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**Title: *Generations* – bridging the communication gap. A follow-up qualitative study into the breakdown of communication between parents and teenagers, and the benefits of soap opera as an entertainment-education intervention**

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**Abstract**

This paper serves as a follow-up study from research conducted among secondary school pupils from the Reservoir Hills, Durban district on the loveLife campaign and the necessity of interactive, peer-group education. This study is based on the responses received from the parents interviewed in the primary investigation. The high-school students who were initially the focus of the study appeared to be more receptive to the idea of sex education than were their parents. Many of the comments in the first study received from the parents and the students about their own parents, were rather negative and in need of further exploration. Using a qualitative analysis, this study aims to investigate the roots of parents' reluctance to speak about sex to their children and demonstrates that parents need just as much tutoring in sexual communication as did their children. The possibilities of using a local soap/drama series to highlight these issues are explored by investigating the advantages of using drama as a communication strategy.

**Theorising communication, soap operas and drama**

In order for a communication strategy to be effective it is imperative that it be grounded in theory, as it is that theory that guides the implementation of communication projects. There have been numerous theories that deal with the individual, and there are also those that take into account the importance of the cultural context in designing effective communication programmes for entertainment-education. An example of the former is Social cognitive theory, which focuses on the way an individual learns new behaviours through observation, modelling and direct experience. The Social Influence Model contrasts with this by arguing that individuals are guided into behaviours because of societal influences. (UNAIDS, 2001)

In the first instance, as a communication strategy that uses entertainment to convey educational messages of importance, entertainment-education builds on the notion that individuals adapt their behaviour according to observation and role-modelling. In the second instance, as the entertainment-education programme is popularly accepted and integrated into the everyday lives of the viewers/listeners/readers through peer-group discussions, it can become integral to the social context that influences individuals. Designers of entertainment-education programmes make a deliberate effort to integrate educational material into the entertainment content of a programme so as to convey important messages in a pleasurable way. Although the media is not directly responsible for bringing about change, its pervasive influence does set the wheels in motion to facilitate change.

There are a variety of media through which the goals of entertainment-education can be achieved namely, pop music, the print media and television dramas or soap operas to name a few. This article, however, will focus on the latter. According to Ball (in Jackson 1993) drama has for a long time been an organ of education as people learn through observation, vicarious experience and emotional involvement. The emotion they feel while watching a drama stimulates identification, which then leads to conversation and this in turn influences learning, which may eventually bring about behavioural change.

The television programme that will be the focus of discussion is the popular local soap opera/drama, *Generations*. Some features of *Generations* make it suited to classification of a soap opera, while its time slot is suggestive of the category of a prime time drama series. Nevertheless, the combination of both these characteristics makes it well suited to the requirements of an entertainment-education initiative.

There are features peculiar to the soap opera genre that make it a highly efficient medium for communication strategies. In order to understand the argument for an entertainment-education initiative involving a soap opera, it is essential that the relevant characteristics of soap operas be explored. Alternative arguments supporting drama as a medium for communication will also be investigated. A discussion of *Generations* will follow and then the proposal for integrating an entertainment-education message into a local soap opera will be articulated.

The first defining feature of soap operas is its multitude of characters, plots and points of view. This feature allows for the thorough interrogation of a particular problem. Brown (1994:51) states, "unlike the problem page, whose writer selects the letters to print and constructs a single hegemonically carved answer, soap operas repeat the problem from many perspectives." Soap operas have numerous characters and a variety of plots within the overall narrative, and it is this attribute that allows many different articulations of the same position,

soap operas repetitiousness, its syntagmatic redundancy of repeated talk about the same events or relationships by different characters in different situations, is more than just a means of bringing up to date a viewer who missed a particular episode: it is, for the regular viewer, an invoking of the paradigmatic network. (Fiske, 1994:194).

In particular, this repetition is facilitated by the lack of narrative closure in soap operas – their serial nature, which also has the function of insinuating the soap (and its messages) into the everyday lives of the audience.

The second characteristic of soap operas is its focus on problem solving through the detailed explication of situations (Brown, 1995: 54). Intimate conversations and a focus on dialogue also ensures that, along with multiple perspectives on a problem, controversial subject matter can be dealt with extensively rather than cursorily, where both positive and negative aspects of issues are highlighted.

