ADDIS ABABA UNIVERSITY

SCHOOL OF GRADUATE STUDIES

GENDER ROLE PORTRAYAL

IN

ETV CHILDREN'S DRAMA

BY

ASHENAFI BERIHUN

NOVEMBER 2008

ADDIS ABABA

GENDER ROLE PORTRAYAL

IN

ETV CHILDREN'S DRAMA

A THESIS SUBMITTED TO THE SCHOOL OF
JOURNALISM AND COMMUNICATION
ADDIS ABABA UNIVERSITY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF ARTS IN
JOURNALISM AND COMMUNICATIONS

BY

ASHENAFI BERIHUN

NOVEMBER 2008

ADDIS ABABA

Dedication

This dissertation is dedicated to the following two people with all of my love and appreciation:

To my mother Fenta Hailu, who taught me to be the kind of man who took pride in where I came from and to look forward to where I was going.

To my father, Berihun Tsehay, who taught me how to have great strength and courage in times of trouble.

Acknowledgements

Abbreviations and Acronyms:

TV- Television

ETV- Ethiopian Television

Key Words:

Children's Programming

 Children's Drama

Portrayal

Content Analysis

Primary Character

Secondary Character

Gender role

 Gender Stereotyping

Table of Contents

Pages

CHAPTER ONE

CHAPTER FOUR

CHAPTER FIVE

References

Appendices

List of Tables

Conceptual   Definitions

Gender-Social and cultural construct referring to the differentiation of male and female.

Gender bias-a positive or negative attitude /practice towards either female or male.

Gender discrimination-A difference in treatment of people based entirely on their being male or female. This difference contributes to structural inequality in society.

Gender role -a set of perceived cultural and social norms associated particularly with males or females, in a given social group or system.

Gender stereotyping-The assigning of roles, tasks and responsibilities to a particular gender on the bias of preconceived prejudices

Abstract

Television teaches children gender-specific behaviors, attitudes, and characteristics. By observing male and female characters on television, children may learn to label certain characteristics and behaviors as masculine or feminine behaviors and assign traditional gender-role stereotypes to careers.

This study examines the portrayals of gender role in ETV children's drama and what messages these portrayals might bring for the children watching.

A total of 60 primary and secondary figures in 20 sampled dramas have been analyzed, in terms of the proportion of male and female characters representation; the settings in which they were portrayed in , and in the kinds of roles male and female characters were given to play.

This study also analyzes the gender traits that were associated with women and men. The analysis of the data revealed that gender role portrayals in ETV children's dramas were found to be in many ways stereotyped.

Male characters were likely to be portrayed in diverse professional roles, positions and settings. In contrary, women were predominantly seen in domestic roles and environments.

Men were also more likely to be shown with the traditional masculine attributes or traits while   female characters were more likely to be shown with the traditional feminine attributes.

The results of this study are discussed with implications for children's perceptions of gender roles, and in cultivating their future behaviors, attitudes and careers.

CHAPTER ONE

INTRODUCTION

The social environment where people live plays a major role in shaping their attitudes and behavior .It constantly supplies them with information that may influence the way they perceive the world. In so doing, it shapes their attitudes and beliefs, gradually molding every one in to individual members of society. In the past , these influences that indicate how to behave in society emanated from sources such as community , family and school. Today, their influence has drastically declined due to technological changes occurring in society.

The growth of mass media, with television becoming a powerful medium, has had a great impact on the lives of many people. In Ethiopia like societies elsewhere, the television set is becoming prominent in many households. Its function is not only provide information to society.

Beasely (1997 :1) observes that television portrayals many important social roles, one of the most important and pervasive of them being "gender".

Research on television viewing and children indicates that television has a great impact on children's lives ((Gunter and Aleer, 2004, Frueh & McGhee, 1975)

Regarding gender and child development , van Evra (1990:112) comments on television's influence by noting how it plays a significant role in developing a child's beliefs and attitudes about what it means to be male and female.

In Ethiopia, television is the least accessible type of mass media in contrast to the press and radio yet it is perhaps the most appealing type of mass media to most people (Tsega Maria & Abebe Genamow ,2000).

The pervasive use of television and the potential of televised role portrayals to influence and shape attitudes and perceptions necessitate some concern for the nature of gender roles in this medium (Gunter and J. Aleer, 2004). This concern has spawned an extensive array of gender role research by scholars in many disciplines.

Considering the pervasiveness of television viewing, it is possible to ask what values are presented on television that could affect children's understanding of gender roles. This particular study, therefore, tries to examine gender role portrayal on ETV children's drama and the messages these images might send to child viewers.

The theoretical framework of the study draws from Albert Bandura's social learning theory, and Garbner's cultivation theory.

The theory of cultivation speculates that the content of TV programs presents a systematic distortion of reality, and frequent exposure to these distorted images results in their internalization; furthermore, the more people watch TV, the more they develop values, attitudes, beliefs and perceptions that are consistent with the world as it is portrayed on TV.

Social learning theory also suggests that children become gender-typed by being rewarded for gender-appropriate behavior.

Being the make up of the theoretical context of this study, some of the specific questions the researcher would like to address include, the extent of male and female characters shown in dramas, the kind of roles and settings in which males and females characters portrayed ,and the kind of gender traits observed in children's drama. In so doing, a total of 20 dramas were analyzed using established and modified gender role analysis categories.

This chapter is divided in to eight sections. Section one provides the background of the study. Section two, treats the statement of the problem. Section three highlights the study's general and specific objectives. The research questions, significance, the scope and limitations of the study are embraced in section four, five six and seven respectively. Section eight is devoted to thesis organization.

1.1 Background of the Study

Television portrayal of gender has been a topic of debate among media scholars and feminist groups for a long time. (Frueh & McGhee, 1975).

Gender portrayal on television has become controversial in several occasions of media. Most of the controversies revolves around different images shown on television and the effects it may project on their views and beliefs about for child viewers. (M. Jacobson, 2005)

Children are ignorant of their own gender and have no preconceived notions of what it means to be male or female. By the time they reach early childhood, they are engulfed in information about gender roles and have incorporated their culture's gender roles into their own lives. Through socialization, they come to accept the dominant ideas of the culture.

Although TV programs are designed to inform and educate the society , in the process, it also communicates the concept of behavior and gender roles, which many argue, have an impact on viewers.

In many countries where television has been largely used as a means to communicate messages to potential viewers, scholars in the field of mass media communication have well documented various media's influence on children's acquisition of gender roles. And TV has been proven to be one of the most intriguing of these media.

The world of children's television has many gender stereotypes. Content analyses of television programs have long documented pervasive gender stereotyping in the number of male and female characters portrayed, the kinds of behaviors enacted, and the emotional modes of expression used by characters (Calvert, 1999).

Sexism is a strong force in the world of children's TV. Females are drastically underrepresented, and the roles portrayed by both male and female characters are often stereotypic (Gunter and Aleer, 2004, Frueh & McGhee, 1975; Liebert & Sprafkin, 1988).

universally, women and men are portrayed in stereotypical ways, more intensely in many developing countries. As Andersen (1988) indicated, not only are women and men cast in traditional roles, but both are omitted from roles that portray them in a variety of social context. Women tend to be portrayed in roles in which they are trivialized, condemned, or narrowly defined.

Thus, children who frequently watched television identified with the stereotyped roles, behaviors may associated with their own gender. And these television portrayal has been proven to have the potential to cultivate the attitudes of children.

This particular study, therefore, tries to examine the content of gender role portrayal on ETV children's drama and the messages these images might send to child viewers

1. 2. Statement of the Problem

For many adults and children, television is the primary source of both fictional and real-life images of gender. Signorielli (1991) proposes that television as a communications medium is the most important tool in the

socialization of children. It becomes the most important learning tool that teaches the socialization of how "gender fits into society" (Barner 1999).

Children see many different images of gender portrayal as they watch their favorite programs on television. Consequently, they may exhibit these same gender-biased behaviors and develop gender-biased attitudes (Witt 2000).

Researches indicate that the influence of popular television images on children's perceptions of women and men may then have a considerable impact on their future role and behaviors (Signorielli ,1991, Barner, 1999)

As these studies suggest, research on the portrayals of men and women characters on television merits closer examination because it can help researchers better understand how these images may shape children's role ,attitudes and behavior and their future interest careers.

Although the role of media in affecting children perception of gender is pervasive ,in Ethiopia, gender issues, their roles and images presented on television and the possible impacts they may have on viewers do not seem to have been taken as an essential part of gender and media issue. There are very limited research outputs focusing on children role in the media content and much remains to be done.

To the extent of my knowledge, no empirical research has been conducted on gender role portrayal on ETV although children programming as one of the major shows on ETV has been featuring women and men with various gender roles and behaviors and images in general.

There are a number of reasons why such a research is of value.

First, TV has been proven to have the potential to cultivate children about gender roles behavior and attitude, thus, examining gender role portrayal in TV is an important first step in understanding the role these images may

play in shaping children's perceptions of men's and women's role in the society they are living. These images define women's and men's roles to provide information about the messages these portrayals convey about gender role differences

Second, through an analysis of characters the current study examines the gender role values portrayed in ETV children dramas. A cross dramas, a number of dimensions are assed for male and female characters. Such an analysis might provide researchers with a base of information from which to investigate both how Ethiopian children perceive gender role portrayal in TV and the effect of such portrayal on their attitude and behaviors with respect to gender. .

Third, this research is critical for identifying specific strategies for interventions to encourage interest in gender studies.

The vitality of researching how gender role is portrayed in children dramas should be taken as an indubitable agenda for Ethiopian media researchers taking into consideration its effect of children.

The researcher, thus, finds this research topic researchable and of course important if approached scientifically. It would possibly offer a clear picture of how gender role are portrayed in ETV children's drama and indicate the possible implications of these portrayals.

1. 3. Objectives of the Study

1. 3.1 General Objective of the study

The general objective of this study is to examine gender role portrayal featured in ETV children's drama

1. 3.2. Specific Objectives of the study

The study specifically attempts:

1. To asses the extent to which female and male children characters are shown as primary or dominant figures.

2. To examine the kinds of gender roles given to female and male characters.

3. To explore the kinds of locations or settings where female and male characters are depicted.

.4. To analyze gender traits and relations of one character with another.

1. 4. Research Questions

In order to meet the objectives of the study, the following questions will be raised.

1. Is there a difference between in the number of female and male characters shown in children's drama?

2. To what extent are female characters shown as primary or dominant figures as compared to male characters?

3. What kind of gender relation does exist among various characters shown in the dramas?

4. In what kind of settings are female characters shown as compared with males?

5. What kind of sex-linked roles are given to female and male characters? Which of the characters do play the prominent role?

6. What kind of gender traits (attributes) are female and male characters shown with?

7. Are female characters presented based on their sexuality or sexual behavior?

1. 5. Significance of the Study

In the developed nations, researches on gender issues, more specifically on their image portrayal in the media, are common topics of the research. Portrayal of gender role and its effects on views of gender are some of the target issues in these researches. The findings are often thought to help change children's situations, media policies, and bring about a balanced and realistic presentation of gender role portrayal in the media.

In Ethiopia, these issues do not go beyond personal reflections based on mere observation and impressions from individual TV viewers and perhaps newspaper readers. We cannot find well-documented studies on gender role portrayals even in textbooks, plays and other texts. This study may, therefore, make the following contributions:

1. This study would be of vital resource for researchers interested to initiate further studies in the area and may take part in filling the knowledge gaps

2. It may also provide an overall picture for organizations working on gender and child issues to critically consider portrayal of gender role shown on television dramas and work towards improving the situation.

3. The findings and the recommendations of the study may help viewers and media practitioners to recognize how gender role are portrayed in ETV

Children television dramas and identify their gaps and seek ways to improve their current attitudes and practices.

1.6. Scope of the Study

The sampling frame of the dramas analyzed covered from December 2006 to may 2007. The rational behind limiting the study with in this period of time is primarily to reduce the amount of information, which otherwise could go beyond the researchers capacity. Furthermore, I have only used the television dramas made in the a aforementioned period because I had fully accessed only these dramas from ETV archives   To asses the gender role portrayal of primary and secondary characters in ETV children dramas , gender role categories   like sex roles, gender traits , types of setting, marital status, sexual imagery , and portrayal, were monitored and examined.

1.7. Limitations of the Study

As for the limitations, first, content analysis is susceptible to bias due to methods of data collection, interpretation, or analysis. This method by its nature has also limitations in telling how the messages communicated influence viewers. Hence, the impacts of the gender role portrayals on children's gender perception have not been addressed as it needs an in-depth and independent study by itself.

Sampling limitation may have also influenced the findings. 60 primary and secondary characters in 20 dramas were only examined. Given the limitation of time and resource, it was very difficult to include other children programs segments.

More convincing findings could be acquired by incorporating various other programs. Future research may examine a sufficiently larger sample of programs and dramas to provide strong evidence.

Lack of gender related research on dramas and well documented materials that could be used as a baselines for this study may have made the discussion of the results depend more on the context of the findings in other countries.

1.8. Thesis Organization

The research paper has five chapters. Chapter one deals with the general feature of the paper including background of the study, statement of the problem, objectives, significance, scope and limitations of the study.

Chapter two reviews related literature. This chapter also presents the gender role related theories of the media and its critic, which represents the theoretical framework of the study.

Chapter three treats the research method of the study. This part describes the method chosen and the justification behind the choice, sampling, coding features and procedures used.

The analysis and discussions of the findings are embraced in the fourth chapter. Streamlined with the premises of cultivation and social learning theories, this chapter also discusses the implication of dramas on children's perceptions of gender roles.

