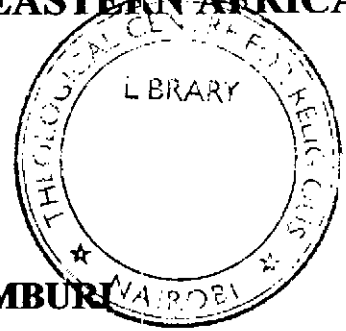


**INSTITUTE OF SOCIAL COMMUNICATION
TANGAZA COLLEGE**

THE CATHOLIC UNIVERSITY OF EASTERN AFRICA



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**THE EFFECTS OF TELEVISION SOAP OPERAS ON TEENAGE GIRLS:
(A Case Study in Kilimani Area)**

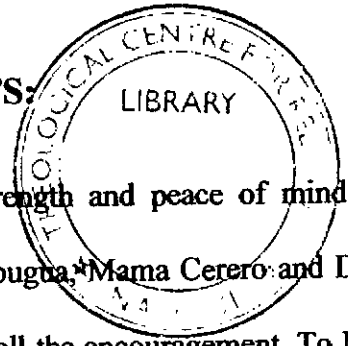
Moderator

Mr. Jeffrey Atika.

A Thesis Submitted in Partial Fulfillment of the Requirements for the Bachelor of Arts
Degree in Social Communication.

NAIROBI, 2009

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STUDENT'S DECLARATION

I, the undersigned, declare that this thesis is my original work achieved through my personal reading, scientific research method and critical reflection and review. It is submitted in partial fulfillment of the requirements for the Bachelor of Arts in Social Communication. It has never been submitted to any other college or university for academic credit. All sources have been cited in full acknowledge.

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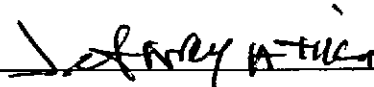
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GENERAL INTRODUCTION

In this study, we are motivated by the subject of the effect of television soap operas on teenage girls in Kilimani area since today, television has become a popular favorite medium among the teenage population and a major source of influence on their socialization. In Kenya, the growing phenomenon in the media houses is to attract the Kenyan youth by frequently airing Mexican, Philippine and American soap operas. It is true today that on many of the local television stations there are foreign soap operas running. Thus, in this study we are focused on understanding their negative effects on the teenagers in Kilimani area as well as the positive use of television as an agent for positive social learning among the Kilimani youth.

Our study is organized in three chapters. Chapter one deals with the scholarly approach of the effects of soap operas, the origin of soaps, the reason for their popularity and negative effects. The second chapter is our scientific research starting with an overview of Kilimani area and the influence of soap operas. We have assessed our research findings in the light of socialization theory and proposed recommendations on how television can be used as the agent of positive social learning. We have finally come with our implementation strategies for the recommendations.

1. Statement of the problem:

Today in Kenya, a lot of teenage girls are socialized in a world of fantasy because of the extensive exposure to foreign soap opera programs which they use as means for solving social problems. Due to this, most of the young girls have lost touch with reality that they are unable to distinguish between what is real and what is fictitious. Also, they are unable to independently make good practical decisions. Some have adopted extreme behaviours due to intense imitation of the lives of some of the soap opera characters they watch.

Indeed today, “the mass media is a powerful tool used to corrupt many unsuspecting African youth ... by continuous airing of scenes with violence, sex and passion ... Also, certain mass media communication encourages deviant behaviour by youth who imitate the actions of characters.¹” A typical example of behaviour changes in some teenage girls today is the adoption of dress code and foreign eating habits. Also, today cases of early pre-marital sex have increased as well as the number of abortions in Kenya among the teenage girls. Since “one of the main messages from the soaps is that adults do not use contraceptives and ... don’t plan for sex at all ... being swept away is the natural way to have sex.²”

This understanding has today encouraged many sexually active teens not to use contraceptives. Thus, for most girls, sex just happens and there is no need to prepare or plan. It has also contributed to anti-social behaviours among the teenage urban population today where most of the thieves and criminals who are gunned down or are arrested by the police are mostly young people.

Today most teenage girls literally believe the stereotypes pushed by the programs and ingrain them as part of reality. For example Katherine Davis has noted that “Women are led to

¹ Davis K., Dickey J., Stratford T. (1987) *Out of Focus: writings on women and the media*. Pg 72

² Wilson J. B. (2000) *Children adolescents and media*. Pg 165

view themselves as being at the service of men and to conform to their ideals of women ... The failure to achieve this ideal image leads to inferiority complex.³

2. Objectives:

Due to the adverse problems that have emerged in Kenya amongst the teenage girls as a result of continuous overexposure and consumption of foreign soap operas, in this study we are interested: -

- i.) To find out why most teenage girls in Kenya prefer watching soap operas.
- ii.) To find out what are the young people's preferred form of media.
- iii.) To find out the negative effects of soap operas on the teen girls of Kilimani area since they seem to be one of the most affected youth behaviour wise.
- iv.) To make recommendations for helping the teenage girls to get in touch with reality.
- v.) To implement some of the recommendations using television since it seems that most Kenyan have access to television.

3. Hypothesis:

In this study it seems that a large percentage of the female population in Nairobi area watches soap operas mainly for solving personal relationship problems. Also it seems that soap operas have become popular in Kenya today because many families have access to television. On the other hand it seems that the exposure and influence of soap operas begin early in the life of the girl-child. Thus soap operas seem to have taken the role of educator and advisor in the

³ Davis K., Dickey J., Stratford T. (1987) *Out of Focus: writings on women and the media*. Pg 72

existence of those who view them, and are seemingly addictive since their storylines relate closely to reality which attracts the female population in Kenya.

4. Definition of Terms:

i. Modeling

In Longman dictionary of contemporary English, the term modeling is taken to mean “someone you should imitate because of their good qualities or behavior.”⁴

ii. Observational Learning

According to Baron Robert observational learning refers to, “the acquisition of new forms of behavior, information concepts through exposure to others and the consequences they experience.”⁵

iii. Socialization

In his book, *Media society. Industries images and audiences*, Croteau Haynes defines socialization as, “the process whereby we learn and internalize the values, beliefs and norms of our culture and in so doing develop a sense of self.”⁶

iv. Soap opera

The Wikipedia online dictionary defines a soap opera as, “an ongoing episodic work of fiction broadcast on television or radio. It follows day to day lives of a group of characters who live or work in a specific place or focus on a large family.”⁷

⁴ Longman Dictionary of contemporary English (2003) Pearson Education Limited: Denmark. Pg 917

⁵ Baron A. Robert (2001) *Psychology*. Sanat Printers: India. Pg 200

⁶ Croteau D., Haynes W. (2000) *Media society. Industries, images and audiences*. Pg 14

⁷ www.en.wikipedia.org/wiki/Soap_opera

5. Limitations and Challenges Faced

- a.) Some of the research findings were inconclusive because some respondents failed to answer key queries in the questionnaires while others never returned their questionnaires.
- b.) Gathering members for the focused discussion was a challenge due to their busy schedules.
- c.) Time to carry-out a more detailed research was not available.
- d.) Funding and donor support for the proposed project could be difficult to attain due to the fact that it's relatively new thus most would be unsure of its performance.

CHAPTER ONE

THE SOAP OPERAS IN KENYA

1.0 Introduction:

This chapter is a scholarly understanding of fantasy and psychological healing in African tradition. The origins and popularity of soap operas, their uses and their negative effects.

1.1 Fantasy and psychological healing in Traditional African Society

In the African traditional society, the traditional people were not exposed to soap operas as it is today. Therefore, they had their own traditional methods to provide emotional healing. For example, in many traditional cultures, psychological conflicts and disturbed social relationships were thought to be the trigger for illness. Some researchers believe that such disruptions could “create a disequilibrium expressed in the form of physical or mental problems.”⁸ Mariana Hewson, believes that the “disequilibrium may be as a result of psychological or spiritual factors relating to African cosmology which threatens the intactness of the person...thus healing rites the disequilibrium.”⁹ Traditional healers determined the nature of ones illness through examination of the symptoms observed. They asked questions to “reveal the illness in the context of the patient’s life, social relationships and their physical environment.”¹⁰ To them, people are “products of the extended community”¹¹ thus every aspect

⁸ Mariana G. Hewson, PHD (1998) *Traditional Healers in Southern Africa*. Annals Of Internal Medicine. American College of Physicians.