The soap/drama *Generations* fits well into the predominantly dialogue orientated feature of soaps, where action is relegated to a very small proportion of each episode. The dialogue is what drives the plot, the characters all speak to each other about the actions they are going to take, the actions they have already taken and the consequences both of the predicted actions and the already executed ones. The dialogue in soaps serves mainly to express each character's understanding of the events based on their individual conception of the circumstances. Since the characters in a soap opera are quite varied the dialogue allows for an extensive range of ideas and values to circulate. The dialogue then serves as a learning feature by introducing contrasting viewpoints and reconciling them in an ultimate solution. The intimate dialogues and problem solving between the characters provides them with personalities with which the audience can identify, creating the additional learning potential offered by role-modelling. The multiplicity of perspectives, the ability to send out the same ultimate message repeatedly and the potential for role-modelling created by intimate dialogue all have important implications with regard to HIV/AIDS education.

In a society where HIV/AIDS sufferers are often victimised, a further characteristic of soap operas may prove instructive. Weaving the concerns of non-dominant groups through the narrative, such as those afflicted by HIV/AIDS may highlight and humanise their plight. While in England, according to Brown (1994:57), soap operas take account of the subaltern working class and children, *Generations* has a storyline revolving around the young AIDS orphan Lindiwe, who faced discrimination due to both her disease and for having a white adoptive mother. These issues of discrimination were addressed by invalidating the other characters' irrational fears about the disease and by countering negative attitudes about race.

The intimate link that soap operas have to oral culture also ensures these sorts of important issues are discussed in the social context beyond the environment in which the programme is first received. Soap operas are designed to conform to the oral culture of its viewers, which essentially means that conversation about them is promoted their conversations. Brown (1994) states that the narrative forms and practices of soap opera contain the features of orally based thought and expression. The other two characteristics mentioned earlier i.e. seriality and its never-endingness also contributes significantly to this feature.

In order to gauge the effectiveness of drama, we need to examine its influence on the audience as well as its ability to draw the audience into the 'action'. Kincaid (2002) outlines the various ways in which drama may be used for effective communication. The high audience means the message has optimum reach and the repetition of the

content points toward the cultivation theory. Dramas enable new technologies to be introduced to the society relatively quickly; this means that the diffusion of innovations theory is applicable. *Generations* the soap opera/drama revolves around the advertisement industry and many new products in reality have been launched through the programme itself. The promotion of a new behaviour by illustrating its advantages is the application of the theory of reasoned action. Finally, social cognitive theory is evident in the display of a character being rewarded for executing socially desirable behaviours.

Moving on to the theory of drama, Kincaid (2001) states that in order for drama to entertain it must have a captivating story because most stories tend to affect us by way of analogy. These stories capture our attention and relate familiar moral lessons that parallel our lives. The six key elements of drama as outlined by Aristotle are as follows: the action/plot; the characters; thoughts or ideas; verbal expression/language; music or song; and spectacle.

The plot is what gives causal structure and a unified purpose to the drama and if the causal structure is understood by the audience then the possibility of them learning from the drama increases significantly. The characters in the drama affect the audience to the extent that they come to either empathise or sympathise with them. The confrontation between the characters i.e. the protagonist and the antagonist provides the dramatic force of the drama. This confrontation between the characters is the result of the dramatic tension which builds up into this climactic point and thereafter a resolution may be obtained.

The key essence of drama is that

once the audience understands what is happening, it feels like a real participant in the story, empathises with the characters, and sympathises with what happens to them...uncertainty keeps the audience emotionally involved...a good story is balanced between two equally plausible outcomes, what the audience hopes will happen and what it fears might also happen (Kincaid, 2001).

The focal point of any drama is the protagonist's character which undergoes a transformation due to the pressures inherent in his/her situation. "The protagonist's character undergoes a change, revealing his/her aspirations, hidden fears, secret desires, hopes and cares". (Kincaid, 2001)

Although audience members respond to each of these key elements of drama, identification is the most important indicator of audience involvement. This concept of identification refers to the extent, to which the viewer perceives himself/herself to be like the character, or wants to be like the character, or even cares about what happens to the character. Kincaid (2001) states that social cognitive theory postulated that the observation of emotional responses of actors in a drama have shown to induce a similar emotional state in the viewers.

Kincaid (2001) put forth five hypotheses about drama's effects according to the theory of drama. The main variables in each of these hypotheses are as follows: identification; empathy; sympathy; understanding of the causal structure; and the

perception of character change or transformation. All these variables are likely to create a progression from exposure to the drama to a behavioural response in the viewer. According to this line of reasoning cognitive and emotional involvement in a drama that involves elements of HIV/AIDS is more likely to affect sexual behaviour change in the audience. This is particularly relevant and necessary in contexts where individuals have been unresponsive to other forms of sexual education and remain inflexible in their attitudes, as was found to be the case with the parents of the Reservoir Hills learners.