Chapter five is devoted to conclusions and recommendations and directions for further research undertakings.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2. Gender and Media

In many modern mediated societies, much of what comes to pass as important is based often on the stories produced and disseminated by media institutions. Individuals construct their social identities, and come to understand what it means to be is shaped by commoditized texts produced by media. The media are important for many reasons, including their long acknowledged power to represent 'socially acceptable' ways of being or relating to others, as well as to allocate, or more usually withhold, public recognition, honors and status to groups of people (Carter and Steiner, 2004). Media are central to what ultimately come to represent our social realities. However, the messages of media texts never simply mirror or reflect 'reality', but instead construct hegemonic definition of what should be accepted as reality.

In all of these media functions, gender is often used as a key to illustrate the media's representation of what is called socially acceptable roles, positions and behaviors of characters appearing in various forms of the media. (Carter and Steiner, 2004). Gender in many countries has become an integral part of mass media and communication researches. And the media have always been at the center of criticism and crucial areas of debate as far as gender issues are concerned. There is a need to unearth the various levels of unequal gender relations at play in media which are potentially a vital institution that can enable or limit the progressive development of a participatory and democratic civil society. Media are still criticized for the commoditization of women's bodies as well as reinforcing traditionally stereotyped roles of women. (Gallagher, 1979)

Many gender related literatures, most of which are written by feminist scholars, have detailed the consistently biased, often negative and demeaning representation of women in the media (Armstrong,2004). The following section details these and other related themes in relation to gender role portrayal in media in general and television in particular.

2.1 Gender Role Portrayal within Media

Media present to audience a certain image of the world, providing a framework for what is acceptable and what is unacceptable in society, and also send out implicit and explicit messages of what the world is like. In their portrayal of 'normal' life, they reflect many important social roles, one of the most important and pervasive of these being 'gender'. Gender and gender roles define the way women and men behave in society and in relation to each other as well as the way they perceive themselves and their attitudes (Creedon, 1993). These gender relations structure the roles of men and women; shape the ideas, knowledge, values, culture, attitudes, and structure of society. In the process, they are reinforced by the media.

The media are identified as significant distributors of gender representation and gender power patterns (Carter and Steiner, 2004**).**

 Reviews of extensive literature on gender and the media reveal fundamental differences in the portrayal of men and women in the media of mass communication (Furnham and Schofield, 1986). Men have still been enjoying positive media depictions while women have been suffering from negative representations. This is made clear in various portrayals of men and women in a wide array of media forms, including films, television dramas, newspapers, magazines, popular music, soap operas and advertisements (Creedon, 1993)

Different researches that have been done in many parts of the world indicated that the pattern is similar around the globe. Media content is male dominated and women are continuously reduced both in their number and in the significance of their roles (Gallagher, 1981)

The majority of television shows and programs tend to restrict women's roles to such a few narrowly defined ones as unemployed, or employed in traditional female occupations or stereotypical jobs (e-g. secretary, nurse), (Schneider 1979; Gilly, 1988). They are also mainly depicted as wives/mothers who are dependent on men (Brett and Cantor, 1988). To the contrary, men are generally shown to play far more extensive roles with exciting claims. They are more often portrayed as employed in high status jobs, and they are shown as more goal-oriented. They are shown as husbands and fathers, but also as athletes, celebrities and tycoons (Schneider 1979; Gilly, 1988, Durkint, 1985)

The existing few studies conducted on portrayals of men and women in the media generally indicate that women have continued to be seen in home-related and traditional settings. Craig (1992) indicated that "women are generally cast in very traditional and stereotypical roles, and are generally limited in their employment possibilities Craig (1992:22)."

It is also a common practice to see media's persistent stereotyped presentations of both women's and men's images, which lead our perception to view things in a more confined manner. As Wood cited in Gorham (1999) presents, men in most cases are depicted as rational, active or decisive whereas submissiveness, availability, and compliance are held up as ideals for women's identification.

Many researches have also concurred that women are largely portrayed with degrading images in terms of their sexuality or domesticity while men tend to be shown as dominant, active and authoritative. This shows the media's roles in consistently shaping society's belief and outlook that women are supposed to be restricted only to the domestic realm and jobs with lower hierarchies. In relation to this, Ismail (1993:7) writes "the influence of media on the socialization process in society has been used primarily to reinforce and establish stereotyped and distorted images of women".

Over all, studies of gender in the mass media indicate that there is a remarkable consistency in the media's depiction of these issues from country to country and media seem to emphasize male characters' strength, performance, and skill while for women, it focuses on their attractiveness and desirability (Durkint, 1985, Gallagher, 1979). These socially determined roles for men and women are culturally or socially created and are given the status of being natural and normal as if they have always been and will always be. From these gender roles, certain characteristics are supposedly a reflection of what it means to be male or to be masculine while other characteristics are attributed to women as a reflection of their femininity.

2.2. Children and Television

It is commonly agreed that television has become the source of the most broadly shared images and messages in history (Gerbner, 1986). Television's symbolic impacts in shaping or directing viewers' perceptions and behaviors toward others and society have been widely researched and documented in many countries. Over the past 20 years, a large number of studies have found out that those who spend more time watching television are more likely than light viewers to express views, beliefs, and assumptions that are congruent with television's depictions of life and society (Morgan and Rothschild, 1983). Children who have fewer sources of information and less

extensive real-world experience are often particularly susceptible to television messages than are adults (Morgan and Rothschild, 1983).

Television impacts children's perceptions of their environment and learning situations and they are believed to construct meaning from the content presented based on their existing world viewers, schemas and personal experience (B. Gunter and J. Aleer, 2004, M. Jacobson, 2005)

Most scholars agree that the media exposure has an impact in forming values and behavior in the user. For many children, media culture is one of the most significant sources of the gender messages to which children are exposed. (B. Gunter and J. Aleer, 2004, M. Jacobson, 2005)

A number of studies have shown the effect of television viewing for children in development of sex role perceptions.

2.2.1 Gender Role Perception and Children

Analyses of research on effects of TV programs in different countries conclude that TV affects the sex role perception of its audiences. It socializes children into accepting men's dominant and women's subordinate positions in a society at large. It teaches girls and boys that the prevailing sex role division is appropriate and ultimately fulfilling (Gallagher 1979). Children are more susceptible than adults to acquiring sex role conceptions from TV programming (Moschis, 1987).

Studies have also suggested that children who spend more time watching television are more likely to hold beliefs that conform to the television world's assumptions about sex roles.   Frequent TV viewing is associated with holding more stereotypical associations about masculine and feminine activities, traits and occupations. And greater exposure to specific genres is associated with viewers' assumptions about the distribution of real –world sex roles (Gunter and J. Aleer, 2004: 33)

Gallagher reviewing research in USA, Canada and Australia is pointing out that it has been fairly well established that stereotyped content in relation to gender roles leads children to perceive women's roles in a traditional way. In other words, the more TV boys and girls watch, the more traditional are their attitudes and aspirations. It would appear from such studies that girls and boys, and by extension, women and men do model themselves a long the lines suggested by media imagery (Gallagher 1979:17)

Images of women on television that reinforce traditional gender roles threaten to limit the career choices of image-conscious adolescent girls who for years have been taught to value "feminine" ways and who are most concerned about fitting in and being popular. In fact, research shows that adolescent girls who watch more television are more likely to agree with gender-stereotyped views of women that claim women are happiest working in the house and caring for children and those women are not interested in important jobs outside the home (Morgan, 1982).

Television cultivates such notions as the belief that women are happiest at home raising children and that men are born with more ambition (Morgan, 1982), as well as stereotypical ideas about gender-related qualities and behaviors (Rothschild, 1979). When children are repeatedly shown that one sex is more significant than another or are shown that each sex has only a limited number of roles, they begin to accept such beliefs.

In similar vein, Gunter and J. Aleer (2004) argue that sex role stereotyping can limit the roles in which males and females are encouraged to each sex or even permitted to play in life. It seems reasonable to assume that the more television a child watches, the more likely they will be to believe and assimilate the gender stereotypes they see represented.

The most obvious conclusion that can be drawn from these researches is that girls will more likely find a lack of sex role models or characters with which to identify than do boys.

2.2.2   Portrayal of Gender in Children TV programming

TV may also have a more subtle educational or cultivation effects through its drama and entertainment-oriented programming .Children's TV dramas are designed to entertain, inform and educate. They can influence viewers' beliefs about the world, though not always accurately or authentically.

Content analyses of different children's television programs have long documented pervasive gender role differences in the number of male and female characters portrayed, in the kinds of behaviors enacted, and in the emotional modes of expression used by characters (Calvert, 1999).

Children TV programs portray varied persons, behaviors, roles, attitudes, situations and events. These portrayals provide examples of how to behave in different situations which children might on occasions emulate and are also a source of knowledge about the world. (Gunter and Mc Aleer: 2004).

Media scholars have searched specifically for the appearance of certain gender role portrayal of characters in the media to determine whether characters are portrayed in a positive or negative ways and roles. Content studies reveal the existence of gender-role stereotyping portrayals on children television, particularly in prime time drama, weekend-daytime children's programming, and commercials (Feilitzen, and Catharine, 2001, M. Jacobson, 2005). A research that was conducted by Calvert (1995) found out that there were differences in the type of roles they promoted and the kind of settings they appeared in. similarly, Ferrante et.(1988) found out that men were shown in a wider range occupations and appeared more frequently in settings outside home.

Girls are especially appearing on children's TV dramas in limited and stereotyped roles and are mainly cast in romantic or family scenes (Busby, 1975, Morgan and Rothschild, 1983). When they are shown working outside the house, they usually have lower status jobs and are rarely able to mix family and career with much success (Morgan and Rothschild, 1983). On many children TV dramas, females were often portrayed as being in need of rescue and male characters were often forced to deny certain feelings or refrain from showing emotion. Studies found out that females were shown in submissive and domestic roles and were often portrayed as more passive, docile, dependent, and fearful, and less intelligent than males (Morgan and Rothschild, 1983)

On the contrary, males are portrayed more often than females of the same age as leaders in television dramas and prestigious jobs are assigned to boys than girl characters (Feilitzen, and Catharine, 2001, M. Jacobson, 2005, Gunter and Mc Aleer: 2004).

Gunter and Mc Aleer (2004) in their research on 'TV and Children' concluded that male characters are allowed to remain active, vital, and important contributors to the world throughout their lives on screen, while women have diminished capacities and live less purposeful lives. In addition to having less prestigious jobs and often no careers, females are treated disrespectfully more often than males.

Today TV becomes a prevalent potential source of social learning and characters on TV dramas can provide role models whom children strive to emulate. In this regard, Gunter and Mc Aleer (2004:33) have the following to say:

"When children grow older they come to follow the lots in televised dramas more effectively and learn to grasp fundamental distinction between reality and fantasy content. There is a tendency for children to ascribe more realism to specific characters whom they are familiar than to the general category of 'people on TV, 'this perception tends to decrease with age".

Even if children don't directly copy the behavior of their favorite characters portrayed in TV dramas there is no doubt that they may acquire certain values, attitudes or roles from them. The fundamental question here, therefore, is whether it contributes to children's social development and to their learning of social roles and conventions.

Researches also examined the relationship between television drama viewing and conceptions about gender-roles in relation with age groups. Beuf (1974) found out that 3- to 6-year-old children who watched more television dramas were more likely to stereotype gender roles. Furthermore, Freuh and McGhee (1975) found that kindergartners and elementary school students who spent more time watching television dramas that are performed by adults demonstrated greater gender stereotyping than those who spent less time viewing such dramas. For both boys and girls, heavy television viewing predicted a later tendency to endorse traditional gender-role divisions of labor.

Killboune (1990) also examined the perceptions of sex-role stereotypes of young adults, acquired as a result of watching television dramas. These dramas showed women and men in lead roles and in working relationships with each other. The research result indicating that the roles the actors played were more important to the viewer than their gender. when female characters were in positions of equal status, acted with authority and exhibited masculine goal-oriented behavior, viewers saw them as such and

did not automatically ascribe feminine attributes to them. Other studies have also shown a similar trend, in that dramas do affect gender role perceptions of audiences

To summarize, the area of gender-role portrayed in children TV dramas seems to be stereotyped and the stereotype investigation is significant because gender-roles are an integral segment in a child's developmental process. Television drama also has the capacity to alter the kinds of beliefs that children hold about males and females and their beliefs about what constitutes appropriate behaviors for the two genders. However, exposure to examples of stereotyped sex roles on television dramas cannot be taken as a measure of how the representation has influenced the viewer.

 Research has also suggested that children may be influenced in their beliefs about different occupations that they watch on dramas, but the extent to which character portrayals do affect children's outlook on the world is determined to a significant extent by how easy or difficult it is for them to understand TV plots.

 However, one might still argue that it is somewhat naïve to assume that the images children see on television dramas are simply stored up in the child's mind without any measure of active interpretation played on the part of the child.

2.3 Gender Role in Ethiopia

It is a universal phenomenon that women and men gender role portrayal are stereotyped in many ways , more intensified in many developing countries.

Gender roles In the Ethiopian society—a society with a strong patriarchal value—are not better than their typical counter parts in developing world and in Africa in particular. Like other traditional societies Ethiopian women

traditionally suffered from socio-cultural and economic discrimination and have had fewer opportunities than men for employment, education etc. there are certain roles which are specifically embarked for women and often specifically for men. These kind of gender role expectations are reflected in a number of domains. For instance in employment, higher status and better paying jobs are held primarily by men. Women are in the lower service sector, and have little opportunities for advancement (Hadera Tesfaye, 1999).mostly a women worth is measured in terms of her role in household activities as a mother and wife. The gender role dichotomy is clearly evident in the context of marriage and family. The husband provides financial support for his family while the wife does all the household activities and raises and disciplines the children (Almaz Eshetu, 1991)

In general women's experiences, knowledge and achievements in their multiple roles i.e. at home, in their communities and in their working environments are unrecognized, un-rewarded and socially stereotyped.

These gender role stereotyped values are also reflected in the mass media, in the literature, in the student textbooks etc and can be expressed in terms of various tasks and activities that are assigned to them.

