

Socio-cultural dynamics in censorship of television advertisements in Kenya

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Abstract

In recent years in Kenya, certain media programmes, songs and advertisements have been flagged down due to infringement of ethical codes especially for content deemed potentially harmful to children and young people. Such measures have been met with mixed reactions by the general public with some people questioning objectivity of the decisions. Against this backdrop, this qualitative content analysis research was carried out to examine the dynamics of television advertisements' censorship in Kenya by the Kenya Film and Classification Board (KFCB). The study was guided by propositions of the Multimodal Discourse Analysis Framework and the Gatekeeping theory. Television advertisements censored between 2016 and 2020 were sampled. Findings indicate that television advertisement censorship is primarily driven by concerns over offensive or sexually suggestive content. Other concerns include the protection of children and youth from mimicking undesired behaviour and failure to submit an advertisement to the board for vetting before airing the ad on television. Overall, the study provides valuable insights into the dynamics of television advertisement censorship in Kenya and its impact on businesses, consumers, and regulatory bodies.

Keywords: Media, television, advertisement, society, morality, censorship

Introduction

The censorship of television advertisements has been a contentious issue globally for several decades. The origins of this debate can be traced back to the early days of television advertising when advertisers were free to depict whatever content they chose on the airwaves. However, as society became more aware of the potential negative influence of advertising on viewers, the need for censorship became more apparent. The common position of media psychologists is that television impacts negatively on its audience (Krijnen, 2009). Young people who are heavily exposed to sexual content were twice more likely to involve themselves in early sexual behaviour than other young people with only a light exposure to such content (University of Minnesota Libraries, 2016). Advertising censorship varies across countries with some putting a cap on ten minutes in an hour while others put it at 20 percent of broadcasting time (Henriques, 2021). While some countries have strict guidelines that require advertisements to be compliant with certain content regulations, others take a more lenient approach. The strictest countries have a list of prohibited categories that can be shown in TV ads, including alcohol, tobacco, and gambling (Anderson, 2005). Advertising commercials are often banned completely, sometimes for the entire day or week.

In many countries, censorship of television advertisements is a government-mandated practice. For instance, in the United States, the Federal Trade Commission (FTC) is responsible for regulating advertising content. The FTC has the power to ban advertisements that it deems inappropriate or misleading (Van Loo & Rory, 2018). In other countries, censorship of television advertisements is overseen by industry bodies. For example, in Australia, the Australian Communications and Media Authority (ACMA) is responsible for regulating television advertising. The industry body is tasked with ensuring that advertisements meet specific guidelines regarding issues such as demeaning, discriminatory, or offensive content (Australian Government, 2019).

One of the primary motivations for television advertising censorship in Africa is to protect consumers from misleading or harmful content. Many countries have stringent regulations regarding false and misleading advertising, with government regulators playing a critical role in enforcing these rules. For example, in Ghana, the Consumer Protection Agency (CPA) is responsible for ensuring that advertisements are not false or misleading (PPM Attorneys, 2023). Undoubtedly, censorship of television advertisements in Africa is a complex issue that varies from country to country. While some nations enjoy strict advertising content guidelines, others are yet to catch up with the changes brought about by digital advertising. Additionally, globalization and the rise of international brands have created a new set of challenges for advertising regulators in Africa. Governments, industry bodies, and advertisers must work together to establish guidelines that protect consumers from

offensive or misleading content. Kenya is part of this dynamic television advertisement censorship landscape in Africa.

Television advertising censorship in Kenya is robust, with strict content guidelines set by the Kenya Film Classification Board (KFCB). The board is charged with enforcing the CA regulations and ensuring that advertising content meets the set requirements (Otieno, 2017). The regulations on television advertising are enforced in several ways. Advertisers must submit their commercials to KFCB for review whereby the regulator evaluates the content of the advertisement based on the established code of conduct. If an advertisement violates the code, KFCB can request that the advertiser amends it before airing it. Television advertising is also regulated in Kenya through post-screening assessments to ensure that advertising content airing on television complies with the set regulations. Kenyan advertisers also self-regulate their content, and the regulator encourages advertisers to establish self-regulation frameworks to ensure that their advertisements remain compliant with set regulations.