Kincaid (2001) uses drama theory to explain how emotions affect social relationships which in turn influences behaviour, and extends this idea to suggest that the audience that observes this change will in fact undergo a similar change themselves. He describes a scenario of a drama, *Kofi and Esta*, in which the main characters are forced by their circumstances to change their values and behaviour patterns. He extends drama theory to the convergence theory of communication which basically implies that “over time, the values, beliefs, and behaviour of individuals who share the same information will converge toward a state of greater cultural conformity.” (Kincaid 2002:6)

The basic premise of drama theory and the convergence theory of communication is the audience must be engrossed by an engaging story to be affected by it. The audience must be emotionally involved in the transformations in the characters with whom they identify. Their emotional involvement is the catalyst for change in their perceptions and so the drama must appeal to their emotions through confrontations between the characters which builds up to the climactic conflict and then resolution. For a drama to be a successful entertainment-education endeavour it must depict a plausible story. The audience must be able to establish a link between the situation in the drama and their own reality.

## **Method**

*Subjects:* The total number of participants was twenty individuals i.e. ten males and ten females- all aged from thirty-eight to fifty-five years old. The criteria for the new subjects remained the same as those for the previous study i.e. they had to be parents of Indian descent. This was mainly because the original study results implied that the Indian community did not perceive the loveLife campaign to be targeted at them and hence there was a need to further interrogate this phenomenon amongst the Indian community.

*Apparatus:* the participants were interviewed separately with a brief set of questions to guide the interview process. These were all open ended questions and were merely to elicit specific amounts of integral information that would serve to highlight the theoretical views on the influence of societal norms, gender affirmative behaviour and culture on an individual's attitude. The recurring or dominant themes that emerged from the interviews were documented and analysed through a qualitative analysis. The participants were free to divulge information but whenever relevant subjects were raised they were prompted to further elaborate on those pertinent themes.

*Procedure:* all the subjects were briefed on the nature of the study and the fact that participation was voluntary. They were assured of their confidentiality and

anonymity. Parents were randomly selected and interviews were done with each participant individually and privately. The reason for choosing personal interviews with open-ended questions, was that it allowed for more in depth research results to be obtained. The participants expressed that it was easier to speak generally than to fill in a rigid questionnaire.

## **Discussion**

The most prevalent trend, with regard to the question of their comfort in speaking about sex with their children, was that 80% of females and an equal 80% of males responded with a resounding “very uncomfortable”. Upon being pressed for the reason for their feelings of awkwardness the vast majority stated that it was “just something you don’t talk about”. According to 90% of the participants, their own parents did not speak to them about anything sexual let alone the subject of them actually having sex, although 10% of the males reported that their parents were quite frank about the issue of sex and were in general quite liberal on most matters.

With regard to the question of whether they believed that their children may be sexually active teenagers, the following responses were received, 80% of the males reported that they were certain that their children “understood their expectations” of them and “know the rules of the house” with regard to their (children’s) conduct and hence would refrain from sexual activity. A similar 80% of the females were ‘sure’ that their children “know right from wrong” and that they “wouldn’t disappoint us” by having sex. The obvious trend with most parents seems to be that they avoid confronting that fact of teenage sexuality in their own children, yet they themselves admit to be adventurous and experimenting themselves as youths.

This avoidance strategy is clearly evident in their responses to the question on their own relationships with their own parents. A phenomenal 100% of the females interviewed reported that they did not discuss anything about their private lives with their parents. They all stated that their parents were particularly strict with them and did not permit them to socialise as freely as they would allow their brothers/males in general to. There were numerous reasons put forward for this but essentially that it was not considered “appropriate behaviour for girls”. In contrast 80% of the males stated that they were relatively “free to do as they pleased”. Despite this freedom, their parents still were very conservative and did not talk openly about their sons’ lifestyles. However the other 20% of males reported that their parents were still authoritative and controlling regardless of their gender but that they managed “to work around them most of the time”.

With regard to their own personal views on sex and sexuality, most of the subjects were in consensus on the issues of gender affirmative behaviour. This basically implies that there is one set of rules of conduct for males and another for females which are decided by a society. In most instances the ‘rules’ allow more latitude to males than they do to females and this is a source of great inequality. This tendency to subscribe to this belief may be attributed to the fact that they were socialised from a young age to comply with these ‘roles’ and that they have now come to view it as a norm.