Though there are very limited research outputs focusing on gender role representation in the Ethiopian media, of the few researches on the portrayal of gender in the media state that in most cases women are presented in their traditional roles i.e. as wives, mothers, daughters, sisters etc (Abebech: 2005).

Some researches and reflections on the content of the media confirm that TV uses old stereotyping on dramas. Nearly, no TV drama portrays women as engineers, managers or even as main characters. They are normally portrayed as subordinate to a husband, a lover or a boss (Tsehay Berhane Sellasie 1991:69).

The Ethiopian literature outlets also witnessed that there is some gender role stereotyping of fiction characters.

A survey of certain studies conducted on images of women in Ethiopian literature suggests that Ethiopian authors and authoress have generally not created many successful and versatile female protagonists.

Many of the female characters are depicted as the victims of men's cruelty and ignorance. The rest are resented as victims of the Ethiopian cultures that do not generally consider women equal to men. According to Alemayehu Eyasu, (2000) women are portrayed as feeble, emotional, shallow in their thoughts, and sex driven.

As many studies also point out, gender role stereotyping is also reflected on the Ethiopian students' text books. Some researches indicate that females are generally under represented and misrepresented in the Ethiopian school textbooks. As it is indicated in Genet (1991), in many text books, women and girls are depicted as inferior and dependent, while men and boys are represented as superior, independent and courageous

Several content analyzing studies on text books reveal that females appear as main characters far less frequently than males, they also appear in more derogatory roles than males and are portrayed in more stereotypical roles of sex and sexuality (Genet Zewde, 1991, Anbesu Biazen, 1994). Generally females are not equally represented and appear in different order of appearance with males in textual and visual elements of textbooks. They are depicted as nurturing motherly and in-house settings; in fact biology may be the basis of some role stereotypes. But the social beliefs also influence to the extent that these textbook stereotypes reflect actual role divisions within institutions. This clearly indicates that males and females are not treated primarily as people sharing humanity and common attributes. But in principle members of both sexes should be represented as whole human

beings with human strengths and weaknesses, not on the basis of their masculinity and femininity.

The stereotyping of females in dramas and other aspects of life and its social effect has sparked widespread protests from feminist groups and has been an intensely researched area. The main argument appears to be that the continued stereotyping of women in media would only reinforce the ideas of a patriarchal society where the role of a female is predominantly that of child bearer and homemaker. The ideology of patriarchy portrays males as being the ruling class and dominant figures in society, while the myth of women being subservient wives and mothers is naturalized and glorified, therefore, the subordinate class accepts it as normal (Shields, 1990; Stern, 1992; Weedon, 1997).

Thus, it may be arguably said that females of all age tend to have lower self esteem than males, view their role less favorably than males view their own, and have more difficulty in accepting their role than males accepting their masculine role (Tizeta Mulugeta: 2003, Anbesu Biazen, 1994). On this basis, they are expected to live and act according to these stereotypical roles. Such practices reflect society's expectations about what attributes are necessary for children to fulfill their roles as men and women.

2.4 Theoretical Basis

The two theoretical basis for this research are the Cultivation theory and the Social learning theories. , The theories therefore, articulate how unreal symbols in the media contribute to users' schemas (e.g., about gender roles and relationships) and that these schemas then influence people's real life behaviors, thoughts and feelings.

2.4.1 Cultivation Theory

Cultivation theory is one of the stalwarts of media effect theories.

According to the theory, human beings communicate under the control of complicated symbols and live in a world that has been created and experienced by means of some forms and styles of storytelling (Gerbner, 1990). People have been acquiring what they know or think neither through personal nor direct experience. On the contrary, they gain what they know from the stories they tell or hear ((Gerbner et al., 1982).

According to Gerbner and his colleagues, the television has been planting the relative, fixed, and common images taking place in the stories it tells into people's minds (Gerbner et al., 1986). There are some differences between the real world and the world presented in the television. The world of television seldom presents the "objective reality". Instead, it usually insists on ruling ideology and its values (Morgan and Shanahan, 1997).

Some viewers live their lives in the world of television and they couldn't help internalizing the repetitious examples and being interested in them (Gerbner et al., 1994).

He claims that after viewing television for a long time, people tend to have an altered view of reality. Heavy television viewers, for example, are more likely to believe that the world is closer to the image portrayed on television than reality suggests.

Cultivation theory posits that the more an individual consumes television (or media), the more likely will he or she come to believe that the norms, beliefs, and attitudes portrayed on television (or in the media) are an accurate representation of the real world (Gerbner, 1969, Morgan, 1982)

This theory of media effects views the media as moulders of society and argues that the message of the media is deviant from reality on several key

points, yet persistent exposure to it leads to its adoption as a consensual view of society.

According to Morgan (1982), "the underlying premise of cultivation theory is that the more time people spend watching television, the more likely they are to perceive the real world in ways that reflect the patterns found in television (Morgan 1982:948).

Gerbner similarly argued that media is the nation's storyteller, acting as a broad socializing agent.   Thus, the theory implies that children learn the most about society from watching television dramas , movies, and other forms of media, and the media can cultivate and shape normative beliefs, or individuals' perceptions of how the world works. The media can be important in the development of descriptive norms, which are formed when observing others even in a mediated form.

As the theory further explains the heavy media viewers are more vulnerable to the cultivation effect, and children are considered to be heavy media consumers. The gender role portrayals of people found in the media may thus, affect children's views of what they see in general and children accepted values presented on television dramas if they recognized those values and perceived them to be important to being successful.

 Of course, children do not exclusively rely on the media for socialization purposes and may still be influenced by other socializing agents such as their families, schools, and peers during these formative years.

Despite the fact that some researchers have questioned the validity of this theory, citing weakness of the hypothetical relationship, several studies by Gerbner and his colleagues have consistently found empirical support for the cultivation hypothesis.   Other theoretical approaches like Bandura"s 'Social learning theory' lend support to the cultivation theory.

2.4.2 Social learning theory

Children may learn gender stereotypes from media sources that in turn may influence their attitudes and behaviors. Social learning theory explains how children learn specific attitudes and behaviors from the images and characters they encounter in the media. According to this theory, children learn cultural patterns of behavior through repeated observations of both actual models in their social environments, such as parents and teachers, and symbolic models in their social environments, such as those depicted in the media (Bandura 1969).

In terms of acquiring the concept of gender roles, Social Learning theorists would argue that this occurs through children observing gender-typed behavior, having it reinforced through attitudes and examples, until the child imitates and eventually adopts it.

Social learning theory suggests that children develop their personalities through simply observing the behaviors of others. According to the observational learning process of this theory, a child may observe a behavior and, although she or he does not repeat it immediately, it is held in the child's memory and used at a later time. Bandura states, "learning may occur through observation of the behavior of others even when the observer does not reproduce the model's responses during acquisition and therefore receives no reinforcement". Thus, if a child observes a behavior but shows no outward signs of learning it, the behavior may still be repeated sometime later in the individual's life.

In addition, children learn through the process of social imitation or modeling.

The concern of the Social Learning Theory has largely rested with the behavior modeled for children on TV. In such a context, television becomes one of many variable factors which contribute to gender role development

although there has been little research conducted with the specific intentions of examining television's influence in the forming of gender roles.

Such a theory, however, fails to appreciate what sense children make of the models they are presented with on television. It assumes a certain passivity of the child within a behaviorist-type framework, i.e. that we are shaped by, and learn solely through our environment.

A great deal of research has been conducted which has concluded that children are not passive. They rather play an active role in learning, and therefore take an active role in learning about gender roles in the media However, this leaves us little further on with regard to the impact that television would have on children's behavior. From this perspective, though, it would be argued that television would have a potentially significant effect.

Although it recognizes the importance of socialization in defining gender roles, social learning theory posits that gender identity is set in childhood. Bandura suggested that both identification and modeling were two key methods that a child would use to begin forming an understanding of gender behavior. Modeling, or the copying of behaviors seen by parents, other adults, peers, or images from television and film, also contributed to a child's understanding of gender related behavior, but the extent of how modeling affected a child or who a child chose to imitate was hard to discover. Bandura, however, noted that for a child the "observation of rewarding or punishing consequences to a model can substantially affect the extent to which observers willingly engage in identificatory behavior" (p. 237).

Social learning theory was criticized for the passive role given to children in the process of socialization and for the failure to consider variety in children's cognitive abilities (Bascow, 1992; Lindsey, 1997). Under social learning theory, children took no part in their socialization; they merely reacted to rewards that guided them to their sense of identity. Likewise, a

child's mental ability and values from ethnic differences were not taken into account.

CHAPTER THREE

DESIGN OF THE STUDY

INTRODUCTION

The present chapter attempts to highlight and tries to discuss the research method, justify the relevance of the methodological techniques chosen for this particular study, the sampling techniques, coding features and coding procedures employed to examine gender role portrayals on ETV children's dramas The study attempts to examine television characters gender role portrayal on a selected sample of ETV children's drama.

3.1. METHOD

3.1.1 Content Analysis

The choice of methodology and specific methods in a research undertaking depends mainly on their appropriateness in being able to answer the research questions and on the situation that helps the researcher to collect his/her data effectively. since the study aims to explore the gender role portrayal in ETV children's drama , the nature of this study lent itself to a content analysis technique. Content analysis is the most popular research method in the media of mass communication which is widely used for gathering and analyzing the content of media outlets.

Several research theorists provide definitions for what is meant by the term "content analysis" and how this procedure is employed.

Krippendorff (2004) defined content analysis as a "research technique for making replicable and valid inferences from data to their context," Krippendorff (2004:21) and it was "characterized as a method of inquiry into [the] symbolic meanings of messages" (Krippendorff etal.2004:21).

Berger (1991) also says "Content analysis ... is a research technique that is based on measuring the amount of something (violence, negative portrayals of women, or whatever) in a representative sampling of some mass-mediated popular form of art" (1991: 25).

It is as a primary research method which is widely used for studying portrayals of violence, racism and women in television programming as well as in films etc. One of the types of communication that has often been studied by content analysis is gender role portrayals on television programming. Content analysis has, therefore, been chosen as a method of inquiry for this study.

3.1.2. Method of Data Collection

The study used videotape-recorded material of ETV as its principal source. It took nationally-run children television dramas as the unit of analysis. The children TV dramas, which were coded and analyzed to reveal information, were chosen for their gender positioned content.

The sources of secondary information employed for this study have come from published materials. These are mostly books and journals that deal with gender role portrayal. These sources helped to obtain theoretical insights pertinent to the subject. The major part of the discussions, however, has been devoted to the content analysis of secondary material - videotape-recorded children ETV dramas, which might led to generate a conclusion.

3.1.3. Sampling

The universe of available texts is too large to be examined as a whole, so content analysts needs to limit their research to a manageable body of texts.

In many respects, sampling in content analysis is no difference from sampling in surveys. The major concern is to make sure that the sample

represents the population that is intended to represent. The study considers 20 children's dramas of ETV's children's programming participating adults as characters broadcasted for 6 consecutive months during Saturday and Sunday drama sessions from December 1, 2006 to may, 2007 and that contain identifiable or code able characters.

3.2. **The Unit of Analysis**

Units of analysis are the smallest unit of a content which are used to make conclusions (Babbie 1979: 8). According to Babbie (1979: 8) units of analysis are defined as "units that we initially describe for the ultimate purpose of aggregating their characteristics in order to describe some larger group or explain some abstract phenomena." In any kind of research the units of analysis can be individuals, groups, organizations, individual word, the sentence, and so on (Babbie 1979:88). In any kind of research the units of analysis can be individuals, groups, organizations,, the sentence, and so on (Babbie 1979:88) In this study each drama is the unit of analysis where the contents of the dramas are examined in order to know how gender role is depicted in 20 dramas.

3.3. CHARACTER CODING CATEGORIES

If categories were to be effective then they must be tailored accurately to fit the needs of the study so that they will provide answers to the questions asked.

Researches indicate that Content analysis stands or falls by its categories. The content analyst may devise his own categories or use an existing set already tested in a previous study. According to Guido stample and Bruce Westley (1989) in creating a set of categories, the researcher must keep three things in mind:

1. Categories must be pertinent to the objectives of the study.

2. Categories should be functional.

3. The system of categories must be manageable (Guido stample and Bruce Westley, 1989:128)

To arrive at "cumulative patterns of meaning" concerning the content analysis of gender role portrayal on children TV dramas ,the researcher adopted coding categories from similar research undertaken by previous and recent researchers.

Several of the categories were used in many studies. Researches indicate that coding category systems already developed by other researchers may prove to be appropriate for studies.

Due to the absence of an empirical content analysis study in this area in Ethiopia, it would be reasonable for the researcher to adapt a coding frame from different researchers and other recent content analyses. the coding technique for this study was derived from various works such as Bretl and Cantor (1988), Craig (1992), and Furnham and Bihar (1993), Rolandelli (1992).

Character Mix

To get a general view of the gender role portrayal of men and women, each sample of dramas was coded into the sex and age of all characters who appeared. The categories were: all male adult, all female adult, all adults mixed sex, male adults with children or teens, female adults with children or teens, and a mix of sex and ages.

The following coding features were used to study the portrayal of gender role in the ETV children drama. Each character was coded a cross the dimension of prominence, character portrayal, role, gender traits, settings, and sexual activity. The general framework and definition of the coding

categories used in analyzing the content of selected ETV children dramas include:

Prominence Of Character

To get an overall view of gender role portrayal in ETV children dramas, the main representatives in each drama were coded so as to ascertain the relative importance of males and female primary and secondary figures.. The definitions for primary and secondary were used by those Bretl and Cantor (1988)**.**

primary character- a character with the longest amount of on-screen time in relation to other characters and seems to have the leading role around whom the drama some how revolved.

Secondary characters - a character with minor airtime focus in relation to primary character, appears second in frequency and importance but prominent enough to be remembered.