In 2013, the National AIDS and STI Control Programme (NASCOP) came under public criticism over an advert it was sponsoring dubbed "*weka condom mpangoni*" (translated to English as "include condom in the plan"). The featured two women having a casual conversation about their families as they walked to a market. One of them complained about her drunkard husband who was not living up to his [conjugal] duties and as a result she was happy and comfortable with her new found love. The other lady advised her friend to use condoms with her new found boyfriend to protect her loved ones because there are many diseases out there. Kenyan publics backed by religious leaders argued that the advert was an insult to the institution of marriage and that it was propagating immorality, especially by portraying women as the initiators of extra-marital relationships. NASCOP was forced to withdraw the advert (Makandi, 2013).

Some critics have argued that censorship of television advertising can stifle creativity and innovation in the advertising industry. They argue that advertisers should have more freedom to express creative concepts, as long as they are not misleading or offensive (Tamei, 2024). However, others argue that censorship of advertising content is necessary to protect viewers from harmful content and that government-imposed content regulations are essential to ensure that companies do not infringe on consumer rights. It is against this background that this study examined the dynamics of television advertisements censorship in Kenya.

Theoretical Review

This study was guided by the Multimodal Discourse Analysis Framework and the Gatekeeping theory. Multimodal Discourse Analysis is an analysis of the principles that allow

viewers to understand the meaning potential of the relative placement of various modes of communication (Machin, 2007 in Liu, 2013). The modes of communication involve various visual and auditory cues such as text, speech, sound and action to communicate just as language communicates (Kress and van Leeuwen, 2006, in Liu, 2013). It has been observed that visual images are not ornamental and subsidiary but are increasingly employed to make sense of the world, and often overshadow the once dominant mode of written language. The various modes employed are complementary and joint contributors to an overall meaning and cumulatively constitute more meanings than those conveyed by the separate modes (Liu, 2013).

Many adverts can be considered to be narratives involving a plot (Ryan, 2006 in Martinez n.d). In the narrative, the advert presents a crisis in the story world and the crisis needs a solution which is offered by the advertised product or service. In other plots participants are presented in positive story world looking happy and free with all the impressions of the targeted product or service and the product is presented as the cause of the happiness (Martinez n.d). The main function of advertisement is to persuade (Hidalgol-Downing 2000 in Martinez n.d) and additionally informs, amuses and pleases where the emotive function is significant. The advertiser creates a story with these elements and by use of the narrative character of the advertisement the aim is to 'push the product via the world of fiction and fantasy to the world of the consumer' (Martinez n.d p 96).

In analysing the adverts, this study focused on the actions of the various participants, the words spoken or sung, the text displayed and the images used in the adverts. Actions are a significant part of visuals and they originate from a point and are directed at a certain point. The meanings of the images will also be considered with regard to the size of the frame, or choice between close-up, medium shot and long shot. A close-up shows a head or a part of the head of a subject, while a close shot shows the head and shoulders. A medium close shot cuts off the subject at the waist and the medium shot to the knees, and a medium long shot shows the full figure. Finally, in the long shot, the figure occupies half the height of the frame, and a very long shot is anything wider.

The gatekeeping theory posits that individuals or organizations that control access to information, determine what information is presented by the media, how it is presented, and who receives it. The gatekeeping theory was first introduced by Kurt Lewin in 1947. The theory describes the role of gatekeepers in determining what information is presented by the media and what is excluded. Gatekeepers can include editors, producers, reporters, and other individuals or organizations that control access to information. These gatekeepers are responsible for selecting and censoring news based on their own perceptions of what is important.

Television advertisements are an important part of media content. In this study the KFCB play the role of gatekeepers which is determining what information (information in this study refers to the advertisement content by product advertisers) is presented by the media (that is Kenya's mainstream television media houses according to this study) and what is excluded (referring to the sexualized and immoral advertisement content that is censored).

Methodology

This qualitative content analysis research employed the online desktop research to collect data for the study. Television advertisements censored between 2016 and 2020 were sampled. There is a huge amount of data available online on the internet. It is important for an organization to be information-specific while fetching out this information as there are billions of pages available on internet (Juneja, 2015). There could be two approaches for finding the relevant information from the internet, one is directly browsing the specific information from industrial, marketing or business sites and extracting the information from these sites. Secondly, using various search engines like www.google.com, www.yahoo.com, www.infoseek.go.com, for modulated searching. The search used key search terms such as censorship of television advertisements in Kenya, TV advertisements banned in Kenya, KFCB ban on TV advertisements in Kenya, reasons that can cause a ban on a television advertisement in Kenya, Lyrics of banned TV advertisements in Kenya. The dynamics of television advertisement censorship in Kenya were examined, with a focus on the content of the advertisements, the principles applied in the censorship and the role of the Kenya Film Classification Board and other stakeholders in regulating and censoring advertisement content. Three advertisements that were censored in the upper half of the last decade (2016-2020) were retrieved for study. The three adverts were selected for analysis because they attracted nationwide attention and their censorship was covered by major online newspapers such as the Daily Nation, the Standard and Business Today. Other adverts that were censored during this period but were mainly run through billboards or radio were left out of the study sample. The selected advertisements were analysed through content analysis.

