making the point that "both people and their environments are reciprocal determinants of each other" (Bandura 1977).

This process of vicarious learning through observation of models, in real life or the media, involves noticing or attending to the modeled behaviour. This includes verbal or facial

19

expressions. It also involves coding the behavior in memory visually or verbally and enacting the behaviour as well as motivation. This is the basis of evaluating the consequences (Bandura; 1977, 1983, 1994). According to social learning theory, the first step in acquisition of sex-typed behavior is observational learning from symbolic models such as television, radio, films and books. A study by Rak and McMullen (1987) suggests that television is a prime vehicle through which children learn about appropriate behaviour, especially gender appropriate behavior. These authors observe that this is achieved through the process of observation of other people's behavior and its reinforcement contingencies, that is, through the process of modeling (Bandura, 1973).

2.4.1 Relevance of the framework to the study

This framework is relevant to the study in that it brings out the gender-role aspect in terms of how it influences or is influenced by gender stereotyping in media. Media, such as radio, is considered to have an impact on people's attitudes and perceptions about gender relations (O'Donnell, 1978 Durkin, 1989 Duckett, 1994 Dietz, 1998 Hovland et al, 2005).

Understanding how gender-role stereotypes are perpetuated enables proper analysis of how media, in this case radio, reinforces gender stereotypes and their long term influence on people's own gender roles and attitudes. Strong, positive, gender-aware radio content also provides role models for behavior change. In this case the Social learning theory provides the basis for people to learn from one another through observation, imitation and modeling. From the premise of the theory Bandura (1977), we can deduce that understanding how observing others, one forms an idea of how new behaviors are performed, and on later occasions this coded information serves as a guide for action. This may help to further the argument that by listening to radio

programmes, one will internalize gender roles and behaviour. And here in lies gender stereotyping.

2.5 Assumptions of the study

1. Radio content and representation reinforces gender stereotyping.
2. Gender stereotyping promotes unequal gender participation on radio.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This section presents detailed descriptions of the study site, research design, population and unit of analysis, sampling and sample size, data collection methods, data analysis and finally the ethical consideration.

3.2 Research site

This research was carried out at the Broadcasting house (BH) which is the headquarters of the Kenya Broadcasting Corporation. Kenya Broadcasting Corporation (KBC) is the state-run media organization of Kenya. It broadcasts in both English and Swahili, as well as in most local languages of Kenya. The corporation started its life in 1928 when Kenya was a British colony. It is situated within the Nairobi Central Business District (NCBD) along Harry Thuku road, off the University way. KBC borders the Kenya National Theatre to the west, stands right opposite the Longonot place that is next to the Norfolk Hotel and is very close to the University of Nairobi.

3.3 Research Design

This study was qualitative in nature and Content analysis was used to capture data relevant to the study.

3.4 Study population and unit of analysis

The study population consisted of radio theatre/drama programmes also referred to as radio plays in this study on both the English Service and Radio Taifa of the Kenya Broadcasting Corporation (KBC). The unit of analysis were individual radio plays as radio programmes or products..

3.5 Sample population

A sample of 10 programmes from the two main radio services of the Kenya Broadcasting Corporation (KBC) namely: The English Service and Radio Taifa constituted the sample of this research. These were sampled from a population that had 28 theatre programmes on radio that were transmitted during the second and third quarters of the year on both services.

3.6 Sampling procedure

Products of this study were selected through Purposive sampling. KBC radio has a range of products some of which are externally produced. Purposive sampling enabled me to identify radio products produced within KBC to ensure their validity as KBC Radio products. Both the English Service and Radio Taifa produce and transmit (tx) 14 theatre programmes every quarter of the year. From these I sampled 10 programmes, 5 from the English Service and 5 from Radio Taifa for my study. Theatre programmes are some of the most listened to programmes on radio as established by the Kenya Broadcasting Corporation's annual audience research audit (KBC, 2011). This means that continuous listenership of theatre programmes content can influence audiences' perceptions by internalizing values propagated in the programmes. As an info-

tainment radio product, theater is attractive for its entertainment value while at the same time highlighting social, economic, cultural and political issues that radio listeners can identify with.

3.7 Data collection methods

3.7.1 Content analysis

Data was collected using this method through thematic analysis by listening to programmes on air. Listening to transmitted (tx) radio content, evaluating the radio production discourse and listening to announcer - audience feedback on KBC radio after the programme were transmitted. Data assessment and analysis was also done through the monitoring and review of audio-support systems such as the programme master tapes that made sure that captured data was of transmitted radio programmes.

3.8 Data processing and Analysis

This study was qualitative in nature thus content analysis was used to process and analyze data in this study. Thematic analysis of text was also used to identify main themes and ideas in the radio content relevant to the study.

3.9 Ethical considerations

Though the research was unobtrusive in nature I upheld research ethics by considering issues such consent, confidentiality and sharing as would in any other study. Informed consent was done by seeking consent to engage in the study from the relevant authorities. This ensured that

the study was done in a transparent manner in which the rights of the participants and researcher were observed and protected (refer to Appendix 1).