Positive / Negative portrayal

This item was adopted from Rolandelli (1992)

Positive character- it was defined as giving the impression that a view was meant to like the character. The character was portrayed as likable, happy and so on.

*Negative character-*it was defined as giving the impression that the viewer was meant o dislike the character in which case the character might be portrayed as evil, cruel,,and so on . The likability of a character, which can be inferred from its positive or negative portrayal, could be used by the viewer o evaluate the social acceptability of the attributes being displayed by the character.

Role

This was to identify the types of roles that the central figures were portrayed as playing. The purpose could be to ascertain whether the person was shown as a professional , home maker, skilled laborer etc. Craig's (1992) categories were adopted here and included, 'professional', 'Homemaker,' 'skilled laborer,' . It was possible for the main character to appear in more than one role within the same drama which was then considered to be the lead role.

Primary and secondary characters were coded for the roles through the following sub- categories:

Professional role characters working on a professional or works like lawyer, accountant, teachers, doctors etc.

Home making role- characters depicted with any type of domestic activities such as cleaning, serving food, cooking, caring for children, etc.

Skilled laborer auto and technical related work role of a character were incorporated in this category.

Other : if all the above were not applicable.

Status

Marital status- optional categories are married, single , divorced, etc.

Unidentifiable- if the status of characters were not identifiable.

Gender Traits

In order to describe the gender roles of the characters in the dramas, an overall division of masculine and feminine characteristics was needed.

Research into gender and gender roles led to the following overarching division of the male and female gender traits. This item was adopted from Rolandelli (1992). The male trait includes adventurous, physically strong, self-confident, dependable, active, self- assertive, decisive. The female traits were cute, elegant, sexy, devoted, charming, sensitive, submissive, and calm. These gender traits are the most numerous, and they reflected the domestic and work lenses usually attributed to each gender. A measure was used to examine the degree to which male and female characters are sex typed. Sex typed attributes was scored as present or absent for each characters.

Setting

Characters will be coded according to the location they were depicted in. The setting categories used by Furnham and Bihar (1993) were adopted. The optional locations were 'Home,' 'Occupation,' 'Leisure,' and 'others.' The last category was included because characters sometimes appeared in a setting where difficult to identify the actual location. If the characters appeared in more than one setting in one drama, the one in which they appeared the longest was thus selected for coding. Under this, characters were coded according to the following sub-categories.

Home setting - where characters were shown at home and around the home settings.

Occupational-setting: places considered as work settings like office, factory, etc.

Leisure settings- places like recreational places, restaurants, bars etc.

Other: if none of the above categories was applicable.

Sexual activity

Sexual activity can be defined as any depiction of sexual behaviors, acted in a sexually seductive way /images/languages etc. In line with other researchers working in this area, the researcher considered actions to be sexual where they conveyed a sense of sexual intimacy. Each character was coded as to whether or not she or he engaged in or referred to a sexually seductive way (i.e. Visual and verbal sexual images and activities) they displayed in the children dramas.

3.4. Coding Procedure

ETV children drams that were run for about six months were examined to asses the gender role portrayal of male and female characters. All dramas broadcasted during the sample period were analyzed. Repeats, dramas were eliminated.

The first sample consisted of 21 dramas. Among identified 62 primary and secondary figures 2 of them were only children. Thus, these 2 characters of a drama were eliminated.

This led to the decision to drop one drama in which two children characters cast and consider a total of 60 adult primary and secondary figures.

As used in other studies, one or two primary and secondary characters were selected for each dramas and when there was a group of characters in a drama, those (maximum of two) that had the most prominent roles were considered to be primary and secondary figures.

This procedure thus yielded a total sample of 60 primary and secondary characters to be analyzed according to the sex of the character and the variables of prominence, role, setting, marital status, gender traits, sexual activity and positive/ negative portrayals. All character mix in each drama was also coded and analyzed from the 20 dramas.

The researcher employed two graduate students, one male and one female to work on the coding. The actual coding involved repeated viewing of dramas. The researcher gave coders detailed instruction on the coding process to make them familiar with categories in the code list by providing definitions features to be coded and explanations in order to avoid ambiguity.

Furthermore, written descriptions of all variables and examples that illustrate how to go about the coding were given for coders so that they would have similar constructs in mind as they did their job. I also gave the coders practice sessions in which they coded a set of dramas that was not part of the study.

3.5 Coding Reliability

One critical component of content analysis is to establish the degree of reliability of the coding. This helps to ensure that there is consistency in the "application and interpretation" of the coding schemes and thus avoid bias and personal interpretation of coders. In the case of this research two graduate students coders— one male and one female —have monitored the sample dramas.

To ensure reliability of coding, a random sample of dramas were coded by two coders. A solution applied to resolve the disparity was to come up with common definitions and explanations of the categories in the coding list by preparing a coding sheet. Discrepancies were also resolved by jointly reviewing the problem dramas. The total samples coded independently by the two coders were taken and compared. Percentage of agreement for each of the coding categories were calculated and reported.

3.6 Procedure of Data Analysis

After coding all sampled dramas using different categories, the analysis was made using quantitative content analysis. In order to analyze and address the research questions and measure possible association between women's and men's primary and secondary figures gender role portrayal various statistical tools such as cross-tabulation is employed.

These statistical techniques help to test whether there is significant association or difference in women's and men's gender role in the sampled dramas. To measure the significance levels, a chi-square test is also employed. Statistically speaking a result that is less than the alpha level of 0.5 is much significant.

CHAPTER FOUR
PRESENTATION AND DISCUSSION OF FINDINGS

INTRODUCTION

In the previous chapter, a set of arguments were put to justify that quantitative methods employing content analysis techniques best suit the research questions of this study. Accordingly, the researcher has analyzed the gender role portrayal of Primary and secondary characters in the sampled 20 dramas.

This chapter, which is composed of two sections, discusses the presentation and interpretation of findings of the study. To that end, dramas were coded in to different variables in order to quantify the ways in which male and female primary and secondary characters were depicted.

First, the findings of all characters in the 20 sampled dramas and the portrayals of the primary and secondary characters rated in terms of the specific categories are presented. Secondly, the findings are discussed in detail based on the formulated research questions and in relation to gender related theories and previous findings.

4.1. Presentation of Findings

The major findings which were coded in different variables are presented in this section. A total of 20 dramas were selected to explore gender portrayal in ETV children's program. These dramas yielded 60 identifiable and cod able primary and secondary characters.

The category named 'children / teen' was cancelled out due to low numbers of characters as primary and secondary figures. Thus, the researcher is forced to focus only on primary and secondary figures of adult characters. That is to say 'children/teen' as primary and secondary characters was

purposely omitted. Only adult and secondary characters were considered in this research.

4.1.1. Character Representation

Character mix was coded according to the primary and secondary characters appeared in the 20 dramas sampled. Considering all primary and secondary characters irrespective of their importance to the dramas or their duration of appearance on-screen , 35% of the dramas featured all adult males , followed by dramas featuring all adult with children which is 20 %. Dramas with all adult female and all adult have equal representation that was 15 %.

Adult females with children made just 10% of the dramas. There was no drama that featured adult male with children or teens. This is may be because the fact that household roles including taking care of children were commonly associated with female characters.

The 'others' category comprised 5 % of the children drama. Children or teens shown in the dramas were very few in numbers and were mostly cast with adult males and females as supporting figures. Thus, they are incorporated in the others category.

Table 1. Frequency of primary and secondary Character Mix

Characters	Frequency	% of dramas
All adult male	7	35
All adult female	3	15
Mixed sex/all adult	3	15
Adult male with children or teens	0	0
Adult female with children or teens	2	10
Mixed sex/all adult with children or teens	4	20
Other	1	5
Total	20	100

4.1.2. Character Prominence

out of the 20 dramas in the sample, a total of 60 primary and secondary characters were identified. Among them, 32 were males and 28 were females.

As it can be seen in the table 2, male and female were close in regard to their representation as primary and secondary figures , with men were slightly more portrayed than women.

Male characters portrayed as primary figures constituted 57% (n=16), while female primary figures accounted for 42.8% (n=12). Similarly, men and women, as secondary characters, achieved nearly equal representation. It is 53% male to 47% female.

The fact that slightly more males as primary figures were shown in the majority of children's dramas seem to suggest that males are still playing the dominant role while females seems to are invisible as central characters having been denied of playing prominent roles.

Table 2. Frequency of male and female primary and secondary characters

Sex	Primary Characters (n)	Primary characters %	Secondary character (n)	Secondary characters %
Female	12	42.86	15	47
Male	16	57.14	17	53
Total(n)	28	100	32	100

$\underline{X}^2$ (1) =.097, $\underline{p}$ =0. 755

4.1.3. Gender and Portrayed Roles

In primary role representation, statistically significant difference were discovered between the male and female primary and secondary characters across the kind of roles they were given to play. The result revealed that a higher percentage of male primary and secondary characters were shown in professional roles than their female counterparts.

In the dramas 50% (n=8) of male primary characters were portrayed as professionals, compared to only 16 .6 % (n=2) of female representatives. A chi-square test confirmed a statistically significant difference ($\underline{p}$ =. 023). Similarly, out of the secondary male characters 52.9% (n=9) have taken

professional roles while 20 % (3) of the female characters were seen performing same roles. In contrary, significant number of females which comprises 41.6 % (n =5) cast in the house chore roles while only 6.25 % (n=1) of males were seen in this sub category. Likewise, significant number of Secondary female characters had higher scores in home making roles. . They comprised of 46.6% , while men were only 11.7 %.

The study also shows that Men and women as primary and secondary characters were portrayed in a slightly different proportion in the 'spouse or partner' role.

Female primary characters were not shown in the skilled laborer and model / celebrity roles in the children's dramas. A slightly greater number of female secondary characters were portrayed with roles cataloged under 'other' sub-category (See table 3)

Table 3. **Roles played by Primary and secondary Characters**

Role	Primary Female Characters %(n)	Primary Male characters %(n)	Total %(n)	Secondary Male Characters %(n)	Secondary Female characters %(n)	Total %(n)
Professional role	16.67(2)	50(8)	33.33(10)	52.94(9)	20(3)	36.47(12)
Home making role	41.67(5)	6.25(1)	23.96(6)	11.76(2)	46.67(7)	29.21(9)
Skilled laborer role	-	12.5(2)	6.25(2)	17.65(3)	-	8.82(3)
Model/celebrity	-	6.25(1)	3.12(1)	-	-	-
Spouse/partner	25(3)	12.5(2)	18.75(5)	17.65(3)	20(3)	18.82(6)
Others	16.67(2)	12.5(2)	14.58(4)	-	13.33(2)	6.66(2)
Total (n)	100(12)	100(16)	100(28)	100(17)	100(15)	100(32)

X^2 (2) =7.583., p =. 023(Primary) X^2 (2) =8.586, p =. 014 (Secondary

4.1.4. Gender and Portrayed Setting

Regarding the setting category, it is evident in table 4 that, a higher percentage of male primary and secondary figures tended to be shown in occupational role settings than female primary and secondary figures.   In contrary, we can find greater proportion of female primary and secondary characters being cast in the home environment. Out of the male primary characters 50% were depicted in occupational settings as primary locations, while only 16.6 % female primary figures were shown in this setting. By contrast, more women than men have dominated the domestic scenes. 58% of female primary characters were presented in home setting, while only 6.25% were male primary figures. This was found to be a significant disparity.   Although men were shown in home settings in some of the children's drama, they were shown as being served or being looked after by women.

There were also significant disparities in the secondary female and male figures casting in the occupational and home settings. Larger number of dramas, about 66.66 % of female characters cast in the home setting against 11.76 % of male secondary characters.   Males than females were also perform in leisure settings dramas of ETV children programming.

Other kind of settings consist of 18.7% for male primary against 17.64 % of females primary and 11.7% of male secondary against 6.6 5 of female secondary.   This would imply that drama are more interested in showing men in a certain environment, but when it comes to female characters, they prefer to focus on some specific settings.

Table 4. Setting of primary and secondary characters

Setting	Primary Female characters %(n)	Primary Male characters %(n)	Total %(n)	Secondary Female Characters %(n)	Secondary Male characters %(n)	Total %(n)
Home	58.33(7)	6.25(1)	32.29(8)	66.66(10)	11.76(2)	39.21(12)
Occupational	16.67(2)	50(8)	33.33(10)	20(3)	47.06(8)	33.53(11)
Leisure	8.33(1)	25(4)	16.66(5)	6.66(2)	23.52(4)	15.09(6)
Others	16.67(2)	18.75(3)	17.71(5)	6.66(1)	17.64(3)	12.15(4)
Total	100(12)	100(16)	100(28)	100(15)	100(17)	100(32)

X^2 (4) =9.321, p =. 009 (Primary) X^2 (4) =10.299, p =. 006 (Secondary)

4.1.5. Marital Status in Dramas

Of all the characters examined in the sample dramas, the results seem to reveal no gender differences in the marital status category.

Marital status role fulfilled by the primary and secondary character was that of married fathers and mothers, and followed by singles.

There were equal representations of characters in the marriage sub category. It means 58.3% (7) of female primary characters and 43.75% (7) of male characters were cast as married Couples. Concerning the singles 31.25% (5) of primary female characters and 16.66% (2) of primary male characters were cast as unmarried.

As it is also indicated in table 5 below there was no primary character depicted as engaged where as two secondary characters were seen in the dramas as engaged.

Three primary characters and nine secondary characters of both sexes were coded as "other," meaning they did not fit the criteria for classification as single, married, divorced, etc. In other words, the dramas performed in a way that could not indicate their marital status.