⁹ Ibid (1998)

¹⁰ Ibid (1998)

¹¹ Ibid (1998)

of the patient's life is inquired to establish which behaviours could have resulted in conflict ergo causing the disequilibrium.

Traditional healing is a profession of both men and women. It is more often the women practitioners who handled children and other women's medical needs. Thus, in the past women with emotional and psychological problems could turn to trained female healers to help them overcome their difficulties. Some scholars think that one of the reasons why soap operas have become so popular today is due to the fact that once Africa modernized, these healers have disappeared in the background and are regarded as outdated and barbaric. This trend has contributed to the disregard of traditional healers to the extent that, in some way the soap operas have taken their place.

1.2 The origins and the popularity of Soap Operas in Kenya

The origins of soap operas are rather humble in that their original intent was to provide entertainment on a localized level. Despite this fact, Merris Griffith feels that "...they have succeeded in capturing global imagination,"¹² due to the fact that "the genre had major export potential resulting in international reputation for the majority of contemporary soaps."¹³ Some researchers feel that this genre "is the most popular form of TV programming in the world."¹⁴ The original purpose of soap operas was to "sell soap powder to the traditional house-bound woman."¹⁵ They were "sponsored by soap manufacturing companies such as Proctor and Gamble, hence the reference to 'soap'."¹⁶

¹² Merris Griffiths (1995) *why soaps are so popular?*. www.aber.ac.uk

¹³ Ibid, (1995)

¹⁴ Ibid, (1995)

¹⁵ Paula Lewis(1997), *Why are Soaps So popular?*www.aber.ac.uk

¹⁶ Ibid (1997)s

According to Sonia Livingstone, “the high popularity of soap opera raises important questions about viewers’ involvement with the genre.” One of the reasons she gives for their popularity is the fact that “...viewers take soap opera seriously, and consider that the characters and problems portrayed are highly realistic and personally involving.”¹⁷ Some scholars think that “soap viewers have been stereotyped and condemned for their addiction...to mindless entertainment.”¹⁸ Regardless of this fact Merris Griffiths insists that “soaps should not be dismissed...but regarded as the essence of social articulation of living within a society...and described as a mode of social realism.”¹⁹

In Kenya today, the popularity of soap operas is fostered by the competition amongst local media houses for a limited television viewing population. In local television, soap operas are the major content on air with some stations having up to five soaps running concurrently. Even though some of the ideologies pushed by soap operas are foreign, the themes of the programs relate to universal issues thus this attracts Kenyan viewers. A soap viewer’s “sense of reality is confused as the lives of the actors become comparable with the characters they play,”²⁰ due to this fact “one should never underestimate the power of this genre’s”²¹ hold over its viewers.

1.3 The Uses of Soap Operas

Some scholars think that, due to the ever-changing lives of teenage girls coupled with hormonal physical and mental disruptions, soap operas provide the much needed “emotional release, fantasy fulfillment and desire for information and advice.”²² For example, soap operas

¹⁷ Sonia M. Livingstone (1988) *Why people watch soap opera: an analysis of the explanations of British viewers*. European Journal of Communication, Sage Journals Online.

¹⁸ Merris Griffiths (1995) *why soaps are so popular?* www.aber.ac.uk

¹⁹ Ibid (1995)

²⁰ Ibid (1995)

²¹ Ibid (1995)

²² Brown, M. Ellen (1994) *Soap Opera and Women’s Talk*: Sage publications. Pg 68

help young teenagers in discovering their identity, since some of the characters in the programs become their life role models. In Christine Geraghty's view, character modelling comes about as a result of several identification possibilities. For her, "it is this multiple identification with a number of characters which is a strong element in soap's ability to engage us so powerfully."²³ According to Ellen Brown, "the prime reason for watching soap opera is escapism, accompanied with the desire to be entertained."²⁴ In Brown's view people use the media for personal identity, integration and social interaction, information and entertainment. For example, today in Kenya, the most common use of television by teenagers is entertainment. However, Helga Dittmar feels that there is no problem with how much TV adolescents watch but, "it is what they watch that is bad for them."²⁵

1.3.1 Social Interaction and Companionship for Women

Soap operas for a long time have been thought to be a woman's genre and it's widely assumed to be favored by housewives or uncultured women who use them for social interaction with peers whenever they meet to discuss the contents of a particular program. Thus Peter Orlik could be right to believe that one of the uses of soap operas by its viewers is to build conversations with one another since "with its gossipy content as well as its chronological segmentation into daily episodes, the soap opera is especially fertile as a conversation stimulator."²⁶ Discussion on the events that happened in previous episodes of soaps is one of

²³ Geraghty, Christine (1991) *Women and Soap Opera*. Cambridge Polity Press, Pg 18

²⁴ Brown, M. Ellen (1994) *Soap Opera and Women's Talk*: Sage publications. Pg 68

²⁵ Helga Dittmar, D. Phil; May 2005., *Journal of Clinical and Social Psychology* senior lecturer, psychology, University of Sussex, Brighton, England (www.healthscout.com)

²⁶ Peter B. Orlik 2nd ed, (2001) *Electronic media Criticism. Applied perspectives*: Lawrence Erlbaum Association, USA. Pg 124

the favorite pass time activities of a soap viewer. For some scholars, this shows how entrenched into the lives of the characters the viewers are. Stories on how one character behaved badly when approached or scenes of violence or bitchiness are discussed with glee. Also for Orlik, the media presents a rich variety of virtual companions, ultimately each audience member chooses which of these companions to enjoy recoiling from and which of these to take pleasure emulating. Thus for him, the characters in soaps offer companionship to their viewers to the extent that at the end of each series one feels as if they are losing a friend or an important family member.

Indeed today the watching of soap operas has become a kind of feminist culture whereby girls are encouraged to view them so as to learn how to be better women and how to conduct one when relating with members of the opposite sex. This feminist response towards soaps was partly determined by the way in which they were seen as women's programs.

1.3.2 Problem Solving and Escape from Reality

In the instance of tackling problems, Orlik feels that even fictional series of soap operas can provide some assistance. For example, by frequenting a lawyer, a doctor or other relevant dramatic show, we turn our personal and social problems over to the characters that can solve them magically in the space of an endorsed hour. Hence, "Always the problems are solved in most cases by the heroic qualities of the central character."²⁷ However, what the viewer fails to realize is that every action in a soap opera is orchestrated to keep audiences hooked into this fantasy world. Therefore everything from the dialogue costumes and even language is preset before production. The actors are professionally trained to make viewers believe whatever is

²⁷ Ibid.. pg 136

occurring is real and there are no retakes and constant practicing going into production. Each type of soap operas has a different message catered for its diverse audience.

Perceived from this point of view, some scholars feel that the most notorious use of TV soaps is as a means of escape from reality since the viewer has the desire to withdraw into themselves whether in past or present tense. For example, Robert Lembo has supported this notion stating that “viewers report using the vital quality or symbolic space as a starting point for thinking and fantasizing about their lives. The contours or images may evoke thoughts and feeling about themselves about people they know, past experiences and so on.”²⁸ This in itself is not an issue because some episodes or programs make one reflective about issues in their life. However, it becomes an issue whenever the viewer goes into fantasy mode and never returns to reality. This is the case with teen viewers. They want to live the lives of the characters especially if they are very rich. For example, a soap opera like the Orange County, the characters are teenagers who live the lives of the rich and tormented. All the characters always seem to be having money and live a life of luxury. This type of theme is very attractive to the unsuspecting teens that they form the impression that life always ends up with one being filthy rich.