Full information about the study, the study objectives and purpose have been made clear to the relevant authorities and other participants in the study. The information gathered will not be used for any other purpose other than the objectives of the study which is purely academic (an MA academic research paper).

The outcomes of the study have been shared out to the relevant authorities through distribution of copies of this final research study document to both the University of Nairobi and the Kenya Broadcasting Corporation's libraries.

CHAPTER FOUR

PRESENTATION OF RESEARCH FINDINGS

4.1. Introduction

This chapter presents the findings of the study. It divided into: An analysis of the nature gender stereotyping in all programmes under this study based on themes, discourse and characterization (casting), concluding remarks and recommendations.

4.2. Gender Stereotyping in radio programmes

The study sought to assess the nature and extend of gender stereotyping in radio programmes. The research therefore evaluated ten drama/theatre programmes transmitted on the Kenya Broadcasting Corporation's radio. In this study, five programmes were captured from the 'The English Service' and five programmes from 'Radio Idhaa', the Kiswahili service.

The study was qualitative in nature and programmes in this study were analyzed in terms of themes, discourse and casting. At the same time I observed character allocations in the radio plays also referred to as radio theatre or drama programmes.

4.2.1. Programme 1: 'The ghost of Nationalism'

This programme depicts Kenya's colonial period when the Mau Mau were fighting for Kenya's self rule and independence. It was done in honor of Kenya's freedom fighters.

While the men's role in the struggle is brought out clearly, it is not clear what role women piayed in the liberation struggle thus, portraying imbalances in men's and women's participation

26

in Kenya's liberation from colonialism. This is often the case whenever the Mau Mau is talked about. The role of women as spies, nutritionists, nurses and organizers in other ways during the struggle is ignored or not appreciated fully. Also, it should be remembered that some of the Mau Mau freedom fighters are still alive.

Casting:

The colonial governor – male

Chief Justice – female

6 Freedom fighters – male (Jomo, Oneko, Kagia, Karumba, Ngei and Kubai)

Radio announcer – Male

Secretary to the Governor – Female

Judge – Female

Prosecutor – Female

Witness – Male

Crowd (ululating and applauding voices) – Predominantly Female.

The objective of this study was to assess and establish the nature of gender stereotyping in radio programming and I have a problem with the use of women as ululating and applauding voices. This is a reflection of what happens in most public activities and functions such as political rallies where women's presence and role is reduced to entertainment or physical and psychological support to their male counterparts. In Kenya, this is a common occurrence during political national holidays such as the Independence Day when most speakers are men while most of the cheerers and entertainers are women (PPS/MD/010612).

The study was also intended to examine how gender stereotyping affects gender participation on radio. The casting in this radio drama is fair in terms of representation of men and women in the play. This means that there is gender balance in the participation of men and women in this radio programme.

4.2.2. Programme 2: 'Flows of Scars'

This radio drama is set in a village in the out skirts of a city in Kenya. It is about forced marriages of girls as demonstrated through the lead character of this play (Linda) who is married off early by the father (Mr. Mango). She is married off to a son of a rich man (Mr. Kaza) who lost his limbs through a vehicle accident. Linda, though bright and interested in schooling, is denied fees by the father and is sold off to a rich man. Linda refuses and almost commits suicide before being saved by the pastor of her church. She then goes to the city to work as a house help after which she joins a gang of robbers. In the process, she gets pregnant and gives birth to a son with one of them and is eventually killed during one of their robberies. Her son is given to her parents whom they accept to raise as their own.

With regard to the study's objectives, this program raises pertinent gender issues through first and foremost, Linda is pulled from school and married off despite the fact that she is bright because of the stereotype that women's education have no value to their parents and that they are only valuable when they get married and are paid for bride price. It also is stereotypical that the best Linda could do is going to town and become a house help. All this is premised on social and cultural stereotypes that women are only valuable as assets to their fathers and husbands/men with no regard whatsoever to the women's' own interests and aspirations. How does this improve her status as a girl who has dropped from school? Better alternatives such as running to

a shelter or school where girls willing to go through school are helped would have been better for her as a girl.

The idea of her (Linda) partnering with a robber and bearing a baby with him only enhances societal stereotypes that girls should not be educated and that they should be married off because theirs is the reproductive role of bearing children. And then about Linda's child, did it have to be a boy to be accepted by Linda's father who had denied her education and sold her off to a man for being a girl? Could the child have been accepted if she was a girl? Is it cemented in the patriarchal cultural beliefs such as the 'boy preference phenomenon' that give more value to male children against the females or is the taking in of Linda's child be associated with the remorse the parents had for failing to cater for Linda's schooling?