Findings

Censorship of the Coca-Cola Advert in 2016

This particular Coca-Cola advert opens with a melody as a glass is displayed filling with a frosty Coke. As more actions unfold, the following words are sung from a song produced by Swedish artist and producer Avicii:

No one can stop me when I taste the feeling

Nothing could ever bring me down

A young lady who is partly covered in ice appears wearing a broad smile playing with others in ice as the words 'ICE WITH FRIENDS' show in an overlay. Then follows a series of images of visibly merry and excited people running around and captioned FRIENDS then FRIENDS WITH STORIES. Then comes a scene of a young man and woman who meet in a library and get engrossed in a firm embrace and passionate kissing with the man holding the lady high to his waist, her dress pushed back to the thighs and the two spinning around in a tight union. All this time the lady is holding a bottle of a Coca-Cola drink as the song 'No one can stop me...' continues playing. The words FIRE WITH COCA-COLA are displayed followed by the words MUSIC WITH MADNESS as another man is seen taking the soft drink. In another scene in a distance shot, a young man and a woman are seen playing in an open field with the lady jumping up and down almost uncontrollably as the words MADNESS WITH YOU are shown.

The ad depicts the Coca-cola drink as infecting the characters with extreme electrifying happiness. The extreme excitement is expressed by going gaga and beyond common boundaries. These beyond the boundaries behaviour have been described as 'offering intimate glimpses into universal stories, feelings and everyday moments people share while enjoying Coca-Cola' (Green, 2016). James Sommerville, VP of global design says of the advert that "The photography features human moments that blur the boundaries between who people are and what they love to do" (Coca-Cola Ireland n.d).

It is noteworthy that the library where this kissing takes place is a public space giving the impression that the behaviour is normal in public. The medium close shot used for the couple, cutting off the subject at the knees, presents the kissing couple as familiar. The words displayed in upper case with the messages 'FRIENDS WITH STORIES, STORIES WITH FIRE' as the song continues 'No one can stop me...' with the couple spinning firmly clinging to each other all give the impression of a liberal attitude.

In a Facebook page for the KFCB there are mixed reactions with some declaring the Coca-Cola advert unsuitable for young audience while others found it normal as presented below:

Chitila Ayuma a member of the general audience says "The I first day I saw advert, I felt disappointed because that is more of kissing. So the kids who love coke would do the same. I don't see how the coke and that romance scene intermarry."

Tanui Nick seems to expect more action and says, "There is one large billboard at Ngara next to bus stage near fig tree market displaying a half-naked lady seeping coke...what's the company trying to pass across... that doesn't convince me either to drink coke."

Thomas Njoroge sees no harm, *“I find no offence to Coca-cola. The tv should have sexual education programmes and no giving war to adverts.”*

Sam Ngumi criticizes the regulator because there is more similar content, *“This is insane. Soap operas run all day. Why don't you stop them? hii ni siasa tupu.”*

In April 2016, according to a Nairobi News Reporter, the Kenya Film Classification Board took action against the television advertisement promoting Coke, over what it termed as offensive kissing scenes. The KFCB CEO then, Dr Ezekiel Mutua urged the Coca Cola Company to edit the kissing scene and also to adhere to the programming code and KFCB classification guidelines and ensure their adverts conform to Kenya's national values and morality. In a tweet the C.E.O Mutua said his agency's action was designed to shield children from content meant for adults during viewing hours when families might be watching TV. "All adverts that air within the watershed period (5 am to 10 pm), must be suitable for family viewing. Content meant for adults whether on radio, TV or film must not be accessed by children," he said (Nairobi News, 2018).

Following these publicly raised concerns and warning from KFCB, Coca-Cola company edited its advertisement video and scraped off the sexual scene with immediate effect. Specifically, this was the scene which comprised of a brief moment where two strangers, a man and a woman, kiss passionately in a library in the three-second scene.