Table 5. Marital status of Primary and secondary Characters

Marital status	Primary Female characters %(n)	Primary Male characters %(n)	Total %(n)	Secondary Female Characters %(n)	Secondary Male Characters %(n)	Total %(n)
Single	2 (16.66)	5(31.25)	7(23.95)	4(26.66)	5(29.41)	9(28)
Engaged	-	-		2(13.33)	2(11.76)	4(12.54)
Married	7(58.3)	7(43.75)	14(51)	3(20)	4(23.52)	7(21.76)
Divorced	1(8.33)	2(12.5)	3(10.41)	1(6.66)	1(5.88)	2(6.27)
Widowed	1(8.33)	-	1(4.16)	1(6.66)	-	1(3.33)
Unidentified	1(8.33)	2(12.5)	3(10.41)	4(26.66)	5(29.41)	9(28)
Total(n)	12 (100)	16(100)	28(100)	15(100)	17(100)	32(100)

$\underline{X}^2$ (5) =0.875, $\underline{p}$ =. 646 (Primary) $\underline{X}^2$ (5) =0.077, $\underline{p}$ =. 962 (Secondary)

4.1.6. Gender and Stereotyped Traits

As it has been discussed earlier in chapter three, characters could hold more than one trait. However, in this study only the dominant trait of the primary and secondary characters were coded and the finding has been presented accordingly. .

 A highly statistical significant difference was emerged when traditional gender traits /dimension was examined by primary and secondary characters of both sexes. It was $\underline{X}^2$ (2) =25.958, $\underline{p}$ =. 000 of Primary $\underline{and\ X}^2$ (2) =28.654, $\underline{p}$ =. 000 of secondary.

The findings revealed indicated that the primary and secondary male figures were rated significantly higher than their female counterparts in the male dimensions. In contrary, female primary and secondary characters were also rated higher than males on female traditional gender dimensions.

Although not all traditional gender traits /-attributes could be coded in this analysis, the findings for the gender -attributes that were coded suggest that portrayals of male primary and secondary figures   with even just many traditionally masculine stereotyped traits along with the absence of traditionally feminine stereotyped traits may serve to indicate how traditionally   stereotyped roles and behaviors were dominantly existing in ETV children dramas

Table 6. **Gender traits of primary and secondary characters**

Gender Dimensions	Primary character		Total (%)n	Secondary character		Total (%)n
	Male (%)n	Female (%)n		Male (%)n	Female (%) n	
Male Dimensions						
Adventurous	6.25(1)	0(0)	3.12(1)	11.76(2)	13.33(2)	12.54(4)
Physically strong	12.5(2)	0(0)	6.25(2)	11.76(2)	0(0)	5.88(2)
Dependable	18.75(3)	16.66(2)	17.70(5)	23.52(4)	20(3)	21.76(7)
Decisive	18.75(3)	8.33(1)	13.54(4)	11.76(2)	13.33(2)	12.54(4)
A leader	12.5(2)	16.66(2)	14.58(4)	11.76(2)	13.33(2)	12.54(4)
Self confident	12.5(2)	8.33(1)	10.41(3)	17.64(3)	13.33(2)	15.48(5)
Strong will	12.5(2)	8.33(1)	10.41(3)	11.76(2)	6.66(1)	9.21(3)
Not Identified/ coded	6.25(1)	41.6(5)	23.92(6)	0(0)	20(3)	10(3)
Total(n)	100(16)	100(12)	100(26)	17	15	100(32)
Female Dimensions						

Sexy	0(0)	20(3)	10(3)	11.76(2)	20(3)	15.88(5)
Charming	11.76(2)	20(3)	15.88(5)	17.64(3)	20(3)	18.82(6)
Submissive	5.88(1)	26.66(1)	16.27(5)	0(0)	20(3)	10(3)
Cute	0(0)	0(0)	0(0)	11.76(2)	0(0	5.88(2)
Elegant	23.52(4)	0(0)	11.76(4)	29.41(5)	13.33(2	21.37(7)
Concerned with self appearance	11.76(2)	13.33(2)	12.54(4)	11.76(2)	13.33(2)	12.54(4)
Not identified/coded	47.05(8)	20(3)	33.52(11)	17.64(3)	13.33(2	15.48(5)
Total (n)	17	15	100(15)	17	15	100(32)

X^2 (2) =25.958, p =. 000 (Primary) X^2 (2) =28.654, p =. 000 (Secondary))

4.1.7. Gender and Character Portrayal

In examining portrayal of characters, as the result shows there were no statistically significant sex difference found in the depiction of male and female characters on the dimension of positive or negative portrayal.

 Significant numbers of male and female characters were portrayed as positive than negative. 81% of male primary characters and 75 % of females were portrayed positively. In the same token, 80 % of females and 82 % male secondary figures were depicted positively.

The remaining 12.5 % of male primary and 8.3% female primary characters as well as 5.8% of male secondary and 6.6 % of female secondary

characters were found to be very difficult to classify in neither of the two categories due to insufficient information.

Table 7. Portrayal   of male and female primary and secondary characters

Sex	Primary characters Positive portrayal %(n)	Primary characters Negative Portrayal %(n)	Not Clear	Total %(n)	Secondary Characters Positive portrayal %(n)	Secondary Characters Negative portrayal %(n)	Not clear	Total %(n)
Female	75 (9)	16.67(2)	8.33(1)	100(12)	80(12)	13.33(2)	6.66(1)	100(15)
Male	81.25(13)	6.25(1)	12.50(2)	100(16)	82.35(14)	11.76(2)	5.88(1)	100(17)

$\underline{X}^2$ (2) =2.198, $\underline{p}$ =. 333 (Primary) $\underline{X}^2$ (2) =0.029, $\underline{p}$ =. 986 (Secondary)

4.1.8 Gender and sexual Activity

Of the four major stereotypical portrayals of characters studied here (fully dressed, scantily clad, sex appeal movement and verbal sexual reference), the majority of the characters were not depicted with all four stereotypes.

As it is clear from the result no significant differences were found between male and female primary and secondary characters in their portrayal of sexual activity. It was found to be 93.7% male primary figures against to 83.3 % of female primary. And 88 .5% of male secondary characters were rated as being fully dressed while 80% of female secondary figures were also portrayed in this sub-category.

The study also found out that Sexual activities did not exist in the male prominent characters in any kind of the sexually appeal movements where as female primary and secondary characters were found to be shown in sexual appeal movement.

And no character was found uttering verbal sexual messages in any of the children's drama. This could be because the majority of roles portrayed were household tasks for females and professionals for males that seem to require most of the characters appear fully or decently dressed or not sexually suggestive.

It appears however that the characters tend to have sexual appeal movement when they take roles as dancers and partners.

Table 8. Sexually Related Activity of Primary and secondary Characters

Sexual Imagery	Primary Female Characters %(n)	Primary Male Characters %(n)	Total %(n)	Secondary Female Characters %(n)	Secondary Male Characters %(n)	Total %(n)
Fully dressed	83.3(10)	93.75(15)	88.52(24)	80(12)	88.23(15)	77.45
Partially clad/ dressed	8.33(1)	6.25(1)	7.29(2)	13.33(2)	11.74(2)	15.87
Sex appeal movement	8.33(1)	-	4.16(1)	6.66(1)	-	6.66
Verbal sexual reference	-	-	-	-	-	
Total	100(12)	100(16)	100(28)	100(15)	100(17)	100(32)

$\underline{X}^2$ (4) =1.458, $\underline{p}$ =. 482 (Primary) $\underline{X}^2$ (4) =0.410, $\underline{p}$ =. 522 (Secondary)

4.2 Discussion Of Findings

Portrayal of gender in television has been a topic of research among media scholars and feminist groups for quite a long time. And many studies have examined the portrayal of male and female characters in TV dramas in great details.

This study has come up with results that indicate ETV children's dramas portrayal of men, in comparison to women. The results are examined in the context of the findings of other gender portrayal studies discussed in the literature review section of this study.

The result of this study clearly indicates that the male and female primary and secondary characters portrayed in ETV children's dramas differ in several noteworthy aspects.

When examining the primary and secondary characters rated against the specific categories, the study found out that gender stereotypes are widespread in ETV children's dramas. The gender stereotypes have been manifested in various ways. They occur in relation to their representation, ,the role they are given to perform, and in the settings of the dramas they are Involved and in the traditionally gender stereotyped traits

As the name 'children's drama' implies children characters were supposed to take major roles in the plays. However as it is evident from the examination of the sample dramas, children are invisible as primary or secondary figures. Children are rather denied to occupy major or lead roles in the dramas that are produced for them.

From the content analysis it can be seen that ETV has featured fewer children characters and even these characters were merely appearing as minor or supportive figures in the dramas.

A look at characters' composition of the twenty dramas sampled, indicates that nineteen dramas fail to incorporate children as main characters.

It seems that the under representation of children characters in ETV's children dramas as seen in this study confirms a long trend of children's under representation in the media. Previous research has shown a lack of children representation in films and television and when portrayed, members of this group are often stereotyped (Gerbner, 1998).

This content analysis of television dramas found that children are still waiting for recognition by television. The lack of recognition and respect communicates a message of deligitimzation of children as a group to the viewing audience.

These quantitative images in the media may reflect and reinforce the place of children in children's drama. Studies have shown that many view television as an accurate portrayal of the real world, consequently, these images may influence self perceptions as well as viewers' beliefs about members of the society. Previous researches also reveal and indicate similar result.

Researches conducted on children representation on media confirmed that children characters in many films and dramas are under represented and more likely to be featured in minor roles (Robinson, 1998; Roy & Harwood, 1997).

Children's are in the process of forming their identity and part of that identity involves independence and a separation from adult generations, including parents, grandparents, and other adults. Thus, children are likely to seek out media that primarily focus on children character and storylines (Robinson, 1998; Roy & Harwood, 1997).

The marginalization of children characters might give them the message children are unimportant social groups who are unworthy of attention in

media outlets. Furthermore, portraying the majority of these characters as adults may have the potential to send the message to viewers that adults are the most powerful groups.

Children characters' lack of significance to the plot contributes to the assertion that children are "of little real importance or concern" as they are portrayed only as "shadows" (Bishop & Krause, 1984, p. 93; Peterson & Karnes, 1976, p. 230).

With the prevalent existence of under representation of children in the dramas sampled, the study also revealed the over representation of males as primary and secondary figures compared with their female counterparts.

More males as primary and secondary figures shown in the majority of children's dramas seem to show that males are still playing the dominant role and while females are invisible as central characters and they seem to have been denied of playing prominent roles.

The representation of women in the sampled dramas does not come close to their actual make-up in the population. According to census figures, the percentage of women in Ethiopia is 51 % (CSA:2000) .From the population size of women it is possible to say that women were under represented in ETV's children dramas compared to their size in the actual population.

The under representation of women in such dramas might have the potential to negatively affect female viewers. The continual outnumbering of females by males in the media could send the message that somehow males "deserve" greater social recognition and higher status than females. This could especially be true when dealing with heroic characters because of their perceived power. That is, these portrayals may imply that males are more powerful than females because they are consistently presented more often than females in positions or characters with power.

Several studies on representation of male and female characters in dramas reported nearly similar findings. Studies on children's gender in the media, seem to indicate the representation of men exceeding that of women.

A research by (Aubrey & Harrison, 2004) shows the number of women shown on TV is far smaller than the number of men shown. Men outnumber women in general TV drama by 3 or 4 to 1. 70-85% of those on children's TV are male. Similarly , in Ethiopia a research by Alem Seged(1999) also contends that the portrayal of women falls under two categories: misrepresentation and under-representation. This, according to his argument results from the fact that the media is still a male preserve.

One can argue that viewers identify with characters of their own gender in TVs. Therefore, the relative lack of girl characters in dramas can limit the opportunity for girls to identify with their gender and to validate their place in society.

Looking into all the gender role categories, the over all findings of role analysis showed that female and male primary and secondary characters were portrayed in line with traditional gender role Stereotypes. Though both sexes are portrayed in diversified roles, portraying women in domestic roles and men in professional roles is a common phenomenon in ETV Children's dramas.

The finding with a chi-square analysis indicated a statistically significant gender role difference portrayed for primary and secondary figures $\underline{X}^2$ (2) =7.583, $\underline{p}$ =. 023 , $\underline{X}^2$ (2) =8.586, $\underline{p}$ =. 014

Dramas often featured more women (41.67%) than men (6.25%) in the household chores, while only 16.67 % of women primary characters were depicted in professional roles, the roles that are dominantly played by men characters (50%).

When we look at the activities of the main characters, in most of ETV children dramas, men who are more often portrayed in employment, tend to have a higher status and are less likely to be shown in the home.

A 20 minutes drama entitled '*mezez'* can be cited as an illustration to what this means. This drama has 5 characters, of which 3 are males. The dominant roles in the drama were played by men. . These characters were given the role of managerial positions (executive, deputy,) in one of the private hospitals in Addis Ababa, who, in this particular drama, were responsible to hire and fire employees. The drama writer had vividly painted the workers in the hospital to respect and fear them as superiors in the dramatic settings. The two other supporting characters were females who were shown as janitors and secretaries.

In contrast, Children's dramas of ETV feature more females as successful ones in household engaged in 'traditional' roles such as caring about their families' well-being and caring images of wives and mothers than the male characters.

A case in point is the story of Dubale's wife as portrayed in the 12 minute drama called '*Nuro'* meaning 'life'. The supposedly main character is presented to the viewer no by her own name but in relation to her husband being called "Dubale's wife". As depicted in the drama her main job at home is to cook food for her veracious husband. And Dubale is depicted as the only authoritarian person in the house. He does what ever he wants without sharing his ideas to his wife. What he wants from her, it seems from the drama, is her service as a Cook. He tries to get her service by flattering her with material rewards, but when she refuses he humiliates her with sharp insult. This subordinate wife says nothing in response but receives her insult and remains silent.