Casting:

Linda's Father – Male

Linda's mum – Female

Pastor – Male

Linda's Employers – Female and male

Robbers – One female, several male

Linda's Child – Male

Support cast – Male

The way in which roles are allocated in this radio play based on gender ends up reinforcing gender role stereotypes rather than condemn it, so does the manner in which the plot of this drama is developed. First and foremost, the cast is predominantly male, and then the women in

the cast play roles that are subordinate to men and are centered in the domestic sphere. Then the traditional association of certain roles to men and not women is also stereotypical like that of the pastor and robbers in this play. Aren't there women gangs and robbers in our contemporary society? It would nice to reflect some of these on radio. The participation of men and women in this radio drama is therefore biased towards men.

4.2.3. Programme 3: 'Reversed Roles'

In recent times, gender violence against men has been highlighted in Kenyan media. The drama programme 'Reversed roles' is based on this phenomenon.

In terms of gender, specifically, gender roles, the title of this programme is self-explanatory as it basically means exchanging gender roles of men with those of women. Its setting is within an urban environment and in it women are the dominant gender. They are the bread winners/heads of their families and the ones in charge of the social, economic and political public sphere. Back home they mistreat their husbands and violate their rights of movement, speech and expression. Men are pushed to the wall and to save themselves from their gender insensitive and hostile wives, they conspire to overthrow them from power through an organization called 'Maendeleo ya Wanandevu'.

The cast consists of the following:

2 wives

2 husbands.

Crowd – Men

Director of Maendeleo ya Wanandevu – Man.

Casting is contextualized to suit the topic of the play.

Character allocation in this radio drama is plot based. Both genders do what is right/good by them. Again, it is stereotypical that men and women cannot work together for the good of all. In my opinion, men and women can work together to promote good gender relations thus, enhancing gender equality.

This programme makes it clear that there are genuine gender issues and concerns affecting men in the society that need urgent attention. This is good and commendable. However, it is stereotypical to portray spouses who are economically empowered as always domineering and violent against their partners as it is not always so. Power misuse relates very well with gender relations and control in terms of one gender being subordinated to another and which in most cases is institutionalized within patriarchal or matriarchal structures. Regardless of the gender status in any given society, radio programming must promote equality and good relations amongst men and women at all times.

4.2.4. Programme 4: 'The Paupers Prayer'

The play revolves around the life of two poor families.

Poverty is key in this play. It is about the means through which the poor cope through their difficult circumstances. Their existence is by engaging in commercial sex through hypocritical intimate relationships with the rich, dependence on handouts and gambling. With the knowledge

of his wife, a husband gets into a relationship with a white aged woman for money. In another family, two sons perish in a petrol explosion after rushing to a stalled petrol tanker to collect fuel for use and sale for survival. And yet in another, a woman and her children beg on the streets for survival.

In this play, poverty affects both men and women. It is generally believed that women are easily targeted and indeed yield to sexual advances when in a position of need for instance, poor women easily lured into commercial sex work with well-off men to earn a living. That a man is allowed to make such advances to a woman in this play is the opposite thus breaks the stereotype that women are the prostitutes. Again, that a younger man is the one engaging in a sexual relationship with an older woman for money is different because it has always been perceived that younger women are the ones that engage in sex with older men for money. To this end, this programme reduces rather than reinforce gender stereotypes.

4.2.5. Programme 5: 'The Rib'

This radio play/theatre programme is about love, relationship and marriage. It is about a couple based in an urban centre in the 21st century whose modern lifestyle and expectations as man and woman differ from those of their conservative parents' expectations of what men and women's roles are in a marriage.

The main theme of this play is the changing gender roles in the society and how this is affecting relationships and relations within families in the contemporary society. A couple; young, educated and working (both holding high positions in their places of work), meet, fall in love and get married in town without the involvement of their village folks and negating important issues

in their culture such as payment of the bride price before marriage. Since both of them own houses, they decide to rent out the one that belongs to the husband and stay in the one that belongs to the wife. That in itself is problematic. After their marriage conflict arises over the roles to be played by the husband, wife and in-laws in the marriage.

This play is about how both genders have evolved over the years to the present where both men and women do similar work in the public sphere thus challenging the phenomenon of men being the sole bread winners of their families. Changes have also taken place in the private/domestic sphere where chores and responsibilities between men and women. In different cultural, political, and social systems, various forms of family exist. Marriage must be entered into with the free consent of the intending spouses, and husband and wife should be equal partners (UNIC; 1995).

The couple in this play is expected to live in the husband's house and not the woman's because of the stereotype that men are the heads of families. While the couple has no problem sharing house chores including cooking and cleaning of dishes, the in-laws want the wife to undertake cooking and cleaning exclusively because according to them, that's a woman's job. This is based on the stereotype that a woman's place is in the kitchen.

The nature and extent to which gender stereotyping affects both men and women is often contextualized. The cast is balanced in terms of character role allocation based on gender. Both the man and woman who play the main role in the play are represented equitably in terms of work and as partners.