Horton and Wohl’s observation is that, due to the wide range of characters that frequently participate in soaps, the genre “invites not an exclusive and passive identification but rather an active and participatory involvement.”²⁹ Thus, the realistic nature of situations

²⁸ R. Lembo, K. Tucker (1990) *Culture, television and opposition: Rethinking Cultural Studies. Critical studies in mass communication*. Pg 109

²⁹ Quoted by Livingstone, Sonia [1990]: *Making Sense of Television*. Butterworth Heinemann. Pg 52

portrayed in the episodes results in the teen viewer being unwittingly drawn into the fantasy world in that when their heroine or hero faces a crisis or is victorious the viewers mood changes appropriately.

1.3.3 Provision of guidelines on relationships

When it comes to relationships with members of the opposite sex and same sex, some experts feel that soaps indirectly give guidelines as to how such encounters should be carried out. For example, in some cases the programs have helped to mould their viewer's ideology of love. In fact, for Valentine, a writer for the *Standard Newspaper*, the soaps on television have moulded her ideas on love. For example, the Latin America Soap Operas have taught her "... that the man you fall in love with should be tall, have broad shoulders, have big biceps, a well-maintained six-pack, and should speak in a deep and seductive voice as if he were reciting poetry with every word that came out of his mouth. He should have blue or green eyes that sparkle and come to life with every emotion he feels, be blessed with a dazzling smile accompanied with teeth as white as snow and be born with a sense of style that can put many top designers to shame. On top of that, he should be the greatest kisser in the world, whose kisses have the power to make me melt."³⁰ This, she claims, is a sort of sales gimmick used in these types of soap operas. From the Philippines Soap Operas, Valentine has also learned "that love should be painfully sad and that those in love should cry more than they laugh."³¹ American soap operas have taught her "...that the man you love should be very handsome and romantic..."³² Thought they have helped to mould her understanding of love, Valentine feels

³⁰ Valentine [2009]: *The wicked lies that soap operas spread*. The Standard online:

³¹ Ibid: (2009)

³² Ibid: (2009)

that the worst lie all the soap operas spread is that everything always ends up in a very big, expensive and happy wedding. If that were so, we would all be happily married.

“The problem is that the soaps are other people’s fantasies of what love should be... though... they are mere illusions with no place in the real world.”³³ Thus, today each soap opera on Kenyan television has a different definition of how the characters in love should behave.

1.4 Negative Effects of Soap Operas on Teenage girls

1.4.1 Aggressiveness and character Modelling

In the case of conflict resolution, soap operas characters resort to verbal aggression to intimidate their perceived enemies. This ‘bitchy’ behaviour and scenes of back biting in soaps according to Dr. Sarah Coine are leading to high levels of aggressiveness in teenagers. This may be true because most soap operas have scenes of indirect violence and rumour mongering amongst characters. Not only do the characters cause chaos by spreading rumours and bitching, they seem to always benefit whenever they carryout such acts. Teenage viewers notice such patterns and begin to model whatever means of emotional bullying that they learn from each new episode. Dr. Coine’s concern is about, “The way indirect aggression is being portrayed is particularly worrying because it is often the popular, pretty character who is doing this behaviour and the producers portray it as being justified and rewarded.”³⁴ For teens watching, it seems to them that the behaviour is portrayed as positive and even to be rewarding to the

³³ Ibid: (2009)

³⁴ Qouted by Maxine Frith, Social Affairs Correspondent (2004), *Teenagers adopt soap stars’ model of verbal aggression*

perpetrator of the violent acts. This then serves as a form of positive reinforcement in that the consequence of verbal aggressiveness is a reward albeit an emotional one.

Also, some researchers have found out that the sexual content in soap operas encourages teenagers to explore their sexuality. Since their consumption has moved from the era of house helps and housewife viewer ship to the teenage population, *The Insider Team* have discovered that soap operas with explicit sexual content “For the young mind they are a perfect romance show for the sparkly eyed teenager who believes in the ideal of love, it is a bit uncomfortable when they start kissing but hey! Generally it is a good program to watch.”³⁵ Ann Arbor states that “sexual behaviours are a consistent message in daytime soap opera programming.”³⁶ To him, recent programming reflects some of the negative consequences of engaging in sexual behaviour. On average the typical soap opera character is “Caucasian, 30 years old, not married, and engaged in sexual activities.”³⁷ Even though most of the characters seem to be engaged in sexual relation there are few discussions about the consequences. This has contributed to the attitudes that teenagers have towards pregnancy, sexually transmitted diseases and the use of contraceptives.

1.4.2 The Addictiveness of Soap Operas

The addictiveness of soap operas is fueled by their realistic composition to ensure that audiences remain hooked via relation to characters experiences. As a result audiences become dependent on the media to define cultural and societal norms. For Katherine Davis, there is the

³⁵ Team Insyder (2006), *Is there too much sex on TV?* Colorprint Limited. Kenya Pg46

³⁶ Ann Arbor, (1992) *Cultivation effects and contraception, pregnancy, and negative consequences of sexual behaviours in daytime soap operas: a content analysis and survey*. Michigan, University Microfilms International, 203 p.

³⁷ *Ibid* (1992)

external realism and internal realism in Soap Operas. In her view, external realism is created through reference to the outside world, through set modes of dress, discussion of contemporary events. On the other hand, for internal realism, the characters conform to knowledge and expectations derived from “having watched the serial.”³⁸

Soap operas are so addictive to its unsuspecting viewers because of “the twists and turns...keep us watching as each show ends with dramatic suspense.”³⁹ Another reason is due to the likeability of the characters which allows “...viewers to have an emotional attachment to them.”⁴⁰ Nekessa believes that parental control is imperative especially for children and some teenagers who have only the “screen media as moral educators.”⁴¹ According to Richard Muthia, soaps consist of “western mentalities...and we open our arms to welcome their insidious notions and ideals.”⁴² He further states how “we rebuke immorality and promiscuity...then we laugh and grin whenever steamy love scenes and passionate kissing...grace our sets.”⁴³ To him soaps encourage teenagers to practice what they have watched and at the end of the day the message we receive from these serials is “that having multiple sexual partners is alright ...as long as you have the money to keep the relationship going.”⁴⁴ One element that makes the soap operas successful is that they do not preach or lecture, they entertain.

³⁸ Davis K., Dickey J., Stratford T. (1987) *Out of Focus: writings on women and the media*. Pg 148

³⁹ Nekesa (2007) *Glorifying the Inglorious*. Kenyaimagine.com

⁴⁰ Ibid (2007)

⁴¹ Ibid (2007)

⁴² Richard Muthia (2007) *Glorifying the Inglorious*. Kenyaimagine.com.

⁴³ Ibid (2007)

⁴⁴ Ibid (2007)

1.4.3 Creation of Negative Body Image in Teen Viewers

According to Dittmar, the media pressures young girls to be thinner and young boys to be more pumped up. To her “there is good evidence that the female ideal has become progressively thinner so that female models are now underweight.”⁴⁵ As a result of this, we see young girls getting into crazy dieting and exercise regimes in an effort to look sexier. Teenage boys are not left out of this equation for they are pressurized to look more muscular in order to attract the best looking girls”. Therefore, the media has the power to trigger feelings of insecurity and anxiety in any person especially when dealing with sensitive matters like body image.

However, Tiggerman feels that “...daytime and prime-time soaps don’t explicitly say that people should look a certain way but show that being attractive and thin to be associated with high status and wealth.”⁴⁶ For her, these ideologies are largely divorced from reality and as a result most teen girls become anorexic or bulimic in an effort to keep up with the trends set by soaps. In her view, “most people are perfectly healthy but cannot look like the TV stars without doing something unhealthy.”⁴⁷ For example the advert on elimination of cellulite uses young teen girls to advertise this product. This means that even though cellulite is rarely found in teenagers, girls watching are pressurized to use the product regardless if they need it or not.