80% of the females were comfortable with their sons' sexuality and "boys will be boys" reasoning but did not express the same sort of attitude in response to their daughters. The remaining 20% of females expressed the same attitude to both their sons and daughters stating that they both should be "respectable" and "decent". By this it is assumed that they should work within the range of appropriate behaviours defined for each sex. Whilst 90% of the males shared the same view as the majority of females in that they allocated more liberties to their sons and were more restrictive with their daughters. The reasons cited for this was that "people do not point fingers at boys" and "girls can never be like men", all this basically suggesting that society is more indulgent when it comes to males and more discriminating with females.

This gender affirmative behaviour is still evident in the fact that some of these women participants were prepared to accept that fact of their husbands being unfaithful. At least 50% admitted that it was not uncommon for "men to stray" because "they are like that". They justify this sort of behaviour and further endorse socially defined gender roles by stating that "a good wife will not leave her husband" because she is 'married' to him and that "he must come home eventually". This type of rationale is precisely the destructive behaviour patterns that are passed on to teenagers. They (teenagers) come to view this unequal balance of sexual power as a norm and hence lack the ability to differentiate between healthy relationships and unhealthy ones.

Another interesting revelation was that most of these subjects confessed to being sexually active prior to marriage, a practice that was not at all tolerated by their parents. The majority of the participants had admitted that from their late teenage years until they were married that they had engaged in sexual encounters but that these were very much kept secret from their parents.

30% of the females engaged in premarital sex whilst 70% stated that they did not have sex out the institution of marriage. 70% of the males were sexually active prior to marriage as opposed to 30% of the males who were not. All the males who had engaged in premarital sex, except for 10%, did not marry their sexual partner. 20% of the sexually active females married their partners. The sexually active males reported that they were "just having fun" and they were "not serious relationships". The women, on the other hand, tended to view the act of sex within the confines of relationships. The 70% of females that did not have premarital sex were in complete opposition to the idea of premarital sex citing it as "immoral" and "nobody wants to marry women like that".

When questioned about the fact that their children could be engaging in the same secret sexual behaviour, most respondents argued that they would definitely know about it. A second reason for denying the possibility was that "they know about AIDS" and "my children won't do things like that" or even "they know how dangerous it is". Some parents replied that they would not be happy about their children engaging in sex because of the tremendous risks but that if they suspected that it was the case, then they would attempt to educate them about precautionary methods against pregnancy and STI's.

It appears that this conservative attitude toward confronting and accepting sexuality still prevails in the lives of most of the participants. 50% of the females responded that their community did not tolerate public displays of affection between couples as

they said that the “bedroom antics should be left at home”. These participants also implied certain passivity in their own sexual relationships with their husbands. This behaviour is again indicative of conformity to gender assigned roles. The other 50% of the females reported that they were comfortable with displays of affection both in front of their children as well as other people. 40% of the males stated that they were not publicly affectionate because emotional expression was to be a private affair, whilst the remaining 60% reported that they were affectionate with their spouses in public.

All the participants were aware of HIV/AIDS and how to prevent transmission. They all knew that it was incurable. A significant number of participants were cognisant of the fact that HIV/AIDS is very much a real problem affecting all walks of society regardless of social standing and race.

There were, however, 30% of males that believed it were mainly “a black problem” (referring to the black community in South Africa) and that it was due to a “lack of morals” and “lack of education”.

10% of the females believed that it was “not so much an Indian problem” and that “whites and blacks get it because they always sleep around”. These participants were all employing defence mechanisms as was outlined in the initial study, to cope with the issue of AIDS and sexuality. They all employ the defences of stereotyping and projection to distance themselves from the problem, making it the concern of another race group.

The results obtained demonstrate a peculiar sort of ‘avoidance’ tactic amongst parents whereby they refuse to recognise the overall issue of sexuality. This research has investigated the sexual attitudes of three different generations amongst the Indian community, and the findings serve to reinforce the notion of ‘the generation gap’. It appears that from the outset, the first generation parents were unable to tackle the subject of sex with their own children. Those same children grew up into the second generation parents and continued this trend with their own offspring and so it is easy to see how a cycle has been created. How does one go about restructuring such an ingrained habit? An issue like sex or sexuality which has been categorised as belonging to the personal or private realm - to the extent which couples do not communicate openly about it with each other - is rather difficult to reintroduce into the public realm overnight. The conventional belief amongst this community seems to be that sex is an extremely private domain and female sexuality is even more so. This phenomenon is reflected in the inter-generational relationships between parents and their children.

The whole issue of talking about sex to ones’ children is problematic in the sense that it fails to take into account the interplay of these socialization processes and the question of morality to which these people subscribe. Many of the responses tend to lean toward a male bias which supports or condones male sexuality and this in turn ignores or suppresses female sexuality.

It is then with these findings that this research attempts to establish how a drama series like *Generations* can be effectively utilised to serve as an entertainment-education intervention strategy.