The play is titled 'The Rib' which is derived from an Abrahamic Religious background which considers wives as part of their husbands due to their belief that women were made/moulded

from a man's rib thus an external part of the male spouse – his possession . Abrahamic religions: Judaism, Christianity and Islam have patriarchal structures that promote male dominance over women thus creating fertile grounds for most stereotypes places women subordinate to men. Referring a woman as a man's rib makes men to treat women as though they are their possessions and not complete human beings on their own. For instance, that 'man is the head of the family' and 'women are to be seen and not heard' are stereotypes that capitalize on such assumptions about men and women.

4.2.6. Programme: 6 'Rembo'

This radio drama programme is a play revolving a lady by the name Rembo who is an air hostess for some big airline.

It is about popular culture in the contemporary society; beauty, fashion, and entertainment. Rembo is a young lady endowed and talented in terms of beauty and dancing. After she graduates from college she makes many applications for work in vain which makes her impatient, frustrated and desperate. She needs money and so she decides that any job will do so long as it earns her some cash. A friend informs her about some estate beauty contest which she participates in and comes out tops as the estate queen. That makes her realize that she can use her beauty as a model to earn some money which she does until the national level. Participation in beauty pageants exposes her to other interested parties such as the hospitality industry (in hotels and airlines) which source for beautiful young girls as workers.

Rembo is offered employment in both the airline and hotel industries which she does successfully but her preference for adventure makes her opt for the airline air-line job

permanently. She is under a lot of pressure to maintain her job by remaining slender, beautiful and friendly to her customers and employers some of whom exploit her sexually lest she loses her job. Actually, all the work she has engaged in are owned and facilitated by men some of whom have continuously asked or coerced her into having sex with them before they offer her work in modeling hotels and the air industry. Across all these assignments she also has to observe a restricted diet to maintain her trim figure which is perceived as beautiful and right for modeling, tourism hotel and for air hosting.

Cast:

Rembo – model, waitress, hostess

Nyota – Rembo's friend

Mbwana – Modeling agency owner

Boss – Airline Director

Nurse – Female Airbus worker

Casting in this particular play is relevant to the plot although it reinforces stereotypes about gender in traditional societies. Women are allocated jobs that are identified with women in the domestic sphere (those that fall under the nursing, care giving and entertainment) in this case; nursing, modeling, waitressing and air hosting while the men manage the public sphere. This is stereotypical because these jobs are done by both men and women. It is also stereotypical to assume that because Rembo is beautiful, she can only access work by sleeping with men. There are women who are beautiful and successful out of merit and not through sexual favors. Then

again there are women who are beautiful without jobs in sectors such as those of modeling because they are not well versed with the work as it's not just about beauty but brains too.

One of the objectives of this study is to assess the nature of gender stereotyping on radio. Across cultures, naming of children was used measure, indicate or attach value to children based on gender. Gender cross cultural analyses show that in some cultures, baby boys would be given names such as 'prosperous' because they were considered to be very valuable while baby girls would be named 'misery' as a demonstration of how miserable their parents felt giving birth to a girl because girls were seen as burdens without real value for their parents (Momsen et al Henshall J, Janet G; 1987).

In this radio theater programme, naming of characters in the drama play is notably based or related to the roles they play. Rembo, the main character, is beautiful thus named 'rembo' which is derived from the Swahili term 'mrembo' which can be translated as beautiful in English. Mkubwa and Boss both signify authority as held by the men in the play.

4.2.7. Programme 7: 'Tandabelua'

"Tandabelua" can loosely be translated as conflict or barrier in English. This play is about marital challenges faced by a married couple in the contemporary society.

The main theme is generally about love and relationship within the marriage and more specifically about sexual orientations of one of the male spouse who has a different sexual orientation. Derek and Dorice have been happily married for two years and are blessed with a child. One afternoon, Dorice comes back home unexpectedly to be with her husband who is on leave. That's when she finds Derek (her husband) in an intimate act with his best friend

36

Valentine. She is shocked, very disturbed and angry with her husband and demands to know what's going on between the two. Derik has no choice but to tell his wife the truth which is that he is gay besides loving her as a wife and that Valentine is his homosexual partner. This kind of sexual orientation is an abomination to Dorine who not only finds it disgusting but very shameful. She has threatened to break up their marriage and Derek is using all means possible to make her understand that he loves her dearly and that homosexuality is a habit he picked up way back during his boarding school days that he has tried very hard to break away from in vain.

In establishing the nature and effects of gender stereotypes on radio, I found that this programme raises concerns that people whose sexual orientation differs from the norm. Cultural expectations and perceptions shape gender roles and stereotypes within societies. Issues of conformity and non-conformity (deviation) to the gender and sexual values, practices and expectations of the society and the challenges these people encounter. For instance, it is hard for homosexuals to express themselves openly because homosexuality is not readily accepted in many societies and this in itself makes people who practice it not to admit openly because they are or feel stigmatized. Sexual orientation is a valid gender concern. How people are perceived and treated in the society affects men's and women's rights one way or another. In most conservative sex between men is viewed as threatening to the male's superior status quo over women while lesbianism is regarded as an act that is threatening to procreation amongst other expectations society holds for women.