Censorship of the Grouped Beer Adverts in 2017

In January 2017, beer manufacturers, betting companies and other advertising companies defied a KFCB directive to stop advertising alcoholic products and betting programmes during the watershed period, forcing the film's regulator to seek a court order. KFCB obtained court orders barring the airing of certain adverts for alcoholic drinks because they were being aired during watershed period (5am -100am) without the requisite approval. The adverts included: Kenya Breweries' Guinness (Made of More), Tusker Premium Cider and Kenya Cane (Celebrate Your Moment); and Africa Spirits' commercial for Legend Brandy. KFCB instituted legal proceedings against the two beer companies following the lapse of the one-week notice issued to the companies to comply with the law. Further on, the Order issued by Lady Justice Njuguna on 23rd January 2017 meant that the brewers were required to pull the advertisements off air immediately pending the hearing of the case by all the parties involved. Hearing of the case ensued and in May 2017, there was a big win for KFCB against the advertising and alcohol industry after the court barred advertisements targeted at adults only during family viewing hours.

As reported by Muli of Business Today (May 19, 2017), the Court ruled that beer, betting and gambling, condoms or any other adverts containing scenes, images or language intended for

adults should not be aired during the watershed period between 5am and 10pm. During the case, the Alcoholic Beverages Association of Kenya (ABAK) had moved to the Constitutional Court to challenge the KFCB's mandate to regulate audio-visual commercials aired on television but Justice John Mativo ruled on 12th May, 2017 that, The Kenya Information and Communication Act of 2013 (KICA) mandates the KFCB to monitor Television stations in order to ensure that content meant for adult audiences is not aired during the watershed period. Following the ruling, KFCB gave the affected advertisers one week to pull their adverts off-air and that going forward they ensure that their adverts were first submitted to the Board for approval before airing as per the Film and Stage Plays Act, CAP 222.

Censorship of the Pwani Oil's Fresh Fri Advert in 2018

Pwani Oil is a household name in Kenya from around 1981. The company name is Pwani Oil Products and is based in Mombasa in the Kenyan coast. It produces several brands of cooking oil and cooking fats among them Fresh Fri, Salit Cooking oil, Popco Cooking oil and Mpishi Poa Cooking Fat and Fry Mate. They also produce soaps among them Ushindi, White Wash and Dumas Bar Soap. The advert for Pwani Oil that is under study was aired in 2018 promoting one of their brands of cooking oil, Fresh Fri.

The advert opens with a picture of a well-dressed young man apparently from work entering a modern expansive well-equipped kitchen against the background of soft music. As he enters a young lady in a red dress also approaches from the far inner side of the kitchen. When the man gets near the lady, she opens and displays the Fresh Fri cooking oil and the man immediately starts removing his coat and then his tie. An off-screen heavy declaiming voice is heard extolling the virtues of the oil as being cholesterol free, 100 percent vegetable oil and that it is triple refined. The message is accompanied by pictures of the lady preparing to fry some delicacy mainly of shrimps by use of the oil. There are frequent close-up alternating images focusing on the two exchanging glances and batting their eyelashes, the lady's painted lips and later the man's face all suggesting an interest in each other possibly a randy interest. Then there is tasting of the food and drooling over the 'sumptuous' meal. The couple is later portrayed tasting the food with a lot of pleasure.

In another scene the couple is seen in a far shot approaching each other somewhere in a coastal landscape with the man walking bare-chested and the lady removing her shoes. As they meet and hug there is as a song in the background playing the words 'I'll stay with you' apparently from Sabela Merced song, a love song. They embrace and sit at a table to enjoy a meal and as they continue to enjoy the meal, the lady is seen to nudge the man with her leg by pushing up his trouser and in another long shot the couple is seen in a long shot lying under a shade with the lady's leg on top of the man's leg and putting her hand over his chest. Notably the red colour in the dress and the lips worn by the lady is commonly associated with passionate love (Park, 2014).

There were diverse opinions of the advert as reflected in the comments of viewers. Some viewers found the advert objectionable over the sex appeals as the following comments on YouTube show (Fresh Fri TVC YouTube 2023).

@ndwigz says: all along i thot i was watching a condom ad... they had to kip sayin 'fresh fri' to remind me it was cookin oil

@aagutu says: Which agency came up with this ad? Who is their target audience? What does the sex have to do with the cooking?