The importance of establishing the popularity of the television drama *Generations* amongst the participants provides insight as to how this programme can be effectively used as part of a mass-media entertainment-education campaign. The participants were all aware of the television drama. The majority of the females i.e. 70% stated that they were regular viewers, regular meaning that they watched everyday and were fans of the programme. Amongst the male participants only 40% claimed to be regular viewers. 20% of the males were irregular viewers in that they watched only occasionally when they happened to be at the television. The other 40% of males stated that they did not watch the show, as did 30% of the females.

With regard to the manner in which these participants watched the programme, the 70% of the females who were regular viewers all claimed to watch it mostly with their children and sometimes their husbands. They stated that their children were also avid viewers of the programme mostly because of the appeal of the younger characters on the show, namely Lerato, Noah, Siphewe and Khensani. Their husbands on the other hand watched only because they happened to be present or there was a particular intriguing storyline that captured their attention. An example that was mentioned was the question of the paternity of Karabo's baby as well as the rivalry between the two businessmen Khaya Motene and Tau Mogale.

*Generations* portrays many of the social issues relevant to our society at present. In light of the research results obtained, it seems that drama may be useful in educating the public about sexuality and about communicating sexual matters to their children. *Generations* has briefly touched on the issue of sex amongst the Indian community with two of its characters - a couple, Shaan Naidoo and Deven Maistry. This couple of independent thirty-somethings were living together and involved in a premarital sexual relationship. However, a visit from Shaan's aunt prompted her to evict her fiancé from their home as she did not want to upset her relative with the news of their cohabitation. The encouragement of such secret sexual behaviour presents a problem as it reinforces the negative perception of open communication about sex. I believe that this soap opera/drama should revisit this issue and perhaps provide a more positive resolution to the issue of premarital sex, showing that through the use of condoms, it can be responsible and safe. They could integrate the issue of teenager-parent communication about sex through the introduction of new characters, for example Deven's playboy nephew and Shaan's niece. The condoning of stereotypical gender behaviours could be addressed from the perspectives of the characters themselves.

Another storyline in *Generations* that involves similar themes of parent-child communication or generation gap problems is the blossoming relationship between the young Jonathan and Lindiwe. It is interesting to note their respective parents' reactions to the news of this developing young love. In the beginning, Sarah-Lee (Lindiwe's mother) found a letter addressed to Lindiwe from Jonathan asking her to be his girlfriend. Sarah-Lee was initially upset that her daughter chose not to tell her about it and instead confided in her Aunt Mattie. Sarah-Lee was later advised by Mattie not to be concerned about Lindiwe's secretive behaviour as it was all due to shyness, and that she would eventually come around to telling her about it. With Jonathan, on the other hand, his mother Julia was very dominating and controlling. She did not talk to her son but rather at him. Julia opposed the very idea of this

relationship. Julia and Khaya (Jonathan's father) are at constant disagreement over how to handle their soon to be teenage son. Julia believes that he requires strict control whilst his father subscribes to the 'let boys be boys' philosophy. This whole situation parallels the trend of the masculine gender affirmative discourse obtained from this research. Whereas Sarah-Lee is extremely protective of her daughter, Khaya believes that his son should be left to his own devices as he is young and his interest in Lindiwe will be fleeting. The entire format of *Generations* allows it to interrogate these issues of communication between parents and children, as well as communication between parents themselves. Khaya and Julia are divorced but they had sex one night only to wake up the next day and have their children walk in on them. Khaya was anxious to get her out before the children could see them in bed together as he did not want them to get the impression that they had reconciled. This is because the children viewed their parents' intimacy as a sign of their commitment and marriage. This is an example of how the youth's perceptions and attitudes of certain things are formed. Whereas on one hand they try to teach their children certain values, on the other they engage in completely contradictory behaviour. It then becomes a case of "do as I say and not as I do".

The dominant theme of the masculine gender-affirmative discourse that is prevalent in this research may be attributed to the deep rooted hold of patriarchal beliefs that circulate in society. The genre of soap opera is one site at which these patriarchal beliefs systems can be manipulated and utilised to the benefit of its viewers. It is potentially empowering, having the scope to redefine assigned gender roles to foster greater equality. In this way, *Generations* could fulfil its social responsibility. An example of how *Generations* has already started to do this is the plot of Khensani, holding out on sex until she is married or emotionally ready for it while her boyfriend Siphewe was anxious to start a sexual relationship. Whilst the scriptwriters may be applauded for allowing Khensani to stick to her convictions, *Generations* has yet to realise its full potential for challenging stereotypes. It must be criticised for always portraying the male as initiating sexual activity and then passing him off as a 'stud'. On the other hand, sexually aggressive women are almost always portrayed in a negative light, for example Zinzi, and the subservient ones, Zoleka are made to seem as appropriately behaved women.