However, it is important to acknowledge that this play approaches sexuality from a liberal point of view and that it is bold in its promotion of other sexual orientations. This is quite progressive in terms of sexual rights and freedoms from a gender perspective. Gender observes closely the

roles, expectations and responsibilities of men and women in a given society at a given time and sexuality is one of them.

4.2.8. Programme 8: 'Dhihaka Ukuuni'

This programme is about the trials and tribulations of the aged in the emerging societies. It focuses on 'dhihaka' be translated as 'misery' in old age 'ukuuni'.

Negative aspersions and disrespect towards the aged are the main themes of this dram play. Due to the social and economic changes that have taken place across societies, older persons are not accorded to they deserve as custodians of our cultural values and history. Extended families have been broken over the years and the aged, who played crucial advisory roles in families are being ignored, neglected and disregarded due generational differences, gaps and external influence especially, from the Europeans and economies from the northern sphere that promotes different lifestyle from that of the African traditional society (Help Age, 2012).

Mr. and Mrs. Mkamzee is an old couple in their late 70s who were unfortunate to have lost both their son and daughter to AIDS in the early 90s. They are now old with no other children so they tend to be on their on most of the time and as such, they are viewed negatively by people in their highly superstitious community who believe that the old couple lost their children due to their bad deeds. The fact that they have outlived their children and have very few people visiting them makes them prime suspects of witchcraft. Whenever younger people die in their community, they are accused of having killed them through witchcraft. These accusations have made them be hated by most people in the community to an extent of threatening them with an eviction from

their own home. They are distressed and because such accusations are cultural truths, this old couple seems to have no where to turn to for justice.

This programme raises issues of concern to the aged men and women in general and that balance is also visible in the casting of the characters in the programme which it is balanced in its depiction of the aged men and women's plight in the play. With regard to my objectives, social myths and gender stereotypes against older persons such as branding aged witches and wizards is a common phenomenon. In kenya's coastal county of kilifi, older persons have fled from their homes following allegations of witchcraft against them (Help Age, 2012).

4.2.9. Programme 9: 'Kinyang'anyiro'

'Kinyang'anyiro' meaning scramble in English is a play about poor political leadership and management that is or has been experienced in many countries.

This theatre programme/play focuses on political mismanagement and instability brought about by greedy political leaders who are willing to do everything possible to hold onto power. Such leaders use propaganda, abusive and vile rhetoric, tribalism and money to corrupt people's opinion to their own advantage without caring what and whom they hurt and destroy in the process. They are self conceited and selfish.

This play casts Muntu as a ruthless, powerful and wealthy president who hails from one of the large tribes in his country and wants to rule by all means possible. Taifa is the country in question and and it's due for presidential elections. Apart from Muntu, there are three other political leaders – each from three of the other large tribes in Taifa – contesting for the presidedency. The others are; Sakata, Wakwetu, and Shikilia - all of them men. Instead of

campaigning on ideologies, these politicians use the divide and rule to get power along tribal lines knowing that they have large constituencies of voters (their tribes) supporting them.

They are blinded and mean to an extent of not giving any regard to the interests, concerns, aspirations and needs of people from other tribes. This is where the fault lines in Taifa as a country emerge. Without unity, cohesion, respect and equal treatment and consideration for all citizens in Taifa, voices of discontent arise. Those that are discriminated against or marginalized harbor hatred and vengeance against those perceived as beneficiaries of the political system. They are willing to unsettle the status quo by using all means necessary to be recognized and appreciated.

Election/political pollsters have rated all the four candidates at 25% which is way below the 60% that one has to attain in order to become president in Taifa in the next election. It's upon the contestants to devise ways of working together or none of them will become president.

This programme brings out these quite clearly but a lot more could be done to include the participation of women in the political processes and also to indicate how negative politics affect both men and women in the society. As it is, casting of the character roles in this programme is quite biased towards men against women. The programme emphasizes the fact that political power and prowess is derived from how much money one has and what political connections an individual has. Issue oriented politics is ignored and name calling quite evident in the political discourse. Most men are more economically empowered and name calling is not associated with women and more over those who try it are always viewed as improper women role models. Such politics are biased towards men against women and enhance the stereotype that politics is a male

game. This is a misrepresentation of facts because women have participated, facilitated, and led or won political contests across societies.

4.2.10. Programme 10: 'Sauti ya Umma'.

'Sauti ya Umma' means 'Voice of the people' in English. It is an adaptation of a play by the same name by Andrew Okiya. This play revolves around a female environmentalist who has committed herself to conserving the environment by saving forests in her country from depletion. It is a play that is done in memory and honor of the late Kenyan Environmentalist and Nobel Laureate Prof. Wangare Maathai.