⁴⁵ Helga Dittmar, D. Phil; May 2005., *Journal of Clinical and Social Psychology* senior lecturer, psychology, University of Sussex, Brighton, England (www.healthscout.com)

⁴⁶ Marika Tiggerman , Ph.D(2005.), *Journal of Clinical and Social Psychology* professor, Flinders university of South Africa School of psychology, Adelaide. (www.healthscout.com)

⁴⁷ Ibid:www.healthscout.com

1.5 Conclusion

In this chapter we have made a scholarly overview of the origins of soap operas, their popularity and highlighted the negative effects that they have on their audiences. We have also looked into fantasy and psychological healing in African tradition in comparison to how today's woman deal with emotional turmoil. From this scholarly analysis we have deduced that the influence of soap operas is great especially because soaps are designed to be consumed by this demographic age group. Through the definition of soap operas in this chapter we were able to understand why they are so addictive to the teenage population.

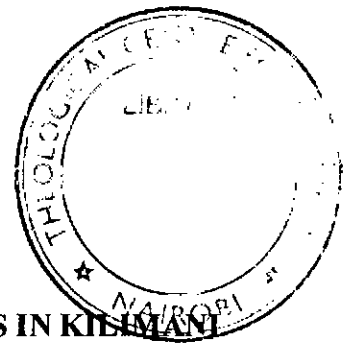
Despite the fact that soap operas have contributed to the multiplication of many of the social vices today, there are some positive aspects that soaps have brought out in the society, for example Brown et al has discovered that "in the past three decades television soaps have been used as a means of health education and persuasion."⁴⁸ In Tanzania, during the 1990's , radio soap operas were "highly effective media used to educate the public about HIV/AIDS and a television soap opera titled *Maisha* was also involved in this effort."⁴⁹

In our next chapter, we carry out our scientific research to assess the behavioural trends and attitudes that teenage audiences have acquires through continued viewing of soap operas.

⁴⁸ Brown, W.J. (2003), *Promoting HIV / AIDS prevention through soap operas : Tanzania's experience with Maisha : research article*. Pg 90-111

⁴⁹ Ibid, Pg 90-111

CHAPTER TWO



SOAP OPERAS AND THE TEENAGE GIRLS IN KILIMANI

2.0 Introduction

In this chapter we give our general description of Kilimani area and our scientific research assessing the influence of television soap operas on the teenagers. We have researched on the age that girls start viewing soap operas; the attitudes formed through continued viewership; the reasons for consumption of soaps; the relationship that viewers have with the characters in terms of behaviour modelling and the major lessons they provides to teenage viewers. We have also researched on the young people preferred form of media. Finally we have assessed our research findings in light of socialization theory because it emphasizes that prolonged exposure to media results in the media becoming the educator. We have proposed recommendations from our research findings.

2.1 The Description of Kilimani Area

Kilimani area is considered upper middle and high class of the Kenyan population. It is in Westlands constituency extending to Lavington area. There are four major shopping complexes which cater for the social and economic activities in the area. Two of the shopping complexes have movie theatres, while they all have offices to cater for the economic aspect of Kilimani.

The residents of Kilimani area mainly consist of: - Members of Parliament, ministers of the government, and successful business people. The people residing in Kilimani are of a diverse racial and ethnic background including the Indians, the Ethiopians, the Somalis, the Americans, the Europeans and the Africans currently living there. Most of the young people

institutions of education. The neighbouring estates are Kileleshwa and Lavington which are also considered upper middle class and high class.

2.2 Research Methodology

In our research, we have used quantitative and qualitative methods. In quantitative approach, we distributed 100 questionnaires to teenage girls in Kilimani between the ages of 13-20 because this is the time when most of the young teenagers are likely to be influenced by the media. The researcher distributed 100 questionnaires to the targeted population in the month of March 2009. Out of our 100 questionnaires 96 were returned duly completed and 4 were spoiled. We have analyzed and interpreted our data findings using the Statistical Package for Social Sciences (SPSS).

For the qualitative part, we carried out a focus group discussions with young adults between the ages of 25 to 30 years in order to help us validate our quantitative data. The screening criterion for the focused discussion was age (between 24 to 29 years), gender of the participants and locale of the participant and viewer ship of soap operas.

2.2.1 Sampling Criterion and Demographic Information

In our research, we used questionnaires that dealt with sampling criterion consisting of demographic information focused on the age, level of education, accessibility to television and the hours spent watching television. The data was gathered from 100 teenage respondents living in Kilimani area. The targeted population consisted of teenage girls between the ages of 13 to 20 years, who are living in Kilimani and have access to television. Also another sampling consideration was that the target population must be viewers of soap operas so as to validate our research findings.

2.3 Research Findings

Table One

How old are you?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Below 13 years	1	1.0	1.0	1.0
	14 - 16 years	15	15.6	15.6	16.7
	17- 19 years	35	36.5	36.5	53.1
	above 20 years	45	46.9	46.9	100.0
	Total	96	100.0	100.0	

Table one indicates that of the 100 teenage girl respondents in Kilimani 1.0% are below the age of 13 years, 15.6% are between the ages of 14-16 years old, 36.5 % are between the ages of 17-19 years old and 46.9% are above 20 years. It shows that most of the respondents are young adults in their twenties and only few are children. This could be because at this age most of them still depend on their parents for education and survival.

Table Two

What is your level of Education?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Primary	2	2.1	2.1	2.1
	Secondary	17	17.7	17.7	19.8
	College	26	27.1	27.1	46.9
	University	50	52.1	52.1	99.0
	Missing	1	1.0	1.0	100.0
	Total	96	100.0	100.0	

Table two reveals that 52.1% of teenage girl respondents in Kilimani are university students, 27.1% are in college, 17.7% are in secondary school and 2.1% are in primary school. These findings suggest that most of the teenage girl respondents in Kilimani are in tertiary level of education with most in university and only a few have primary education. This could be because the parents of the teenage girl respondents in Kilimani recognize the value of education and not only that, but they also have the financial means to afford higher learning since most of the parents are upper class citizens.

Table Three

Do you have access to TV?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	95	99.0	99.0	99.0
	No	1	1.0	1.0	100.0
	Total	96	100.0	100.0	

Table three shows that, 99.0% of the teenage girl respondents in Kilimani have access to television while only 1.0% has no access to TV. This trend verifies our hypotheses that soap operas have become popular in Kenya today because many families have access to television. Most of the teenage girl respondents in Kilimani have access to television and only a few do not. This may be because most of the parents in Kilimani are high income earners and have thus purchased televisions for their families. It could also be that those who do not have access to television is out of their own preference or they simply use other forms of media instead of television. For example, in some families they use internet and radio.

Table Four

How many hours do you spend watching TV per week?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1-3 hours	17	17.7	17.7	17.7
	4-6 hours	19	19.8	19.8	37.5
	7-9 hours	27	28.1	28.1	65.6
	12 and over	32	33.3	33.3	99.0
	Missing	1	1.0	1.0	100.0
	Total	96	100.0	100.0	

Table four shows that, 17.7% of the teenage girl respondents in Kilimani watch TV between 1-3 hours per week, 19.8% between 4-6 hours per week, 28.1% between 7-9 hours per week and 33% between 12 hours and above. This shows that most of the teenage girl respondents in Kilimani watch television for long and only a few do not. This could be contributed by the fact that most of the young people have easy access to television at their homes. It could also be that they have a lot of free time when they are out of school since they are still depended on their parents and are not obliged to carryout extra household duties. Also it could be that most of the Kilimani youth have expensive mobile phones that have television access. Thus they are able to spend longer hours watching television from anywhere. Also it could be that in most of the houses in Kilimani, they have more than one television in the house hence it is easier for the teenage girl respondents in Kilimani to access television.

Chart One

Which Programs do you prefer watching?