Similarly ,   the main character , yeshi, in the drama called '*Tseset"* meaning 'Regret'   is depicted as one who shoulders the household's

activities while her husband has a leisure time to relax and enjoy drinking with friends ,she is destined to taking care of house hold tasks such as taking care of children , cooking , cleaning , washing etc. even when she became pregnant her husband is nowhere to be responsible for taking care of children. He is also frequently seen in the drama saying that household chores are things to be solely performed by women. She is vividly painted as a character who always seen happy with her positions and accepting the beliefs of her husband. took all the responsibility for all the cooking and cleaning at home There is no part in the drama dedicated to her with portraits of her trying to change her domestic role but rather depicted as enjoying the situations.

contrary to this , in few ETV children dramas men were shown in sharing house hold works like washing clothes, looking for children, cooking etc. This comprised only 6.25% of male primary characters 11.76 % of male secondary characters were shown in these kinds of roles, which is totally negligible. The belief that certain tasks are proper for men is deeply ingrained in our society.

Even in some dramas in which children cast as supporting characters, girls were predominately seen in performing house hold chores. Females cast to help mothers a lot at home in the daily tasks. Mothers had taught them how to do various household tasks, and they worked together. When their mothers washed clothes, and preparing food , they were seen with their mothers , hauled the water and washed some of the lighter things like socks. They often had seen made coffee when their mother came home late at night.

In contrary, there were other boys as well who helped their mothers, but only with men's work. At the same time, there were some boys, who seemed to do almost nothing at home, apart maybe from running an errand now and then. Some of them were very young, and not expected to help, mostly,

however, they did almost nothing at home because they had sisters who did the house work. It seems that it is gender than age, were thus basic criteria for deciding who should do what at home.

As per traditional Ethiopian norms husbands or men should take up roles of family breadwinners, while the major role for wives or women is to take care of the family. The indicated sample dramas can be seen as good example of confirming the above traditional practices.

Further analysis of findings in the occupational role category reveals that the dramas in ETV children's programming contained a restricted range of stereotypical occupational roles for women. It is also found strong evidence that the number of characters, as well as types and range of occupational roles between males and females, were represented stereotypically. Not only were men portrayed in a markedly varied range of roles, but they were also more likely to be portrayed as being in highly occupations or in relatively superior occupational positions than women.

More importantly, a markedly restricted range of occupations was evident for females and they were also more likely to be portrayed in the lower paid occupations than males.

Of all professional role dramas, 22 professional characters have been mentioned,10 as primary and 12 as secondary.

When we examined the occupations of the main characters in the sampled reviewed dramas, the occupational role were dominated by medical practitioners, managers, school principals and teachers.

There were a total of eight types of occupations presented in these ETV children's dramas in which Women were represented in only in two professional roles as main characters whereas men appeared in the rest of eight dramas which are very high positions as compared to female counterparts.

The researcher also looks at the occupational roles in into different major categories: male-dominated, female-dominated, male-monopolized, female-monopolized roles.

Male-dominated occupations refer to those that were largely those of men rather than women, while female dominated occupations refer to those in which women were portrayed more so than men. If the type of occupation had only men, we called it male-monopolized occupation; likewise if an occupation was portrayed by women only, we called it female-monopolized occupation.

The result also indicates that the male-monopolized category had relatively the widest range of occupations (3 types i.e. managers, school principals and officials) in which only male main characters cast. On the contrary, there was only one occupation (teaching) portrayed to be exclusively for women. Moreover, the number of occupations in the male-dominated group was also much larger than that of the female-dominated occupation groups.

If we further look at the social ranking of these types of occupation, we observe that almost female occupations seem to be seen as occupations with relatively low social status in the Ethiopian context.

Females mostly cast in the sampled dramas as janitors, house maids waiters,, secretaries etc which seemed to be listed under the lower strata in the Ethiopian occupational classification

On the contrary, rank of male occupations contained the highest rankings. For example, managers, officials, doctors, and engineers etc are seemed to be ranked at the highest   strata of Ethiopian occupational classification schemes.

It should be noted that if we compare occupational images of males and females, the stereotype that males are always in a superior position compared to females can still be observed. The result reveals that there was

an overall marginalization of portraying of female main characters in professional life.

For example, all doctors, managers and executives were men and nurses and sales and secretaries were women. Similarly, all school principals were men while teachers were predominantly females.

These representations reflect a biased role attitude towards women. And their roles were not even presented in accordance with the prevailing conditions in reality.

Analysis of professional characters shows that females were less represented from professional scenario in the dramas which are broadcasted for children.

The findings suggest that with increased educational and occupational opportunities for females, traditional Ethiopian norms still persist.

The over all portrayals presented in the content analysis would seem to confirm that ETV children dramas portray more men than women in occupational roles and more women were linked to house hold chores.

Generally, in sampled ETV children dramas women tend to be portrayed in roles in which they are trivialized, condemned, or narrowly defined.

The findings were consistent with previous studies, despite the differences of time and nationality and context of the studies.

For example, as Agaredech (1999) in her paper on 'gender and media' indicates women are usually portrayed doing domestic chores.

Similarly, Kenaw (2006) in his study found women as stand out in ETV advertisements as being in charge of housework, childcare, etc. while the professional role is allotted to men.

Previous research by Signorielli (2004) also found that women were significantly less likely than men to be shown in professional roles and in positions of power.

Furthermore; the appearance of male characters more often than female characters in professional positions also seems consistent with Ethiopian work patterns. According to the result of employment survey conducted on 2003 by social affairs ministry, women's employment both in the private and public sector is found to be very low. Of those employed in public and private sectors 82% are men and only 18 % are women. This clearly demonstrates the fact that women are under privileged. They are also found in low paid un skilled tasks.

As researches indicate, as television has improved its portrayal of gender, women are still typecast in traditional roles, and under represented, while men are portrayed as dominant figures and cast in professional roles. . Women are also stereotypically represented as mothers, and men are the bread winners.

TV has a powerful influence in determining the roles of men and women in society. And Children are especially influenced by its portrayal of gender roles.

The stereotypical view of gender role may also influence the viewers' attitude, especially children. Studies done on the effect of television messages on viewers indicate that there is a strong possible connection with stereotypical ideas.

Barner (1999) found that television was an important source of occupational knowledge for children and that television portrayals often led to gender-stereotyped views of occupations.

For viewers, then, the primary message communicated through the drama is that men and women are not gender-equal in their talents and

opportunities. Further more ,the content analysis of the dramas intended to show that there are few women who work in professional positions and that they are of little importance, have limited power in the professional world , contribute little to society, are not as productive as men, and that they do not have the skills necessary to become professional workers. . Thus, male children may develop chauvinistic attitudes about women's place in the occupational hierarchy, while female children may believe that they will have such diminished abilities as they age that they cannot hold positions of authority and therefore dread the thought of growing old.

Of course, this message also has the potential to alienate male viewers who in reality have divisions of labor or parenting roles at home that do not mirror those defined in the dramas.

These stereotypes also limit boys and girls freedom to express themselves and pressure them to behave in ways that are gender appropriate rather than ways best suited to their skills and personality.

As it is true to cultivation theory, the dramas are more likely to "cultivate" children viewers' perceptions of how females and males should act and behave. Thus, viewers may internalize the distinct definitions of men's and women's role and place put forth by the dramas. Similarly, In terms of acquiring the concept of gender roles, Social Learning theorists argue that this occurs through children observing gender-typed behaviors. The concern of the theory largely rests on the behaviors modeled for children in film and television. In such a context, television dramas become one of many variable factors which contribute to sex role development. It assumes a certain passivity of the child. However, a great deal of research has been conducted which concluded that children are not passive, but play an active role in learning, and therefore take an active role in learning about gender roles.

However, this leaves us little further on with regard to the impact that television would have on audiences. From this perspective, though, it would

be argued that television would have a potentially significant effect. From this argument then, if television portrays biased or stereotyped gender roles, then that is what such a child will be likely to adopt.

It seems reasonable to assume that the more television a child watches, the more likely they will be to believe and assimilate the gender stereotypes they see represented.

While analyzing the portrayal of main characters in setting categories, the result of the study revealed that females, rather than males, were found to be more visible in family or household settings, while the latter were more dominant in occupational settings.

A higher proportion of female primary characters were found in household settings rather than male primary figures (58.33 vs. 6.25 %). The analysis of the secondary character analysis also reveals the same result (66.66 % of female against 11.76% of males)

Female primary and secondary characters were often shown in the house playing the role of , house maid (in *zenash*) baby sitter (in *Mogzit*/) that encourage children to consider them as role models to learn about various earmarked places for male and female.

 In one of ETV's children drama called "*Zenash*", named after the name of the main character , the majority of the scene in the drama is dominated with home environment. Zenash is a house maid who is seen for long duration being in the kitchen baking '*injera'* (traditional Ethiopian food), and serving the owners , feeding children , stirring '*wot'* (sauce). And a lot of other dramas with similar depictions are intriguing evidences. Even when the women are sometimes shown in two locations (home and occupational or else), women's prominent (primary) setting, where they are shown for a longer time on the screen, is home setting. '*Memeher*' meaning ' Teacher ' , a quick shot showed the main character called '*Rahel'*, in an elementary

school while she giving lectures for students in the class room, , the drama , however, also featured her while she was feeding her children , cooking food at home for relatively longer duration in the dramas time on the screen. This suggests that much of women's time is devoted to home and home environment. The aforementioned sampled dramas perpetuate the tradition belief of Ethiopia that the women best place is the kitchen.

From the findings of the content analysis on the whole, it can be said that more women than men are still being typecast in home settings, and less in a work environment, while men often stand out as being professional expert shown in diverse settings, particularly settings away from a home environment.

For instance, more men were portrayed in leisure and other settings that could not be identified. This would imply that dramas are more interested in showing men in a certain environments..

These findings are in line with the traditional Ethiopian saying that "men should go outside and women should stay at home," regardless of the fact that in contemporary Ethiopia women share the same educational and occupational opportunities.

These findings are also consistent with some other countries findings though the study context differs. For example Furnham and Bihar (1993) studies in the United States media confirmed more women (86 percent) than men (66 percent) were being shown in home settings.

As for the setting we can see that the majority female primary characters are shown in the home setting, which may shape children's perception about women's place.

Looking into all the gender trait categories of both sexes constructed, most of the gender trait categories used for defining traditional male and female

behavior were evident in most of the dramas in this study. The study also revealed that in ETV dramas stereotyped gender traits are to a great extent associated with male primary and secondary characters.

The analysis of the gender stereotyped attributes found in portrayals of primary and secondary characters featured in these 20 television dramas showed gender stereotyped roles and behaviors of female characters, but not that of male characters. This is to say males were more likely than female characters to be shown with the masculine attributes or traits than female counterparts.

The content analysis of the sampled dramas reveals that more telling differences are discovered in the dichotomy of males' and females' gender traits.

Female characters were more likely than male characters to be portrayed with the traditional feminine gender traits attributes of submissive ,sexy, cute and elegant , caring, and romantic. Beside, further investigations of the female traits indicated that , females were presented as , attractive, romantic, affectionate, domestic, superficial, portrayed more often as a team member than a leader, needing to be rescued, concerned about appearance, consumed by love, easily excited in a crisis, be more likely to ask questions, ask for help. In contrary, most of ETV children dramas presented male primary and secondary characters as muscular in body type, assertive, tough, responsible, , dominant,, have no difficulty in making decisions , act like a leader.

Another interesting finding is that girls are represented as sweet, naive, conforming, and dependent, while boys are typically described as strong, adventurous, independent, and capable

In the sampled dramas, men tend to have roles as leaders, and rescuers, while women in their role tend to be caretakers, mothers, characters in need of rescuing, and characters that support the male figure.

Often, women characters achieve their goals because others help them, whereas men do so because they demonstrate ingenuity and/or perseverance. If females are initially represented as active and assertive, they are often portrayed in a passive light toward the end of the story.

In ETV children drama 'good' women are presented as submissive, like in the dramas of 'Dubale's wife' and domesticated (Zenash)while men are painted as a character who has strong determination and wills to achieve their dreams.

A case in point is that of 10 minute drama called *'Daniel's dream'. Daniel* grew up in Addis Ababa, the youngest son of a carpenter and house employer. From other three sisters who were acted as primary and secondary figures in the dramas he was the only characters who is depicted as a good student with a vision and spends most of his spare time helping out his family at and keeping up with his schoolwork. While other characters were seen joking with his dreams and ambitions. He is portrayed as a character whose dream is to join university and help his family members.

 He is painted as character that has a self confidence to realize his dreams and takes his studies seriously. At the end, with all the challenges he gone through we seen him realizing his dream to become the only family member to enter University.

In contrary, women's were expected to be shy. An example for this is a school life drama. Being depicted as a hard-working and obliging girl at home, one could have expected 'Amarech', a character in 10 minute drama, to be shy and silent in home and as well as class rooms. Especially , In her

behavior in class, and home, she were not questioned many of the traditions stating what was acceptable for female behavior such as, for example, that girls should be shy, silent and not conspicuous in any way.

Overall, it is possible to say that in ETV children dramas male characters were shown to be more competitive, persistent, explorative, and active while females were more often directive, nurturing, and passive.

These roles, behaviors and images all seem to fit with traditional gender stereotypes and largely seem to reflect traditional patriarchal notions of gender.

Researches also confirmed that TV shows traditionally stereotyped roles and images of women and males. According to Witt, (2000) "men on television are often portrayed as rational, ambitious, smart, competitive, powerful, stable, violent, and tolerant while women are sensitive, romantic, attractive, happy, warm, sociable, peaceful, fair, submissive, and timid."

While it was beyond the scope of this thesis to assess the specific influence of viewing images of gender on children's perceptions of males and females , repeated viewing of images of such stereotyped traits that predominantly show male and that include traditionally male attributes, , reinforce gender stereotypes of media as a masculine domain.

These results suggest that the likelihood for subsequent stereotyped behaviors, roles would be higher influence for female viewers than males. This is because the male stereotyped gender traits were positive. However the effect of viewing such stereotyped behaviors and roles depends on many factors.

 As is explained in Social learning theory that emphasizes the importance of observing consequences and rewards to learning new behaviors if the

behavior of the character is rewarded, the likelihood of behavior in the viewer increases (Bandura:1986),.