Natural resource management, land grabbing and mismanagement of the environment are the main themes brought in this radio play. It pits Nasirumbi, a female civil socety environment activist against senior politicians in her country who are grabbing forest land. This is reminiscence of what happened between Prof. Wangare Maathai and the Moi government in the early nineties. Nasirumbi is up against a government curtail that is corrupt with no regard for the environment. Her only ally is a Newspaper editor working for some government owned news printer that is heavily censored. The two must make tough choices such as risking torture to death, in order to expose government's mismanagement of natural resources in the country.

Cast:

Nasirumbu – Female Environmentalist and lead character in the play.

Mtawali – Head of State

Mwandishi – the News paper Editor and

King'ora – Police Commissioner.

My assessment is that this radio drama programme challenges common social gender stereotypes in the society such as 'women should be seen and not heard'. This radio play clearly demonstrates what women can do if given a chance and opportunity to participate in social, economic and political development activities of a nation.

However, although the lead character of the play is a woman who understands her rights and is a formidable individual who stands up for herself. The rest of the cast is predominantly male and reflects societal stereotypical perceptions of job/work allocation to men and women.

Nasirumbi is the only female character in the play and because the play has political implications, it's like the roles in the play were cautiously allocated to men who in most cases are assumed to be better workers/performers in political situations. They are also placed in occupations traditionally viewed as male territory such as the presidency/ head of state, police and news editing. The general message brought out in this play is that gender parity and equality can be attained if work input by both men and women is appreciated and valued equitably.

CHAPTER FIVE

5.1. Conclusion

From the results of this research, there is gender stereotyping on the Kenya Broadcasting Corporation's 'English' and 'Radio Taifa' Services but that deliberate efforts being made to balance gender representation and reflection on radio in terms of content and participation. Radio drama programmes such as programme 10: 'Sauti ya Umma' illustrates clearly that both men and women's work affect development and that neither of the gender should be ignored in development. Programme 7: 'Tandabelua' presents a progressive view about sexual liberation and rights for both men and women. Globalization and modern perceptions have affected traditional thought systems and expectations across societies thus the promotion of improved gender relations, responsibilities and benefits in marriages as explored in programme 5 'The Rib', on changing gender roles in both the domestic and public spheres. Then socio-economic phenomena such as poverty and its dimensions have been well expressed in programmes such as Programme 2 'Flows of scars'.

However, gender role stereotypes have been promoted in some of these programmes. Programme 3 and 6 'Reversed roles' and 'Rembo' respectively promote negative gender roles and stereotypes. In 'Rembo', a woman's beauty is portrayed as an instrument used by men to exploit women sexually at the work place. This attitude arises from societal gender stereotypes that equate female beauty to male sexual satisfaction. Issues of masculinity also arise in this programme as men compete over Rembo just to express their masculinity. In 'Reversed roles', the playwright tries to highlights gender violence against men because culturally and historically, women have suffered more. This to me is a wrong approach to improving gender relations and equality that

should not be promoted on radio. Programme 4 'The paupers prayer'- in it's observation of poverty in the society takes advantage of patriarchal practices that allow /sanction men to have more sexual partners while restricting women from doing the same. Programme 1 'The ghost of nationalism' and programme 9 'Kinyang'anyiro' both ride on stereotypes that politics is a male arena and that the best performers in politics are men. This is not true in the contemporary society where many women in Kenya and across societies have participated in politics effectively and successfully even as presidents. It is important to note that programmes in such as programme 'Dhihaka ukuuni' issues affecting older persons were brought out in more balanced way from a gender perspective because both men and women issues were presented fairly in the play. Programmes with a balanced gender discourse will help KBC radio audiences to understand the needs and interests of both men and women in the society besides changing general attitudes towards men and women in Kenya.

5.2. Recommendations

First and foremost, it is important to commend the deliberate efforts being made by KBC Radio Taifa and KBC English Service to promote gender equality on radio. Because a lot more needs to be done to check gender stereotyping in radio programming I recommend the following:

- That the Kenya Broadcasting Corporation should put in place policies that promote gender equality in their programming and that these policies must be implemented to the later.
- That KBC radio should do a gender analysis of their programmes in terms of content participation of both men and women annually in order to establish gender status in its radio stations.

- That KBC together with the ministry of Information and Communication and other Media stake holders should promote a gender mainstreamed media by sensitizing the public and all media practitioners about the importance of having a gender media reports, programmes and news.

- That KBC radio producers and presenters adhering to gender requirements in heir programming should be rewarded while those that negate gender considerations should be penalized.

- That besides courses in 'Gender and Development' that institutions such as the University of Nairobi offer, gender education should be offered at all levels of education so that the public is sensitized about the importance of gender parity in all sectors of development.