The seriality of *Generations* means that it could interrogate the issue of sex and the communication gap between parents and their children more intensively. Through the processes of identification, empathy, sympathy and understanding of the causal structure of the drama, the audience may come to understand the inherent message. The character transformation could be in Shaan, Deven, Khaya or even Julia who comes to realise that they have to change their attitudes in order to live a more healthy and fulfilled lifestyle.

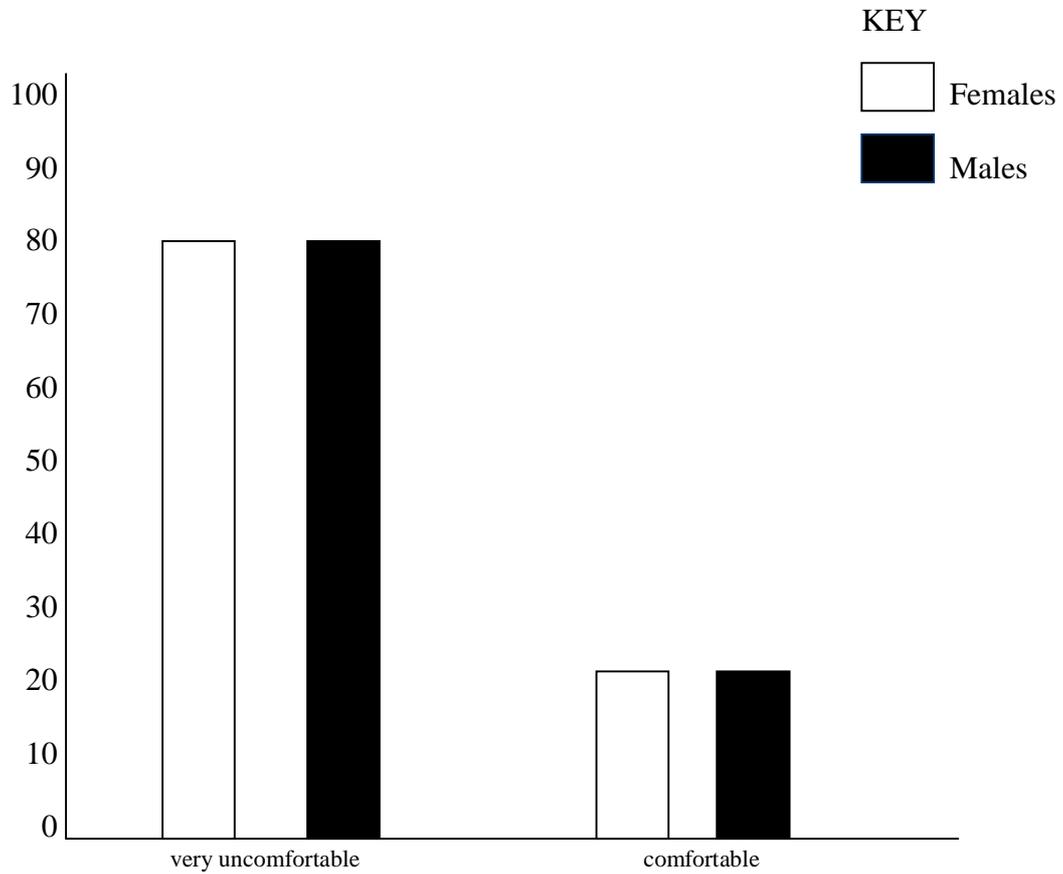
They can then spread this new found positivity to the other characters as they endorse this new attitude of open communication. Talking about **sex** to their children might be considered a very tall order right now, considering the conventional attitudes that prevail, so it might be safe to suggest that just **talking** in general might be a promising start.