@TheSirToady: That ad is like foreplay.

For some other viewers the advert had a green bill of health as follows:

@AKenyanGirl: Food and sex go together....

@LLOYD2100: let's get out of the norm! kudos!

@frankasseko: nice advert

Most of the comments on the site were critical of the advert.

The KFCB regulator banned Pwani oil's, Fresh Fri advertisement that had been running on televisions for containing sexual content (Boniface Otieno, 2018). He called out Pwani Oil Products for not submitting their television advertisement to the board for vetting before airing the ad on television. This is in contravention of Stage and Films Act Cap 222 Section 12 and 14 that prohibits any exhibition of a film that has not been examined and approved by the KFCB (KFCB, 2012 p 12).

The Pwani oil Fresh Fri Advert had a setting on the ocean shore showing a woman seducing a man. The suggestive scenes in the advert portrays sexual activity contrary to the KFCB guidelines under section 6.3 (1) (KFCB, 2012 p 9). The Fresh Fri Video Advert was withdrawn immediately after the sexual suggestive advert video was banned from being aired on any media channel in Kenya.

Discussion

The study found out that use of explicit display of romance or highly suggestive content was one major reason cited in the censorship of the television advertisements. From the descriptions made of the advertisements in the preceding section, it was clear that two adverts made use of suggestive sex displays to appeal to the audience with respect to their products, Coca-Cola and Fresh Fri products. It is common knowledge that 'creators of all forms of media know that sex named, innuendoes, or overtly displayed is a surefire way to

grab an audience's attention and creating a link between a product and sexuality is marketing desire itself' (University of Minnesota Libraries, 2016 p 617). When media displays such content, it is trying to sell the advertised product based on its link to the desire associated with sex. This is, however, very likely to corrupt the morals of society since media is believed to be 'an important socializing agent through which people learn ways that people learn about the norms, expectations, and values of their society (University of Minnesota Libraries 2016, p 619). The casual display of bedroom scenes gives the impression that sex is a frequent and casual affair and therefore trivializes it (University of Minnesota Libraries, 2016 p 619).

The Coca-cola advert portrays the drink as possessing the power to imbue the consumers with magical excitement leading to a series of possible behaviours. The cited scene is where in their excitement, strangers are seen to engage in emotive hugging and kissing in a public library. The scene seems to normalize the explicit display of ordinarily highly private romantic activities. The Coca-Cola advert was censored due to its use of sexually suggestive content and was required to remove the scene. KFCB is mandated to regulate the creation, broadcasting, possession, distribution and exhibition of films under CAP 222 of the laws of Kenya and is also mandated to prescribe guidelines to be applied in the classification of films. The KFCB guidelines section 6.3 (1) disallow any form of sexual activity for General Exhibition category (KFCB, 2012 p 9).

The Pwani Oil Fresh Fri advert described features a young man and a woman who appear awed by the effect of the cooking oil advertised. In the course of using the oil, they exchange numerous suggestive glances and as they consume the food apparently prepared using the oil they get cosy and exhibit acts of touching and holding each other that are highly suggestive of possible sexual involvement. The Pwani Oil advert was flagged down first for its failure to submit their television advertisement to the board for vetting before airing the ad on television. The Films and Stage Plays Act of Kenya prohibits the distribution, exhibition or broadcasting of any film unless the Board has examined it and issued a certificate of approval in respect thereof (Laws of Kenya CAP 222 12 (2)). Those in breach face a fine not exceeding Ksh. 100,000 or a five-year jail term or both (Otieno, 2018). The Pwani Oil Fresh Fri advert was also censored due to its use of sexual content.

The beer adverts were similarly censored because of their potential to influence teenagers and youth towards undesired behaviour of drugs and substance abuse, in this case alcoholic drinks, and engagement in premarital sex. As reported by Kajilwa (2017) of *The Standard*, the KFCB CEO Dr Ezekiel Mutua said the alcoholic drinks adverts and the time they were being aired (within the watershed period during the festive season) had the potential of influencing teenagers to engage in underage drinking and sex. The findings of the study suggest that the Kenya Film Classification Board is primarily concerned with ensuring that

advertisements are subjected to the due process of vetting and do not contain objectionable content that devalues Kenya's national values and morality.