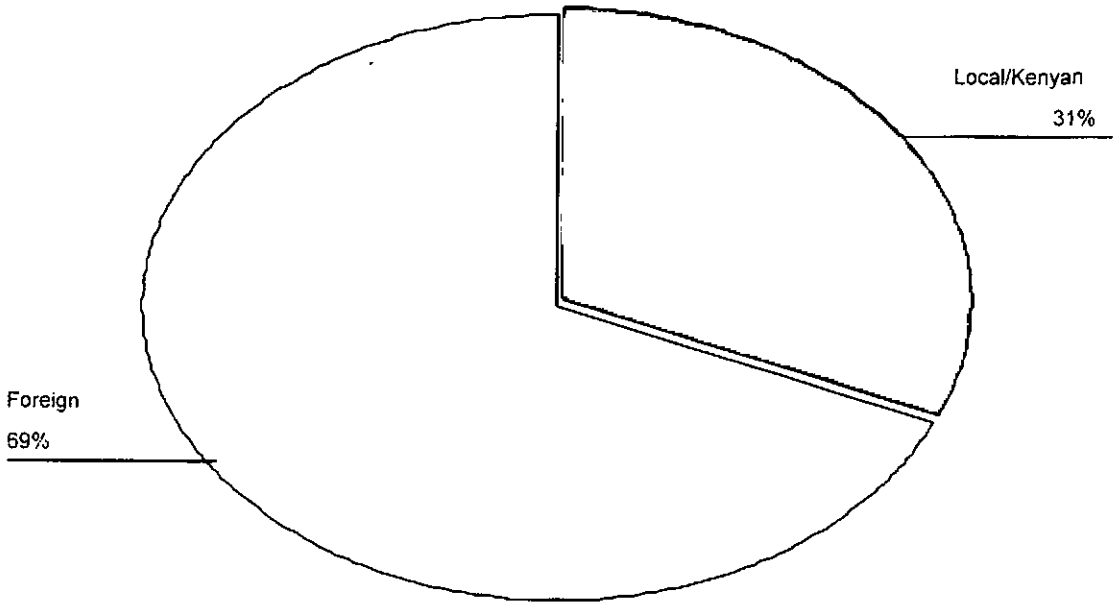


Chart one indicates that 31% of the teenage girl respondents in Kilimani prefer viewing local programs while 69% prefer foreign programs. This suggests that most of the Kilimani youth prefer to watch foreign programs than local programs. One of the contributing factors for this trend could be that some of the youth who live in Kilimani are from foreign countries. Also, it could be that most foreign programs related to the kind of life style in Kilimani than the local programs. For example, the focused discussion revealed that some of the preferred programs like “*The Orange County*,” where the characters are from rich families. Also it could be that since English is the first language for most of the teenage girl respondents in Kilimani, they find it easier to follow foreign programs as opposed to local programs where English is mixed with slang and sheng.

Do you follow Soap Operas?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	78	81.3	81.3	81.3
	No	16	16.7	16.7	97.9
	Missing	2	2.1	2.1	100.0
Total		96	100.0	100.0	

Table five indicates that, 81.3% of teenage girl respondents in Kilimani follow soap operas while 16.7% do not follow soap Operas. It shows that most of the teenage girl respondents in Kilimani follow soap operas and only a few do not. This could be because most of the soap operas offer foreign content which most of the teenage girl respondents in Kilimani prefer. For example, from the focused research, the most popular soaps watched were “Never say goodbye’ (*Nunca te dire adios*) on Citizen TV, *Catalina and Sebastian* on NTV, *Fish port Princess* on NTV and *It might be you* on KBC TV. Also it could be that most of the foreign soap operas have themes that are relating and appealing to the teenage girl respondents in Kilimani. Those teenage girl respondents in Kilimani who do not watch soap operas probably prefer to watch other types of programs.

Table Six

At what age did you start watching soaps?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Below 13 years	24	25.0	25.0	25.0
	14-16 years	34	35.4	35.4	60.4
	17-19 years	20	20.8	20.8	81.3
	Missing	18	18.8	18.8	100.0
	Total	96	100.0	100.0	

Table six shows that 35.4% of the teenage girl respondents in Kilimani began viewing soaps at the age between 14-16years, 20.8% between the age of 17-19 years and 25.0% at 13 years old. This indicates that most of the teenage girl respondents in Kilimani begin to watch soap operas when they are children and only a few begin to watch soap operas when they are already adults. This trend verifies our hypothesis that girls in Kenya begin watching soap operas at a young age. In Kilimani this could be contributed by the fact that most of the household in Kilimani own television made available to children at an early age. Also it could be that since most of the parents in Kilimani have demanding careers, most of the children are rarely monitored on what they watch whenever they use television. It could also be that for those teenage girls who begin to watch soap operas at an advanced age, only a few parents in Kilimani regulate what they watch when they are children.

Table Seven

Who do you watch soap operas with?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Alone	16	16.7	16.7	16.7
	Family	29	30.2	30.2	46.9
	Friends	30	31.3	31.3	78.1
	Other	1	1.0	1.0	79.2
	Missing	20	20.8	20.8	100.0
	Total	96	100.0	100.0	

Table seven shows that 31.3% of the teenage girl respondents in Kilimani watch soap operas with friends, 30.2% with family members, 16.7% alone and 1.0% with other people. These findings indicate that most of the teen girls in Kilimani prefer to watch soap operas mostly with friends and family members. Very few prefer to watch soaps with other people who are not friends and family members like mother and sisters. This could be contributed by the fact that most of the teen girls in Kilimani have similar preferences in the programs that they watch. Also it could be because most of the teen girls in Kilimani find it easier to relate with people with whom they are familiar.

Table Eight

Why do you watch soap operas?

		Frequency	Percent	Valid Perce	Cumulative Percent
Valid	Entertainment	13	13.5	13.5	13.5
	Keep up with peers	6	6.3	6.3	19.8
	Answers to personal problems	17	17.7	17.7	37.5
	Due to boredom	20	20.8	20.8	58.3
	Style and fashion advice	8	8.3	8.3	66.7
	Look for role models	13	13.5	13.5	80.2
	Missing	19	19.8	19.8	100.0
	Total	96	100.0	100.0	

Table eight shows 13.3% of teen girls in Kilimani watch Soap Operas for entertainment, 6.3% for keeping up with peers, 17.7 for answering personal problems, 20.8 for escaping boredom, 8.3% for fashion and style advice and 13.5% for role models. It shows that the main reasons why most of the teen girls in Kilimani watch Soap operas is to escape from boredom and to get answers for personal problems which verifies our hypothesis that many women in Nairobi watch soap operas mainly for solving personal problems.

These findings also verify out hypothesis that soap operas have taken the role of advisor and educator. Very few of the teens in Kilimani watch Soap Operas for companionship with friends. The trend in Kilimani could be contributed by the fact that Kilimani as a secluded residential area is private that the neighbours rarely meet. Therefore in order to pass time and escape boredom most of the teen girls in Kilimani prefer to watch soap operas. Also, since most of the teen girls in Kilimani have no relationship with members outside their families,

therefore they prefer to watch Soap Operas in order to find solutions for their personal problems. Also, it might be that most of the teen girls in Kilimani have a lot of psychological issues like identity crisis and lack of mentors to deal with since they do not have regular contacts with their parents due to the nature of their work. Thus, most of the teenage girl respondents in Kilimani find it easy to find solutions for their personal problems using Soap Operas.

Table Nine

Do you participate in discussions about soap operas?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Always	15	15.6	15.6	15.6
	Never	21	21.9	21.9	37.5
	Only if episode was interesting	20	20.8	20.8	58.3
	Only with people watching Similar soaps	22	22.9	22.9	81.3
	Missing	18	18.8	18.8	100.0
	Total	96	100.0	100.0	

Table nine shows that 15.6% of teenage girl respondents in Kilimani always hold discussions about soap operas, 21.9% do not, 20.8% discuss only interesting episodes and 22.9% discuss only with other people watching the same soap. This shows that most of the teen girls in Kilimani prefer to discuss about soap if it is interesting or if they are watching similar soaps with each other if not the case, the majority of the teen girls in Kilimani prefer not to discuss about the soap episode. This trend indicates that most of the teen girls could be watching the soap operas together thus they can discuss about the events unfolding in the program. Also it could be that most of the teens in Kilimani find it easier to discuss about soap

episodes only with people who understand than discussing with those who have not watched soap operas.