- This study is intended to add to existing literature on gender and media by other scholars in their effort towards creating balances and holistic approaches in media content, representation, services and management

References

Artz N, J. Munger J, W. Purdy , (1999) Gender issues in Advertising Language. '*Women and Language* 22 (2 , 20)

Bandura, A. & R.W. Jeffery, (1973). Role of symbolic coding and rehearsal processes in Observational learning. *Journal of Personality and Social Psychology, 26*, 122-130.

Bandura, A. (1977). Social learning theory. In B. B. Wolman & L. R. Pomroy (Eds.), *International encyclopedia of psychiatry, psychology, psychoanalysis, and neurology* (Vol. 10). New York: Van Nostrand Reinhold.

Bandura, A., & Cervone, D (1983). Self-evaluative and self-efficacy mechanisms governing the motivational effects of goal systems. *Journal of Personality and Social Psychology, 45*, 1017-1028.

Bandura, A. (1986). *Social foundations of thought and action: A social cognitive theory.* Englewood Cliffs, NJ: Prentice-Hall. (Spanish edition, *Pensamiento y accion: Fundamentos sociales*, Maria Zaplana, Trans., Martinez Roca: Barcelona, 1987.)

Bandura, A. (1994). Social cognitive theory of mass communication. In J. Bryant & D. Zillman (Eds.), *Media effects: Advances in theory and research* (pp. 61-90). Hillsdale, NJ:

Erlbaum. York University, Canada, 'Theories used in IS Research: Social Cognitive Theory', accessed December 2008, (www.istheory.yorku.ca)

Berry J.W and Segall M.H 1992. Cross cultural psychology. New York Cambridge.

Bodenhausen, 1997. On the complexity of 'Male gender-role attitudes'

Bretl , D . J Cantor , J (1988 . The portrayal of men and women in U .S. television commercials: A recent content analysis and trends over 15 years ' Sex Roles 18 (9 /10, 595-609

Busby, L. J. 1985 The mass media and sex-role socialization. In J.R. Dominick & J.E. Fletcher (Eds.) *Broadcasting Research Methods* (267-295). Boston: Allyin & Bacon

Davis, D. M (1990) Portrayals of women in prime-time network television: Some demographic characteristics ' Sex Roles 23, 325-332

Dietz, Tracy L (1998) An Examination of Violence and Gender-role Portrayals in Video Games : Implications for Gender Socialization and Aggressive Behavior ' Sex Roles : A Journal of Research 38; 5-6 , 425 Copyright

Durken, Kevin and Hurtz, Wilhelm (2004). The effect of gender stereotyped commercials Journal of applied social psychology, 34(a). 1974-1992. ISSN 0021-9029 social Europe, Durkin, K (1995. Developmental social psychology: From infancy to old age . Oxford: Blackwell.

Entman, R . M (1993) Framing: Toward Clarification of a Fractured Paradigm ' *Journal of Communication* 43, 51-58

Estonia (2004) :Mass Media in (re)distribution of power. Ministry of Social Affairs of the Republic of Estonia, Report for the project "Mass media in the (re)distribution of power" funded by the EU in terms of the Community Framework Strategy on Gender Equality (2001-2005).

European Commission, of Employment, Social Affairs and Equal Opportunities (2010). Advisory committee on equal opportunities for men and women. Opinion on "breaking gender stereotypes in the media"

Fejes, F. J. 1992. Masculinity as a Fact: A review of empirical mass communication research on masculinity. In S. Craig (Ed.) *Men, Masculinity and the Media* (9-22) Newbury Park, CA: Sage

Furnham and Schofield, Elena Farragher; Journal of Broadcasting & Electronic Media, Vol. 44, 1986. A Cross-Cultural Content Analysis of Sex-Role Stereotyping in Television Advertisements: A Comparison between Great Britain and New Zealand.

Gallagher, Margaret (2001) Gender Setting: 'New agendas for media monitoring and advocacy'. London: Zed Books.

Garst , Jennifer Bodenhausen , Galen V (1997) Advertising 's Effects on Men 's Gender-role Attitudes ' Sex Roles : *A Journal of Research* 36 (9-10 , 551).

Goffman , E (1974) Frame analysis : An essay on the organization of experience . New York: Harper Row and Golombok , S Fivush , R (1994) Gender development . Cambridge Cambridge University Press

Government of Kenya (G0K). The New Constitution of Kenya 2010.

Goodman, L. 1996. Literature and Gender. London: Routledge.

Golombok, S., & Fivush, R. (*1994*). Gender development. New York: Cambridge University Press. 275 pp.

Gunter, B. 1986 *Television and sex-role stereotyping.* London: John Libbey

Hall , C , Iijima , C Crum , M . J (1994) Women and "body-isms " in television beer commercials ' Sex Roles 31 (5-6 , 329-337)

Hall, S. 1980 Culture. Media, language. London; Hutchinson.

Help age International Report, 2012 'Old, Homeless and Voiceless. Challenging the status Quo'

Hovland , R . et al (2005) Gender-role Portrayals in American and Korean Advertisements ' Sex Roles : A Journal of Research 53 (11-12 ,887)

Hurtz, W.J and Durkin, K. (1997). Gender role stereotyping in Australian radio commercials. Sex roles, 36, 101-104.