Regarding stakeholder involvement, findings suggest that censored advertisements featured comments from various stakeholders among them KFCB, the general public, the Consumers Federation of Kenya and the producers of the advertisements. The public played a role in calling out elements considered unacceptable in the advert. The Coca-Cola advert is reported to have caused a public outcry from viewers who took "issue with the offensive scenes involving kissing, violating family values. The public therefore cited the kissing scene as inimical to family values in Kenya as a society. The sample of views from the audience describes the kissing scene as bad for children and unrelated to the advertised product, Coke. An opposing side of the public however had their members complaining that KFCB was being inconsistent for allowing other similar adverts, being old fashioned, heavy-handed, or gasping for relevance though the sex content was clearly acknowledged. Consumers Federation of Kenya praised the agency and called the action of getting the advert amended commendable. This could mean that the agency is aligned with the conservative moral values of the Kenyan people.

The producers of the adverts such as the Coca-Cola company in South Africa confirmed the company had agreed to edit out the scene for Kenyan audiences. They said they had made a minor revision to the advert and would run a new version. This showed positive regard of concerns raised by consumers and regulators about their content and willingness to make necessary amendments for acceptability.

For the oil product Fresh Fri, a majority of viewers were put off by the advert. They described it as belonging to condom adverts and akin to foreplay. They also described it as lacking relation to food matters which it was addressing. The cheerleaders of the advert also read sex innuendos by saying that sex and food go together or just see it as a fresh start or generally as nice.

For the group of beer adverts and the other linked adverts to what ended up as a court case, the beer manufacturers, betting companies and other advertising companies had defied a KFCB directive to stop advertising alcoholic products and betting programmes during the watershed period, forcing the film's regulator to seek a court order. During the case, the Alcoholic Beverages Association of Kenya (ABAK) moved to the Court to challenge the KFCB's mandate to regulate audio-visual commercials aired on television.

In view of the aforementioned, the study identified the stakeholders involved in the censorship of television advertisements in Kenya to include the Kenya Film Classification Board, advertisers, advertising agencies, media houses, manufacturers of advertised

products, companies that advertise their products, and Kenya Consumers Federation of Kenya as well as the general public (consumers).

The Kenya Film Classification Board is responsible for regulating all forms of audiovisual media, including television advertisements, in Kenya. Advertisers and advertising agencies are responsible for creating and producing television advertisements, while media houses are responsible for broadcasting the advertisements on television. The Consumers Federation of Kenya, which plays an oversight role in protection of consumers in the country, praised the agency and called the action of getting the advert amended commendable.

The public plays a part of lodging complaints thus raising concerns about unpleasant or misleading content in advertisements. Consumers like Tom Japan, David Sonye, Kigundu Lawrence, Joseph Murimi and others who brought attention of the sexual content in the Coca-Cola advert to the KFCB played a great role in the censorship of the advert. Another member of the general public on X identified as Winnie Audrey wonders, 'Why make immorality sound cool to the young generation?' This indicated that Kenyan publics are keen on the content of television advertisements and the impact that such content could have on their moral fabric as a society.

The adverts cited have clear elements that are objectionable and hurt the sensibilities of the average citizen by breaching some moral standards as Kenya is largely a conservative society. The KFCB is squarely within its mandate in flagging down the identified adverts. The involvement of multiple stakeholders in the censorship process indicates that it is a collaborative effort, with each stakeholder playing a unique role in ensuring that television advertisements meet the established guidelines and regulations. This indicates that the industry is able to operate within the established guidelines and regulations and that advertisers are generally able to create and broadcast advertisements without significant restriction.

Conclusion

The examination of dynamics of television advertisements censorship in Kenya is an important area of research, particularly given the role that advertising plays in shaping public perceptions and attitudes. The findings of the study revealed that the three advertisements were censored by the Kenya Film Classification Board for containing sexual content, for promoting undesired behaviour of drugs and substance abuse and for being run without first submitting the advert to the KFCB for examination and approval. The censorship of these advertisements was part of a broader trend of increased censorship of media content in the country. In conclusion, this content analysis research study provided valuable insights into the dynamics of television advertisement censorship in Kenya which can help to inform more effective strategies for navigating the evolving landscape of

television content censorship in Kenya. The study recommended that the Kenya Film Classification Board needs to conduct Public Education in order to sensitize the public and create awareness on the need for responsible advertising. There is need for longitudinal study to track changes in television advertisement censorship in Kenya over time and further research can be done to help deepen understanding of the dynamics of censorship and how the decisions impact various stakeholders

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