Table Ten

Why do you admire Soap Opera characters?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Confident and beautiful	21	21.9	21.9	21.9
	Good taste in fashion	16	16.7	16.7	38.5
	Good role models	10	10.4	10.4	49.0
	Know my rights as a woman	13	13.5	13.5	62.5
	How to solve personal Problems	18	18.8	18.8	81.3
	Missing	18	18.8	18.8	100.0
	Total	96	100.0	100.0	

Table ten shows that 21.9% of teenage girl respondents in Kilimani admire soap opera characters because of confidence and beauty, 16.7% good taste in fashion, 10.4% good role models, 13.5% admire women characters fighting for their rights and 18.8% admire how the soap character solve their personal. These findings reveal that most of the teenage girl respondents in Kilimani prefer to watch soap operas that have characters portraying high confident and who are beautiful. Also a good number prefer to watch soap operas with characters that have good problem solving abilities. This could be because as young teenagers, most of the girls in Kilimani are looking for their role models inspired by beauty and confidence. Also it could be because since they have their own psychological issues to deal with, they prefer to watch other characters for their solutions. For example, Anne, 24 years,

believes that soap operas provide a good starting point for one to look for answers on personal problems. Amina 29 years, on the other hand claims that some of the soap programs are educative. For example, “*Storm Over Paradise*,” a soap on Citizen TV where the heroine fights for the rights of workers who were being overworked and underpaid. To her the leading lady is an inspiration to women everywhere to stand up for what they believe to be right.

Table Eleven

What lessons do you learn from soaps operas?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	How to solve problems	5	5.2	5.2	5.2
	The expectations of women in society	6	6.3	6.3	11.5
	The latest fashion trends	11	11.5	11.5	22.9
	How to deal with enemies	17	17.7	17.7	40.6
	How to choose a boyfriend	21	21.9	21.9	62.5
	How to independent	17	17.7	17.7	80.2
	No values	19	19.8	19.8	100.0
	Total	96	100.0	100.0	

Table eleven shows that 5.2% of teen girls in Kilimani learn how to solve personal problems, 6.3% what to expect as women society, 11.5% learnt fashion advice from soap operas. 6% learnt about the expectations of women in society while 5% learnt how to solve personal problems. These findings indicate that most teenage girls are interested in learning how to relate with members of the opposite sex given by 21.9% who learnt how to choose boyfriends. A good example is Jillian, 25 years, who thought that soaps helped in teaching one

how to relate with the opposite sex. She claimed that they were a kind of guideline to all women to teach them what to expect from the opposite sex, how to react whenever they face relationship problems and how to attract potential mates. She agrees that at some point, the episodes do exaggerate how one has to suffer before they get the love of their lives, but she insists that the actual message we don't get is learning patience.

However, for Maxine 27 years, soaps are meant to just be for entertainment purposes, and that the current trend in the young girls today is to use them as an excuse to become promiscuous. She adds that just because the characters on the soaps do things like get married young, it does not amount to mindless imitation by the audiences.

For the case of dealing with potential enemies, Alexandra 26 years, thinks that the fight scenes especially between the women in the programs encourage aggression. She believes that they promote the stereotype that women can only solve issues through being catty and emotionally vicious. She gives an example of the leading female villain in *More Than Love*, a soap opera on NTV, who verbally humiliates an innocent girl that her son fell in love with. To her soaps seem to be telling women that being irrational is the only way to handle difficult situations and only a man can save the day.

While for Anne 24 years, soaps provide a good starting point for one to look for answers on personal problems. She supports this claim by stating that most of the issues addressed in soaps relate to real life experiences. To her whenever she sees the characters going through a problem that she has undergone for example loss of a loved one, it is like a bond is formed between the character and audiences. She believes that by providing a kindred spirit albeit a fictitious one helps one feel they are not alone in the world.

After carrying out this research we came to the conclusion that teenagers in Kilimani area prefer watching television and for that matter, they only prefer the foreign shows. Another finding was that most of the respondents used soaps as a form of guideline to deal with reality. This refers to the response on the question about the lessons learnt. The media is used as a socializing agent whereby the protocols of social interaction are dictated by the soap that currently runs per season. Therefore we will relate our research findings to the socialization theory of communication to see if it directly applies to the scenario currently occurring in Kilimani area.

2.4 SOCIALIZATION THEORY AND THE USE OF SOAP OPERAS IN KILIMANI AREA.

Croteau defines socialization as “the process whereby we learn and internalize the values, beliefs and norms of our culture...to develop a sense of self.”⁵⁰ It also refers to the process that teaches one how to become a member of society. It emphasizes on how prolonged exposure to media educates people about the world around them and their role in it. The urban youth rely more and more on the media as a source of information and education. This could be due to the fact that urban parent today are more focused on their careers thus leave a vacuum in the lives of their children. As a result of this, the television has become the modern babysitter thus the Kenyan youth learn how to dress, behave interact and socialize via this vice. In normal circumstances, the family members and community are both primary agents of socialization especially in the African culture. However, due to ever changing lifestyle brought about by

⁵⁰ Croteau D. Haynes (2000) *Media/Society. Industries, Images and audiences*, pine forge press, California, USA.
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globalization and lack of time and knowledge, the primary agents of socialization have become too self involved to the utter neglect of the youth.

In our table nine, our research findings indicated that 22.9% of the girls who viewed similar soaps were involved in discussions about the series. These meant that they would sit and rehash contents of a given program and come up with ideologies based on it. This as we observe is a way of using the programs to come up with common ideas on social norms between them. Some respondents from the focused discussion support this theory in the fact that one of them claimed that some episodes serve as an agent of social education. They stated that by having a storyline about a divorced family or a character with an alcoholism problem, they exposed the social evils prevalent in our communities. Regardless of this fact, some of the respondents admitted to use soaps to look for ways to deal with enemies as portrayed in table eleven. On the question on the lessons learnt from soap operas, 17% of the respondents stated that they use soaps to learn how to fight but not in the physical sense but through verbal aggression. Most of the content in soaps revolves around the theme of indirect violence especially between the female characters with the aggressor seemingly being rewarded for their behaviour. This then encourages teen viewers to internalize and imitate whatever methods of aggression they can as ammunition to attack their perceived enemies.

However, this theory does not completely apply to the teens in Kilimani because in table eight, 20.8% of the respondents stated boredom as a reason for watching the series, while only 17% used the soaps to solve personal programs. These findings reveal to us the fact that not all the teenage girl respondents in Kilimani who watch television use it as a form of social learning. There could be other reasons for viewing TV. For example in table nine, 22.9% of the teenage girl respondents in Kilimani are involved in discussions with people who watch similar

soaps with them. This indicates that they could be using soaps as a form of stating up conversations and forming friendships since it is easier to befriend people who seem similar to us in terms of tastes and preferences. 17% of the teenage girl respondents in Kilimani use soaps for more sinister purposes that is to seek to destroy a potential enemy. Another thing to take into consideration is the teens, who do not watch soap operas. 16.7% of Kilimani teens do not watch soaps thus there could be another element that is influencing their cognition, especially if we take into account 33.3% of the teens who watch television for 12 hours and above. They could be watching movies and not necessarily be tuned into their local soap station for 12 hours.

Even so, it is our assumption that since television has caused the paradigm shift in the realities of teenage viewers, we could still use it as an agent of change to the lives of the affected youths. In view of our research findings in this chapter, we propose the following recommendations to help reconnect the youth with reality: -

- a. More research should be carried out to better understand better how deeply soap operas have influenced the Kenyan youth and to determine the best approach to this problem.
- b. The local media to give equal if not more airtime to local productions rather than flood their programming with foreign concepts, to give the audiences a variety of programming from which to draw their cognition.
- c. The Kenyan Government should form more working and dependable ministries to cater for development and nurturing of local talents.
- d. The government to come up with active youth centers which will cater for the needs of the Kenyan youth.