Justification, or motive, also may play a part in how children react to television dramas. The presence or absence of justification—the reason a characters commits an act—may determine how viewers interpret the behaviors shown, as well as the likelihood of subsequent behaviors and feelings in the viewer.

Therefore, as it is indicated in (Collins, 1973) justified act committed by characters serves to reduce inhibitions. As social learning theorists argue the likelihood of this effect increases with age, because as children get older, they are better able to link behavior with reward and consequence.

Given the resilient nature of gender effect direct and strong interventions that include counter stereotypical portrayals may be needed in order to change perceptions of stereotyped gender roles, behaviors and perceptions of gender.

In examining variables related to gender status of characters, male and female characters were portrayed with equal representations. Though, it is not properly categorized, their parental role seems to be stereotyped.

In many dramas women were seen predominately while they were playing a stereotyped mother and wife roles. They were depicted as a mother who was devoted their time in bringing up their children, and spent their time in doing household chores.etc. In some of sampled dramas, women were painted as characters that could run the household as a very able Ethiopian housewife.

Adult men were hardly ever involved in the bringing up of their daughters and were asked, by wives and female relatives, to talk to sons only in exceptional cases, as when the latter had committed some very serious mistake and would not listen to the women of the house

Over all, ETV children dramas seem to portrayed father's role as breadwinners, and as leaders of the family.

The overall examination of the sexual activity data revealed that sexual imagery happens to a lesser extent in the ETV children dramas. In 20 dramas sampled, few scenes showed young women spending few of their time showing their body partially. Likewise, male and female primary and secondary characters in dramas were portrayed in more positive manners. Meaning they are depicted as likable characters. The presence of positive images of characters in dramas is encouraging and may draw the viewer's attention away from some of the other negative characteristics of characters in children drama.

4.3. Implications

The study has discussed interesting findings that shows the various stereotyped sex roles and depictions of women and men main characters in ETV children dramas. These stereotyped roles, behaviours and images become a problem with the messages they send to the children viewers.

Although television is only one of the sources of sex role messages for children, the influence that dramas has on children should be taken seriously. With sex role portrayal differences so pervasive in ETV children's drama, it is logical to imagine that there would be consequences for children.

Following the theories of Bandura and Garbner it becomes apparent how such consequences may arise.

The characters of drama may serve as models for the viewers. A child may simply internalize the roles and images for later application or may begin to imitate them immediately. Whether observed or imitated, the ideas are received and help to form the child's self. The attitudes and values portrayed in these dramas, along with the similar attitudes pervasive in dominant

culture, may become part of the child's future career. Thus the actions and behavior of the child are in part molded by the ideas presented in the TV dramas.

Furthermore, the attitudes, ideas, stereotypes, and values portrayed in children's drama are part of the network of messages received by children throughout their lives. For example, the different activities and characteristics assigned to male and female characters in dramas are messages reinforcing the lens of gender polarization.

The sex role messages being given in ETV children's drama today seems still consistent with out-dated stereotypes. These ideas may influence children to accept the status quo in the formation of their own gender identity.

There is some research evidence suggesting that heavy TV viewing may contribute to gender role development and/or reinforcement amongst children and adolescents, and some associating sexism or stereotyping of gender roles with heavy TV viewers (Gerbner 1996).

Studies on the influence of TV gender images on children are not very conclusive. Many studies have shown a modest association between viewing patterns and gender stereotypes. There is not much evidence yet confirmed for any strong impact of TV on children. But children are not passive recipients of TV images. When children are repeatedly shown that one sex is more significant than another or are shown that each sex has only a limited number of roles, they begin to accept such beliefs. And they may incorporate these assertions into their lives in various ways.

As it is previously mentioned in the literature review part, cultivation theory states that some television viewers come to except "television reality" as their own. Therefore children, especially those who are heavy viewers have the potential to adopt the values, beliefs and perspectives of those presented on television dramas. Specifically, increased exposure to sex-role

stereotyping of characters has the potential to alter children's perceptions of reality.

Whether or not children interpret TV characters to be portrayed in the way this study suggests is beyond the scope of this study; however, the researcher believes the ways these characters are portrayed may have other possible effects for child viewers.

Like cultivation theory, the social learning theory also is directly related to this idea of how stereotypes affect children's learning. The theory states that people can learn how to behave from watching others act. This includes watching behaviors from real people, such as parents and teachers, or from other sources, such as the media. It implies that viewers can learn various roles and how to perceive others from television programs like television dramas.

However, since the theory emphasizes on the importance of observing consequences and rewards, when the behavior of the character is seen rewarded, the likelihood of behavior in the viewer increases.

More broadly, we need to remember that all viewers have several options regarding gender images: to accept; to reject, to disregard; to interpret in their own way. Their existing attitudes to gender role play an important part in interpreting images of gender on TV. Therefore, ETV children dramas can —and do—have an effect on children viewers.

Thus, children do learn from the dramas, and that they use this information in their daily living. This obviously has an effect on how children see themselves and how they should relate to each other.

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS AND DIRECTIONS

FOR FURTHER RESEARCH

INTRODUCTION

This final chapter of the study recaps some of the major findings discussed earlier. . The chapter also draws back to the discussions of the study and mentions the possible implications of dramas on children's perception of gender. Along with this, based on the findings in this study, it will presented some recommendations and suggests some topics and themes that have a potential for further research.

5.1. Conclusions

This study has been conducted to explore the portrayal of gender role in ETV children drama and its implication for children.

The quantitative content analysis research paradigm has been used as a method of study. Accordingly, 20 dramas that featured 60 adult primary and secondary figures were analyzed in terms of different categories. The categories included prominence, gender roles, settings, gender linked traits, sexual images, and portrayal of characters.

 So far, findings have been discussed in light of other studies conducted on gender portrayal in the media in general and television drama in particular

The overall content analysis findings of the present study showed that traditional sex-role stereotyping are predominantly found in ETV children's drama.

In the sampled dramas, some aspects of stereotyping have been more pronounced (e.g., prominence, roles, setting, gender linked traits,), than

others (e.g., character portrayals, sexual imagery), in most dramas, men and women are presented differently, with the largest number of women portrayed in a stereotyped way.

On analyzing differences in the portrayal of characters, the content analysis of children drama found that children and women as primary figures are still waiting for recognition by television. The research found out that children were underrepresented in the dramas, and males were outnumbered females as primary figures. Although males outnumbered females as primary figures in the dramas sampled, there was more balanced distribution of characters as secondary figures.

The findings also noted that men were shown mostly in occupational environments and roles, while women were shown in home settings and domestic roles.

Statistically, significant differences stated in the analysis and several dramas qualitatively presented as illustration could be evident enough that this gender bias is widespread.

A markedly restricted range of occupations was also evident for females and they were portrayed in the lower paid occupations or in relatively inferior occupational positions than males.

The analysis also indicated that in ETV children's dramas, females, rather than males, were more visible in family or household settings , while the latter were more dominant in professional and other settings outside home. Apart from the association of women with stereotyped roles and settings , most of the dramas featured females as wives, mothers, romantic, domestic, and while men were depicted as leaders, risk takers are another important manifestation of gender bias as indicated in the study.

Above all, the stereotype in the aspect of the gender trait is an intriguing finding that indicated male gender traits are predominantly observed in the sampled dramas than the female gender traits. ETV children dramas seem to perpetuate this situation.

The over all portrayals presented in the content analysis would seem to confirm that traditional sex-role stereotyping is still present in Ethiopia.

In Ethiopia, both men and women have to deal with the various demands imposed by work and family. It is not uncommon for men to share in household work. Hence, dramas should portray this equal partnership in greater measure. However, it may be difficult to promote this line of thinking in African societies as most of them still follow traditional sex-role stereotypes.

Like many African societies, the Ethiopian society can be characterized as one of the traditional societies, where, women have traditionally suffered from socio-cultural and economic discrimination and have had fewer opportunities than men for education, and employment, etc.

The patriarchy that Ethiopia is known for has resulted in the practice of sex-based roles in which men have a defined set of jobs that women are not supposed to do and vice-versa.

Another possible reason why stereotyped portrayals are common in the drama could be lack of gender sensitivity. Although a critical study is needed, in some cases the sex of the drama writer might have impact on how men and women are portrayed.

Even in dramas that were written by women, women were commonly shown playing many home based roles and depicted in home environment while men were depicted in professional roles and settings.

From the over all findings, it may thus be argued that ETV children drama do operate in accordance with what has been practiced in the culture and society particularly in the past years. Thus, it seems not astonishing that in more traditional societies like Ethiopia stereotyping in connection with gender role is stronger. Such stereotyping of gender based roles, very much visible in adulthood, is something that children are exposed to as well. That is to say traditional female and male roles and behaviors, which are culturally and socially assigned and practiced in the society, would seem to affect children to have a strong stereotyped roles and behaviors.

Although this study only examines the portrayal of male and female characters on dramas tailored for children, it is also important to consider the effects of these portrayals on children perception of gender.

It seems hard at this stage for the researcher to say what impact such heavily gender-biased dramas have on the children who view them. The researcher fails to get data about the number of children's who watch this program. The content analysis used in the study has limitations in this regard. However, the fact that ETV children program dramas were designed for children it seems naïve to say children were not watching dramas. Thus, ETV children dramas engagement in stereotyped depiction of women may have adverse effects on the viewers.

The messages that the portrayals send to viewers have been a crucial area of concern and research's has documented findings in connection with different aspects of influence.

The implication of these results from the standpoint of the social learning theory, asserts that behaviors modeled in the media can shape the behaviors and attitudes of the viewer (Bandura, Ross, & Ross, 1961). Thus, viewers of TV dramas will take away gender polarized views of characters role and behavior after viewing the dramas content.

Further, repeated viewing of such gender-equal media images of children might have the power to alter the existing stereotypical ideas of how boys and girls should behave.

As it is repeatedly explained in the cultivation theory in this study, the media has a cumulative impact for viewers' behavior and attitude. If children are exposed to stereotypes roles , images, and behaviors in certain media like   ETV, cumulative exposure to such negative stereotypes may cultivated negative attitudes toward adults.

Therefore, viewing dramas can enhance or reinforce the negative attitudes that individuals have learned earlier in their childhood from viewing other media that stereotypes adults. Because children rely on the media for the formation of their identities, it is likely that the stereotyped attitudes towards adults and the process learned from TV dramas will remain largely unchanged throughout an individual's life.

Given that television a truly powerful medium, it gives its audience great opportunities for observational learning experiences through role models (Singnal and Rogers, 1983). And thus, dramas showing long repetitive stereotyped images seems to reinforces traditional stereotypes of gender role, behaviors etc.

 ETV may not escape from blame for conveying and reinforcing the stereotyped images discussed earlier. Repeated depiction of stereotyped roles, and behaviors of characters on ETV children dramas may make these things appear natural for women and men to comfortably live up to. Although the dramas studied in children programming are not by any means representative of all kinds of ETV children dramas, and the gender features chosen as coding units for this study cannot be also representative of all kinds of images of men and women portrayed in the children dramas, the results in this study may suggest several points to consider in making and conveying non-gender bias dramas to children.

Considering all the issues discussed, the study also makes some recommendations and suggests several areas for further study.

5.2   Recommendations

It has been discussed so far that discrepancy in the gender portrayal of men and women exists in nearly all features analyzed, with women overwhelmingly confined to home setting engaged in narrowly defined roles and positions.,. Even though the results came out this way and, as some might argue, are consistent with what is present in the society and culture, women should not be confined to narrower roles and positions in many sectors of the society. Their living and working conditions seem to have shown some improvement. Thus, the portrayal of women in the ETV children dramas is still very stereotyped, and detrimental for their situation in the society. The Ethiopian media should, therefore, reflect the balanced and realistic portrayal of gender. To this end, thus, the following specific recommendations are made based on the findings in this study.

ETV children dramas should be able to promote a balanced and non-stereotyped portrayal of gender role to recreate a more equal social milieu. Based on the findings of this study, researcher makes the following recommendations.

▪ Efforts should be exerted to enhance the capacities of media practitioners especially dramas writers   taking in to account the critical issue around children and women representation in the media.

▪ ETV needs to revisit policies and drama guidelines in order portray women in diversified in various social and economic sectors of the country.

▪ Drama producers and writers and broadcasters, should know and evaluate the implications of their dramas to viewers . And also work to find inclusive and non stereotyped dramas in their channel.

▪Dramas producers should be aware of gender stereotypes conveying to viewers. Not only is it important that they produce more inclusive dramas, but they should also focus on the roles being taken by characters.

▪Drama writers' should work to create more non-stereotyped characters. In order to create a world with open and equally valued gender roles measures must be taken.

By doing so, ETV can take advantage of the power of drama to show viewers a broad range of roles, behaviors and potentials that women can, should and do have. Furthermore, it also reduced the cultivation impact dramas have on children viewers.

Further recommendations are what media organizations and media policy makers can do:

▪ Consider the composition of characters in TV programming is very important in order to make children's representation beyond the current stage.

Children's program dominated by adults would lead to the production of non-diversified and less accurate dramas. Including children in children's programming would contribute much to the coverage of children centered dramas from children's perspective and encouraging visibility in the dramas.

▪ Adopt policies and guidelines on gender sensitive dramas for media could facilitate in mainstreaming gender in the dramas content and improve the quality of dramas content in terms of gender perspective. The purpose in this is to provide the media with a framework within which media content producers adopt a way of operation that is responsive to children, women's ideas and opinions, encourage equal treatment of women and men in media content, and work on accurate and balanced portrayal of women and men.

▪ Need to conduct research on the same topic employing triangulation methods.

In general, changing the gender role portrayal in the media environment cannot be turned into a success story unless there is a collaboration and determination from government bodies, non-government organizations, media houses, media professionals, dramas script writers, researchers and civil societies at large.