## References

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**Appendix I: Research results mapped on bar graphs**

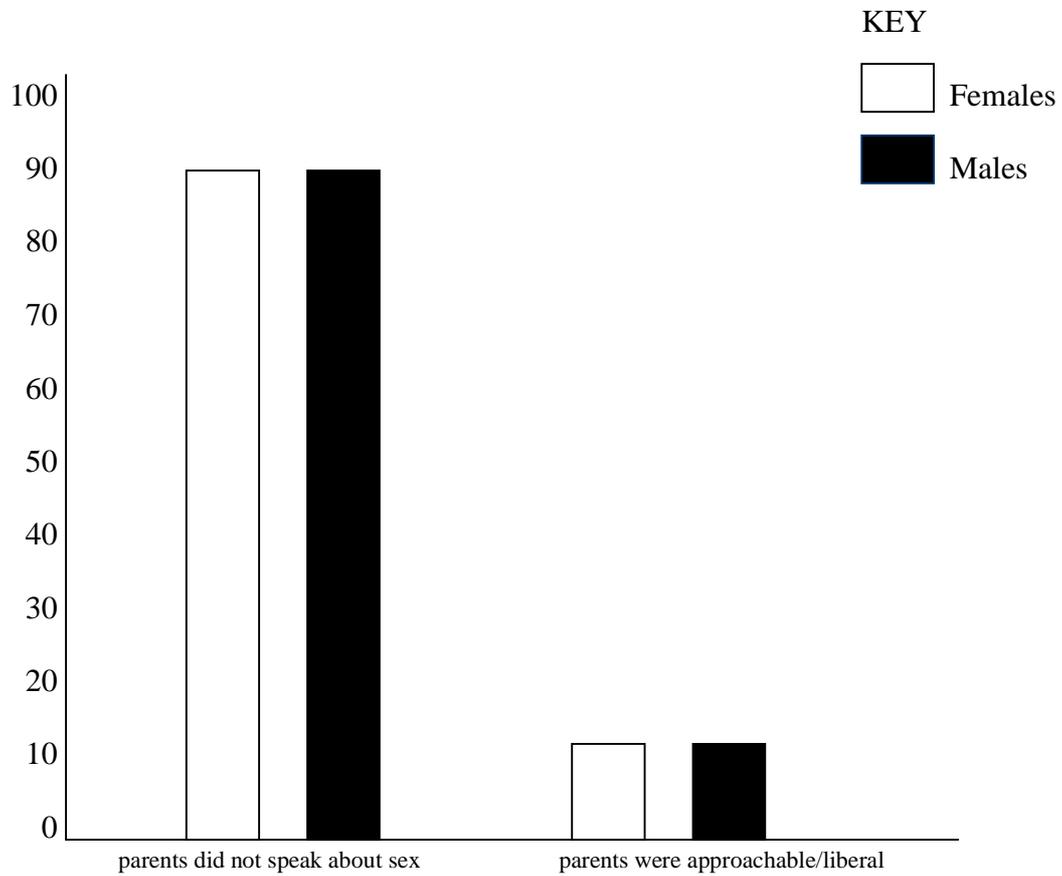
**Q1**



80% of females and 80% of males reported that they would feel very uncomfortable speaking about sex to their children.

20% of males and 20% of females stated that they would be comfortable if they had to talk to their children about sex.