- e. That the Kenyan media should provide more than just entertainment for its viewers. A program that combines entertainment with education and promotes personal growth would serve the youth in Kenya better.
- f. More social campaigns in the likes of *Tumechill* and *G-pange* should be created to cater for the needs of the Kenyan youth and to provide some semblance of guidance and education.

2.5 Conclusion

In this chapter, we have discovered that the influence of television soap operas on Kilimani teenagers is a reality. Majority of the teens in this area have access to television thus the reason for its major impact on their cognitive patterns. In this research we have found out that soap operas are used as a means for social learning even though it is only on a small scale. Due to this fact, in our next chapter we will implement some of our recommendations that we have proposed using television as the medium to provide social education to the teenage population in Kilimani area.

CHAPTER THREE

HOW TELEVISION COULD HELP THE TEENAGE GIRLS IN KILIMANI TO RECONNECT WITH REALITY.

3.0 Introduction

Our research findings in chapter two have shown us that television today has contributed to the behaviour change in the Kenyan youth. In light of socialization theory, we have revealed that, this medium is used by the teenage girl respondents in Kilimani to learn how to relate with their environment. In this chapter, we will use television to implement some of our recommendations to provide more than just mindless entertainment to the teenage viewers in Kenya. Due to the fact that from our research findings, most of the teenage girl respondents in Kilimani can access television for long periods of time, we have decided to use this medium to reach to our target. We then focus on implementing recommendations best suited to achieve this objective.

3.1 *Beauty and Brains* Television Show Program Plan

The communication approach we will use is in the form of a television program titled *Beauty and Brains Show*. The show will target audiences between the ages of 14years to 20 years with the urban teens specifically targeted, since this group is the most easily influenced by programs they watch on cable. We have decided to create it in a game show format since most of the teenagers in Kilimani have access to television for more than 12 hours. The program will run for 30 minute to 1 hour since most in Kilimani can watch television for long durations of time due to easy accessibility.

The program will run once a week on Saturday at 7.50pm to 8.30pm since this is a prime time slot meaning most teenagers will be watching television at this time. Another reason for this timing is to distract the target viewers from watching soaps and instead tuning in to *Beauty and Brains Show*. The show will be in English since most of the teenage girls in Kilimani are university college students and in secondary school with only a marginal number in primary school.

The game show format of the program is implemented to allow the audiences not to perceive the show as an attack to their lifestyles, and to keep them interested and concentrated on the show from the beginning to end. To incorporate the entertainment aspect into the show, we will use competitions in the program and involve local secondary schools to include those teens living outside Kilimani area.

The financial aspect of the program will include funding from corporate sponsors like Zain mobile phone Company who have in the recent past been involved in sponsoring youth based concerts, assistance from the government Ministry of Youth and Sports and the Ministry of Education and Coca-Cola soft drink company which is mostly involved in youth oriented activities.

IMPLEMENTATION OF THE RECOMMENDATIONS.

3.2 Provision of Educative Programming

To cater for the educative aspect of *Beauty and Brains Show*, we have portioned the first part of the show to be a display of the contestants' cognitive competence. We will have experts in the education field to form the questions to be asked during the show. Also present will be experts in the field of psychology to cater for the final part of the show to empower the contestants and viewers in the area of personal growth. Guest speakers who are professionals in

various fields will make special appearances in the show to provide role models for the target audiences.

3.3 Youth Centers Available

In the counseling segment of the show, we will highlight the available youth centers present in Nairobi which help the youth to deal with issues affecting them and provide an avenue, where they can air their views to members of parliament. Interviews with the personnel working in the youth centers, who will provide a more elaborate detail of what happens in these centers, will be carried out in an effort to demystify their agendas. Footage of the youth centers that are active in Nairobi and other areas of Kenya will be highlighted to enable viewers to recognize them.

3.4 Coverage of Beauty and Brains show

The coverage of this program will be done in a friendly and an informal format so that it does not lose momentum as it progresses. The use of local secondary school students to participate in the program is a form of a marketing gimmick to increase the show's popularity. The main message of the show will be to foster personal growth in teenage girls therefore the games that will be used will encourage this. The program will run on KBC a local television channel which has the widest coverage in the country. At the end of each show, contact details will be provided to get feedback from our target group.

TREATMENT OF PROGRAM

3.5 Program Flow and Duration

The show will last a total of 40 minutes thus will need to be fast paced to keep the audiences interested. We will segment the show into three parts. The first segment will deal with question and answer with the questions covering categories that include: - Social Sciences, Knowledge and Politics. This session will last a total of 15 minutes.

The next part of the program will last 10 minutes in which the participants will undertake a series of tasks. These tasks will be designed to foster a spirit of team work and team spirit. At the end of the tasks the total points acquired will be calculated and the winner of the day's episode will be determined.

The final segment will be 15 minutes which will involve the contribution of the day's experts and the show's counselor. This session will be in an informal set up with the counselor and guest speaker sitting with the studio audience so as to promote a sense of friendliness and connection. We will use this segment to provide the guidance that teenagers need by providing guests who can be good role models to audiences. The topic of the first show's third segment will deal with choosing of role models in relation to career path. We choose to cover this topic because according to the research findings in chapter two, the teenage girl respondents in Kilimani use soap operas to source for role models.

As for the host/ hostess of the show we will carryout auditions to find a person best suited for such a show or appoint a local media celebrity, who is popularly known in the urban teenage population thus, will appeal to audiences.

3.6 THE *BEAUTY AND BRAINS SHOW* PROTOTYPE SHOOT SHEET FOR FUTURE EPISODES.

TIME	TYPE OF SHOT	VIDEO/SHOT	SOUND/MUSIC	EFFECTS/TRANSITIONS
00:00 00:10	CU	The title of the show: <i>Beauty and Brains Show.</i>	Theme music for the beginning of the show.	Fade in to the program title
00:10 00:20	CU-MS	The host of the program begins to introduce the show and what it entails	Natural	Fade out of the theme music and dissolve to host.
00:30 01:00	MS-LS	The host introduces the contestants participating in the day's competition to audiences. The participants are	Natural	

		given time to introduce themselves and their schools.		
01:00 05:00	LS-MS	The first segment begins. The first group of contestants from one school begin to answer questions	Natural	Jump cuts to show expressions of each individual
05:00 08:00	MS-LS	The second group of contestants begins to answer questions.	Natural	Jump cuts
08:00 11:00	LS-MS	A bonus question is asked to give a	Theme music and Natural sound	

		chance to any group that is lagging behind to catch up		
11:00 15:00	LS	The results of the first round of the show are tallied and contestants are given clues on the next segment of the show. We then go to a break to allow for preparations for round two.	Natural sound and theme music.	Fade out
15:05 16:00	LS-MS	The host reintroduces the show and updates viewers on the	Theme music and natural sound	Fade in

		current turn of events.		
16:00 16:30	MS-CU	The contestants in the program are then reintroduced to the audiences to remind and update their progress.	Natural	Pan from left to right
16:30 21:00	LS	The contestants are given their group tasks and the first group begins the game.	Natural sound and low background music	
21:00 26:00	LS	The second group of contestants now joins in the task.	Local music	
26:00	LS-MS	The host tallies	Natural	

29:00		the results from this task and adds them up with the first results and declares a winner.		
29:00 31:00	LS-MS	The host and representatives from sponsors of the show present the winning team with gifts of vouchers and text books	Natural and theme music(low)	
31:00 39:00	MS-CU	The third segment of the show is underway. The host introduces the counselor	Natural	

		<p>and the special guests of the day. A discussion on choosing role models headed by the counselor begins and the contestants get to ask questions to either of them.</p>		
<p>39:00 40:00</p>	<p>MS-LS</p>	<p>The host ends the day's episode and gives the contact details for the show. The end credits scroll and the show ends</p>	<p>Natural and theme music</p>	<p>Graphics used to create contact information and end credits then fades to black.</p>

KEY:

LS - Long Shot

MS - Medium Shot

CU - Close up Shot

3.7 Conclusion

Communication is part of our everyday life and cognition; this means that it has the capability to influence our relationships with each other and the society as a whole. The trend observed is that today's media has neglected its role as the people's watchdog; this is seen by the tendency of most media houses in Kenya to concentrate only on elements of entertainment and politics. Its function is not only to be a source of entertainment, but to also provide relevant information and contribute to the social education of the public. However, in this chapter we have implemented some of our recommendations and have come up with a proposed program that caters for both the entertainment aspect and educative aspect of development.