5.3   Directions For Further Research

This research clearly indicates that the gender role portrayal images ETV children's drama seems to reinforces traditional stereotypes of gender role , behaviors etc.

The fact that television, in particular and mass media, in general have been shown to affect a child's view of gender roles, additional research should be conducted in the area of gender role ' perceptions on children's drama. This study provides a first step in assessing the gender role portrayals presented in ETV children drama. Future research needs to examine to what extent content messages influence children's attitude and behavior concerning gender roles.

How girls and boys react to the gender role portrayals of characters is also another field of study. Correlation studies should be conducted between stereotypical roles, beliefs.etc.

Other TV and radio dramas and films can also be compared with the findings in this study, or can be independently researched since this study is limited to children TV dramas . Future studies could also use the data gathered from this study to provide a base of knowledge to determine if the representations in the dramas are accurate "mirrors of society".

Besides, as the study did not collect information on children's reaction towards the existence of the stereotyped depictions found out in the ETV children drama. , further research in this area is suggested. This could be useful as it may provide more clear directions for dramas in terms of the way they should depict men and women.

Apart from this, other further studies that address some of the possible limitations of this particular study could be conducted. How children process different in types of programs, is another area which is worthy of investigation.   It would be of value to examine individual differences in children's perception of gender. Cultural values and practices that might influence gender portrayal in television dramas is another potential to be further studied.

Bibliography

Alemayehu Eyasu. (2000) Tsegaye Heroines- Gender Based Character

    Analysis of Ethiopian drama in English, BA Thesis on literature,

    Addis Ababa University.

Alem Seged, H. (1999). Gender and Media. Reflections: Documentation of

    The Forum on Gender. (1). 77–90.

Almaz Eshetu (1991). Perspectives on Gender and development. Gender

    Issues in Ethiopia. Institute of Ethiopian studies,

    Addis Ababa University.

Anbesu Biazen. (1994). A guide for maintain Gender balance in Textbooks.

    Curriculum Evaluation and Educational Research Division,

    (Unpublished).

Armstrong (2004). The Influence of Reporter Gender on Source Selection in

    Newspaper stories, Journalism and mass communication quarterly

Babbie, E. (1979). The Practice of Social Research. Belmont, California:

    Wadsworth publishing Company.

Bandura, A. (1994). Social Cognitive Theory of Mass Communication. In

    Bryant, J., & Zillmann, D. (Eds.), Media Effects: Advances in Theory

    and Research. Hillsdale, NJ: Lawrence Erlbaum Associates.

Barner, Mark R. (1999)."Sex-Role Stereotyping in FCC-Mandated children's

    Educational Television." Journal of Broadcasting & Electronic.UK

Beuf.A. (1974) . <u>Doctor, Lawyer, Household Drudge.</u> Journal of

  Communication, 24, 142-145.

Brett, D. and Cantor, J. (1988): <u>The portrayal of Men and Women in U.S.</u>

  <u>Television Commercials</u>: a recent content analysis and trends

  Over 15 years Journal of Communication 23, 123 -156.

Carlsson, U. (2002). Children, Young People and Media Globalization:

  Foreword. In U. Calrsson & C. von Feilitzen (Eds.), Children, Young

  People and Media Globalization. Gotebörg: The UNESCO International

  Clearinghouse on Children, Youth and Media, NORDICOM.

Busby, L. J. (1975). <u>Sex-Role Research on The Mass Media</u>. Journal of

  Communication, 25, 107-131.

Carter, C. and Steiner, L. (Eds.). (2004). <u>Critical Reading: Media and</u>

  <u>Gender</u>. Maidenhead: Open University press.

Condry, J. (1990). <u>The Psychology of Television</u>. Hillsdale: Erlbaum printing

  press .UK

Central Statistical Agency. (2005). <u>Ethiopia Demographic and Health</u>

  <u>Survey</u>: Addis Ababa. Ethiopia

Craig, S. (1992). <u>Women as Home Care Givers</u>: Gender Portrayals in OTC

  Drug Commercials. The Journal of Drug Education, 22/4, Page 305-

  314.

DeFleur, M. L., & Ball-Rokeach, S. (1989). <u>Theories of Mass Communication</u>

(5th ed.) . New York; Longman.

Durkin, K. (1985). <u>Television, Sex Roles and Children</u>. Open University

        Press. London

Furnham, A. and Schofield, S. (1986): <u>"Sex-Role Stereotyping in</u>

    <u>British Radio Advertisements"</u>. British Journal of

       Social Psychology, London.

Gallagher .M. (1979). <u>The Portrayal and Participation of Women</u>

     <u>In The Mass Media</u>, UNESCO, Paris

Gallagher. M. (1981). <u>Unequal Opportunity</u>: the case of Women and The

     media, UNESCO, Paris

Gerbner, G., & Gross, L. (1976) <u>. Living with Television</u>: The violence profile.

    Journal of Communication, 26, 173 - 199.

Gerbner, G. vd. (1986). <u>Living with Television</u>: The Dynamics of the

    Cultivation Process, Perspectives on Media Effects, Ed. Jennings

    Bryant ve Dolf Zillmann, Lawrence Erlbaum: 17-40.

Gerbner, G. vd. (1994). <u>Growing up with Television</u>: The Cultivation

     Perspective, Media Effects: Advances in Theory and Research, Ed.

    Jennings Bryant ve Dolf Zillmann, Lawrence Erlbaum: 17-41.

Gilly, M. C. (l988): <u>Sex Roles in Media :</u> A Comparison of Television

    Advertisements in Australia, Mexico, and the United States.

    Journal of Marketing, Vol. 52, April, pp. 75-85. Sage publications.

London   .UK

Genet Zewdie (1991) <u>Women in Primary and Secondary Education</u>: Gender

Issues in Ethiopia. Institute of Ethiopian studies,

Addis Ababa University

Gunter, B. & McAleer. J. (1990) <u>Children and Television.</u> London:

Routledge.UK

Gunter, B. (1995). <u>Television and Gender Representation</u>. London: UK.

Gunter and Aleer (2005). <u>Children and Television</u>. Open University press,

London. UK

Hadera Tesfaye (1999). <u>Country Gender profile</u>. Addis Ababa University

Press , Addis Ababa ,Ethiopia.

Kenaw G/ sellassie. (2006). <u>The Portrayal of Women In ETV Advertisements</u>,

MA Thesis, Addis Ababa University.

Kilbourne, W. E. (1990), "<u>Female Stereotyping in Media</u>: An Experiment on

Male-female Perceptions of Leadership," Journalism Quarterly, 67(1):

25-31.

M.Jacobson (2005): <u>Young People, and Gendered Media Messages</u> the

international clearinghouse on children, youth and media, Gutenberg

University. Sweden.

Morgan, M. (1982). <u>Television and Adolescents Sex Role Stereotypes: A</u>

longitudinal study. Journal of Personality and Social Psychology, -

4,(3): 947-955.

Lovdal, L. T. (l989) <u>Sex Role Messages in Television Commercials:</u> An

    Update. Journal of Advertising Research, 29 (6):15-23. Sage

    publications . London .UK

P. Creedon (1993) <u>Women in Mass Communication</u>, sage publication Inc.

    London .UK

Robinson, T., & Anderson, C. (2006). <u>Characters in Children's Animated</u>

    <u>Television Programs</u>: A content analysis of their portrayal.

    Journal of Broadcast and Electronic Media 50(2), 287-304.

Signorielli, Nancy (1991). <u>A Source Book on Children and Television</u>.

    New York: Greenwood Press.

Signorielli, N. (1993). <u>Television and Adolescents Perceptions about Work</u>

    Journal of Youth and Society , 24(3): 314-41.

Signorielli, N. ve M. Morgan (1996). <u>Cultivation Analysis</u>: Research and

    Practice", An Integrated Approach to Communication Theory and

    Research, Ed. Michael B. Salven ve D.W. Staks, Lawrance Earlbaum

    Associates Publishers: 111-26.

Thompson, T.L., & Zerbinos, E. (1995). <u>Gender Roles in Animated Cartoons</u>

    Sex Roles: A Journal of Research, 32(9-10), 651-674.

Tizita Mulugeta. (2003). <u>The Discourse of Gender in Ethiopia</u>

    Understanding Gender. Journal of Reflections, Panos Ethiopia.

Tsega Maria & Abebe Genamow (2000). <u>Media Status In Ethiopia</u>:

       Summary Document Written for the African Media

       Partner Network.

Tsehai Berhane Sellassie (1991). <u>Gender Issues in Ethiopia</u>. Addis Ababa

       University Press, Addis Ababa

Van Evra, J. (1990) <u>Television and Child Development</u>. Hillsdale: Erlbaum

       Associates

von Felitzen, C. (2002)<u>. Children, Young People & Media Globalization</u>. In C.

       von Feilitzen & C. Carlsson (Eds.), Children, Young People & Media

       Globalization(pp.13-22). Göteborg: The UNESCO International

       Clearinghouse on Children, Youth and Media.

Witt, Susan D. (2000). <u>"The Influence of Television on Children's Gender

       Role Socialization</u>." Childhood Education Annual Theme.

       United   Kingdom.

Appendix- A

A coding Sheet for the Study of Analysis of Gender Role Portrayal of in ETV Children's drama

Coder: _____

Drama	Character mix	Primary character	Roles	Setting	Marital Status	Gender trait	Portrayal	Sexual imagery

Appendix- B

A coding Sheet for the Study of Analysis of Gender Role Portrayal of in ETV Children's drama

Coder: _____

Drama	Character mix	Secondary character	Roles	Setting	Marital Status	Gender trait	Portrayal	Sexual imagery

Appendix -C

The percentage of coding reliability agreement for each category in the 20 Dramas

categories	Dramas agreed upon (agreement)	Dramas disagreed (disagreement)	Percentage of Agreement
Character mix	20	0	100
Primary character	18	2	90
Secondary character	18	2	90
Roles	18	2	90
Setting	18	2	90
Marital Status	19	1	95
Gender Traits	16	4	80
Sexual Activity	19	1	95
Portrayal Characters	19	1	95

Appendix- D

Chi-square test - primary and secondary character mix

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	.097[b]	1	.755		
Continuity Correction[a]	.003	1	.959		
Likelihood Ratio	.097	1	.755		
Fisher's Exact Test				.799	.480
Linear-by-Linear Association	.096	1	.757		
N of Valid Cases	60				

a. Computed only for a 2x2 table

b. 0 cells (.0%) have expected count less than 5. The minimum expected count is 12.60.

Chi-Square test results for primary characters

Appendix –E

*Sex Role * Primary character*

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	7.583[a]	2	.023
Likelihood Ratio	8.160	2	.017
Linear-by-Linear Association	2.680	1	.102
N of Valid Cases	28		

a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is 2.57.

Appendix-F

Setting Primary character*

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	9.319[a]	2	.009
Likelihood Ratio	9.989	2	.007
Linear-by-Linear Association	5.202	1	.023
N of Valid Cases	28		

[a.] 4 cells (66.7%) have expected count less than 5. The minimum expected count is 3.43.

Appendix –G

*Marital status * Primary character*

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	.875[a]	2	.646
Likelihood Ratio	.898	2	.638
Linear-by-Linear Association	.281	1	.596
N of Valid Cases	28		

[a.] 4 cells (66.7%) have expected count less than 5. The minimum expected count is 3.00.

Appendix -H

Gender dimension * Primary character

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	25.958[a]	2	.000
Likelihood Ratio	35.470	2	.000
Linear-by-Linear Association	15.508	1	.000
N of Valid Cases	28		

a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is .86.

Appendix -I

Portrayal   * Primary character

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	2.198[a]	2	.333
Likelihood Ratio	2.931	2	.231
Linear-by-Linear Association	.426	1	.514
N of Valid Cases	28		

a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is .86.

Appendix -J
Sexual Imagery * Primary character

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	1.458[a]	2	.482
Likelihood Ratio	1.820	2	.403
Linear-by-Linear Association	1.199	1	.274
N of Valid Cases	28		

[a.] 4 cells (66.7%) have expected count less than 5. The minimum expected count is .43.

Chi-Square test results for secondary characters.

Appendix-K

Role * Secondary character

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	8.586[a]	2	.014
Likelihood Ratio	9.105	2	.011
Linear-by-Linear Association	5.054	1	.025
N of Valid Cases	32		

[a.] 4 cells (66.7%) have expected count less than 5. The minimum expected count is 3.75.

Appendix-L

Setting* Secondary character

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.299[a]	2	.006
Likelihood Ratio	10.997	2	.004
Linear-by-Linear Association	8.163	1	.004
N of Valid Cases	32		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 4.22.

Appendix-M

Marital status * Secondary character

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	.077[a]	2	.962
Likelihood Ratio	.077	2	.962
Linear-by-Linear Association	.066	1	.797
N of Valid Cases	32		

a. 2 cells (33.3%) have expected count less than 5. The minimum expected count is 4.22.

Appendix-N

Gender Dimension * Secondary character

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	28.654[a]	2	.000
Likelihood Ratio	38.830	2	.000
Linear-by-Linear Association	19.342	1	.000
N of Valid Cases	32		

a. 3 cells (50.0%) have expected count less than 5. The minimum expected count is 2.81.

Appendix-O

Portrayal * Secondary character

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	.029[a]	2	.986
Likelihood Ratio	.029	2	.986
Linear-by-Linear Association	.024	1	.876
N of Valid Cases	32		

a. 4 cells (66.7%) have expected count less than 5. The minimum expected count is .94.

Appendix-P

*Sexual Imagery * Secondary character*

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	.410[b]	1	.522		
Continuity Correction[a]	.023	1	.879		
Likelihood Ratio	.410	1	.522		
Fisher's Exact Test				.645	.437
Linear-by-Linear Association	.397	1	.529		
N of Valid Cases	32				

a. Computed only for a 2x2 table

b. 2 cells (50.0%) have expected count less than 5. The minimum expected count is 2.34.