International Federation of Journalists, 2009 *Handbook on Gender Equality in*

Journalism, 'Getting the Balance Right'

Italy (2004) Mass media and the redistribution of power. Fondazione Giacomo Brodolini. Report for the project "Mass media in the (re)distribution of power" funded by the European Union in terms of the Community Framework Strategy on Gender Equality (2001-2005). Pomroy

Latvia (2004) 'The role of mass media in the (re)distribution of power'. Center for Gender Studies, University of Latvia. Report for the project "Mass media in the (re)distribution of power" funded by the European Union in terms of the Community Framework Strategy on Gender Equality (2001-2005).

Lemish, G. (2004). Exclusion and Marginality: Portrayals of Women and children in Ross, K. and Byerly, C.M. M.A., 'Women and media'. Blackwell publishing.

Lovdal, L. T (1990) Sex Role Messages in Television Commercials: An update ' *Sex Roles* 21 , 715 Lovdal , L . T (1989 'Sex role messages in advertising': An update *Sex Roles* 21, 715-724, 845

Low, J; and Peter, S. (1999). Portrayal of Women in Sexuality and Marriage and Family Textbooks: A Content Analysis of Photographs from the 1970s to the 1990s. *A journal of Research.* Vol. 40, 134, pg 309 (1).

Manstead, A.S.R, AND Mc Culloch, C (1981) Sex role stereotyping in British advertisements. *Journal of social psychology*; 20, 1171-180.

Mead , G . H (1962) Mind , Self , and Society , C . Morris Ed ; Chicago University of Gender and Development.

Momsen, Janet Henshalll and Janet G.Townsend, Geography of Gender in the Third World, State University of New York Press, Hutchinson, 1987,411 p.

M. Myer, 2009. Radio Convergence and Development in Africa. Gender as a cross cutting issue

Nancy Hafkin and Sophia Huyer, 2002 *Lessons on Gender in ICT Applications: Case Studies of infoDev Projects* InfoDev Working Paper no. 18

Norris, Pippa (1997) Women leaders worldwide: a splash of color in the photo op. In Norris, P. (ed.) Women, Media, and Politics. Oxford: Oxford University Press, 146-165.

OLATOKUN, W. M. 2008. Gender and National ICT Policy in Africa: Issues, Strategies and Policy

Options, *Information Development, 24*, 53-65 at http://idv.sagepub.com/cgi/content/

refs/24/1/53, accessed 7/1/2009

Pierce, K (1990). A feminist theoretical perspective on the socialization of teenage girls through "seventeen" magazine. Sex role, 23, 491-500.

Peirce , K (2001) What If the Energizer Bunny Were Female ? Importance of Gender in

Presidential Press Service: Madaraka Day Celebrations programme. June 1st, 2012.

Pollay , R . W (1986) The distorted mirror : Reflections on the unintended consequences of advertising ' Journal of Marketing 50 18-19

Reep , D . C Dambrot , F . H (1987) Television 's professional women Working with men in the 1980s ' Journalism Quarterly 64 , 376-381

Richardson, Diane and Robinson, Victoria (2008 Introducing Gender & Women's Studies. Palgrave Macmillan Ltd: Basingstoke

R. James (2008) Male-female gender stereotyping in advertising.

Schienker, J.A; Caron, S.L and Halteman, W.A (1998). A feminist analysis of Seventeen

Magazine: content analysis from 1945-1995. Sex roles, 38, 135-148.

United Nations Department of Public Information. DPI/1707-9515294-August 1995-30M. The

Copenhagen Declarationand Programme of Action. World Summit for Social Development, 108.

Appendices

Appendix 1: Consent letter

Appendix 2: Research permit

CAROLYN PAURET SAKWA,

UNIVERSITY OF NAIROBI,

P.O BOX 30197(00100),

NAIROBI.

16TH JULY, 2012.

THE RADIO PRODUCTION MANAGER,

KENYA BROADCASTING CORPORATION,

P.O BOX 30456(00100),

NAIROBI.

Dear sir/madam,

REF: <u>PERMISSION TO CARRY OUT RESEARCH IN YOUR DEPARTMENT</u>

I am an M.A student of Gender and Development studies at the University of Nairobi of admission number N69/64931/2010.

For my academic research, I intend to do a study on 'Gender Stereotyping on Radio' and I have identified the Kenya Broadcasting Corporation's: 'Radio Taifa' and the English Service as my areas of study.

In this regard, I am humbly requesting that you allow me to carry out this research in your corporation. I pledge that the study shall be for academic purposes and that I will share out my study findings with the corporation.

Please find attached a confirmation letter from the University of Nairobi certifying that I am a student and that the research is purely for academic purposes. Also attached is a copy of my student's identification card.

Thank you.

Carolyn Pauret Sakwa.