GENERAL CONCLUSION

In conclusion, we have discovered that most of the teenage girl respondents in Kilimani prefer watching foreign soap operas due to the fact that the soaps appeal to their lifestyle. Another reason is that since some of the teens in Kilimani area foreigners they find it easier to follow the program content and the ideologies they put forward. Some of the negative effects that have arisen from watching soap operas are formation of a negative body image by teenage viewers and using soap operas as an escape mechanism. Some of the teenage girls use soap operas to find solutions to personal problems which support our hypothesis. Another hypothesis that we had was that most girls begin watching soaps early on in their life which was supported by our research findings in Chapter Two.

Since the teenage girl respondents in Kilimani use television to search for answers and look for role models, we implemented some of the recommendations in Chapter Two and came up with a show as stipulated in the third chapter. The program combines the entertainment aspect and social learning aspect thereby turning what was once a vice (read television) into an agent of social change.

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7. Do you follow/ watch Soap Operas? Yes No

If your answer to the above question is yes, please proceed with the questionnaire.

8. At what age did you start watching Soap Operas?

Below 13 years 14-16 years 17-19 years 20 years and above

9. Who do you watch Soap Operas with?

Alone Family Friends Other _____

Part 3: Attitudes

10. Why do you watch Soap Operas? (Number three most important reasons in order of priority. Put 1, 2, 3, 4...)

- Entertainment To look for role models
- Keep up with peers
- Provides answers to personal problems.
- Due to boredom.
- Style and fashion advice

11. Do you participate in discussions about Soap Operas?

- Always. Never. Only if the episode was interesting.
- Only with people who watch similar Soap Operas to mine.

12. Do Soap Operas provide solutions to personal problems you face?

- Always Never Occasionally

13. I Admire the characters in soap operas because...

- They are confident and beautiful.
- They have good taste in fashion
- They are good role models.
- They help me know my rights as a woman.
- They teach me how to solve personal problems.

14. The lessons I learn from Soap Operas are... (Number in terms of the most important to the least important. Put 1, 2, 3, 4...)

- How to solve personal problems.
- The expectations of women in society.
- The latest fashion trends.
- How to deal with enemies.
- How to choose a boyfriend.
- How to be independent.

Thank you for your time.

APPENDIX II

FIELD NOTES

DATE: 6TH APRIL 2009

VENUE: KILIMANI AREA, BURHANI COURT.

FOCUS GROUP DISCUSSION:

QUESTIONS:

- 1.) Do soap operas provide solutions to women's personal problems?
- 2.) Do you think that the content on soap operas is educative to audiences/viewers of soap operas?
- 3.) Are the issues addressed in soap operas relevant to viewers?
- 4.) Does the content in soap operas foster aggressive behaviour in their audiences?

SAMPLE ANSWERS:

Anne 24 years, soaps provide a good starting point for one to look for answers on personal problems. She supports this claim by stating that most of the issues addressed in soaps relate to real life experiences. To her whenever she sees the characters going through a problem that she has undergone for example loss of a loved one, it is like a bond is formed between the character and audiences. She believes that by providing a kindred spirit albeit a fictitious one helps one feel they are not alone in the world.

Amina 29 years, on the other hand claimed that some of the programs were actually educative, she gave an example of Storm Over Paradise, a soap on Citizen TV, where the heroine fights for the rights of workers who were being overworked and underpaid. To her the leading lady is an inspiration to women everywhere to stand up for what they believe to be right.

Lata, 25 years old, prefers Indian soap operas because they remind her of her homeland thus she feels more connected to them than local Kenyan programs.

Jillian, 25 years, thought that soaps help in teaching one how to relate with the opposite sex. She claimed that they were a kind of guideline to all women to teach them what to expect from the opposite sex, how to react whenever they face relationship problems and how to attract potential mates. She agrees that at some point, the episodes do exaggerate how one has to suffer before they get the love of their lives, but she insists that the actual message we don't get is learning patience.

Maxine, 27 years, believes that soaps are meant to just be for entertainment purposes, and that the current trend in the young girls today is to use them as an excuse to become promiscuous. She adds that just because the characters on the soaps do things like get married young, it does not amount to mindless imitation by the audiences.

Alexandra 26 years, thinks that the fight scenes especially between the women in the programs encourage aggression. She believes that they promote the stereotype that women can only solve issues through being catty and emotionally vicious. She gives an example of the leading female villain in *More Than Love*, a soap opera on NTV, who verbally humiliates an innocent girl that her son fell in love with. To her soaps seem to be telling women that being irrational is the only way to handle difficult situations and only a man can save the day.

IS THERE TOO MUCH SEX ON TV?



of their choice of programmes and if they approve of the sexertainment through the tube. Story by Team Insyder Pix Courtz...

Majority of teenie silver screen lovers have similar tastes. The trend that emerged showed that the most watched programs that were sexually charged. The Insyde Scoop team turned on the tube, dissected the sexual content of each of the favourite shows currently being screened on television and this is what we found out...

Mexican, American and Kenyan soaps () 8 pm

Watching soaps is no longer a njarya masoch. It is the topic in every powder room. Love (or is it lust?) is in the air,

proof of this is evidenced by the calm that hits the neighbourhood every weekend at around 8pm. Top on the list is Cuando seas Mia, Secreto de Amor, Bold and the Beautiful, Wingu La Moto and Days of Our Lives.

For the young mind they are the perfect romance show for the sparky eyed teenager who believes in the ideal of love.

Most chicks I talk to about soap Opera's had nothing but praise for the soaps, shrieking they exclaimed "I do my best to finish my chores on SATO and Sunday so that I can hook-up up with the Mexican soap opera characters. It is a bit discomforting when they start kissing but hey! generally it is a good program to watch"

Music Video Shows () 5 pm

The Beat, Club One, Plus, TV and now MTV Base are just a few of the music video shows are reigning supreme on the screen.

"The underling factor of a video is accented with hot naked mamasita's shaking tail feathers," quips Moha (40 Highie). When asked about mo and whether it bothers him that are women on screen and the half naked and dancing provocat Moha responds, "It's the way of world...we are used to it now. you imagine a music video with chicks, who would want to watch? Asked whether he can watch popular music videos in the presence of his parents, Moha's pal Owino responds, "I can't watch with my old man or mum because it is too explicit."

Sex and the City 10: 30 pm

The 'apple' has never been so and succulent. Every high school gal worth her salt has to get a taste of the apple, from the well to the ladies. In the art of being a woman in this century when the man has been emasculated and the lady has to take initiative to set the ball rolling. Most of the teeniez who watch the program do it without their parents knowledge (who are usually in the room that hour). For Lucy who is a die hard fan courtesy of her big siz, she "I don't care if I have to go out every night of dancing but when it comes to keeping my date with Flashy (Sensual Samantha, straight Miranda and naive Charlotte), I have to do what I have to do, what ever it means." Quizzed over the fact she is watching an 'Over 21' program, Lucy quickly answered "big siz is my cover with her I watch it. My paroes have no better they don't know it is Sex and the City anyway because at this time they are already in bed..."

Las Vegas 10: 15 pm

Love for this program is growing towards a cult like following. The theme for Las Vegas is a p

entertainment has and will always be a favourite past time. For most teeniez entertainment comes in many forms. They can bamboocha i.e. eat & drink with a big spoon by hanging out with handsome peoples for a night out. Those who are not allowed to leave the house at night, have no option but to vlog (sit very still like a couch potato) at home and watch TV or movies. We hit the streets of Nairobi in a bid to find out what programmes the teeniez are watching, if their parents are aware