## Q2

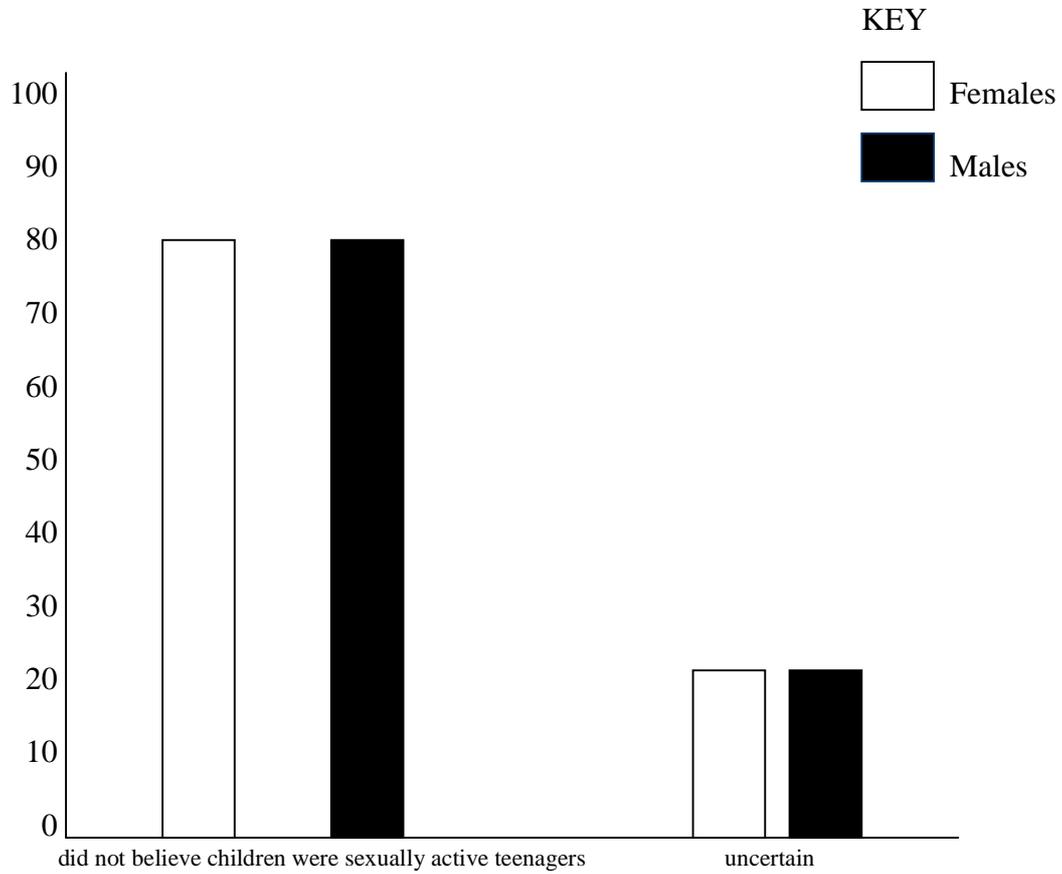


90% of females and 90% of males stated that their own parents did not speak about sex to them as teenagers or acknowledged sexual matters at all.

10% of the males reported having liberal and open-minded parents.

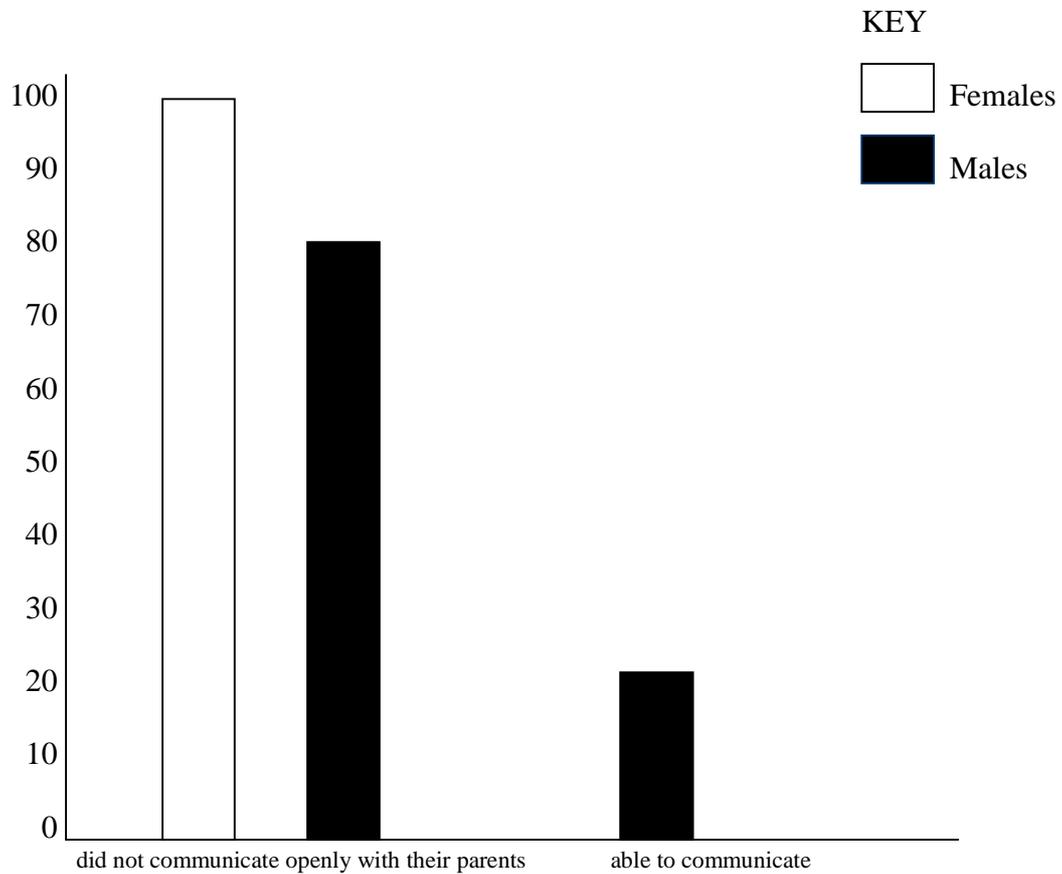
10% of females reported having approachable parents.

### Q3



80% of males as well as 80% of females responded that they did not believe that their children were sexually active teenagers. The remaining 20% male and 20% female groups were uncertain as to whether or not their children were sexually active but they did not rule out the possibility that they could be.

## Q4

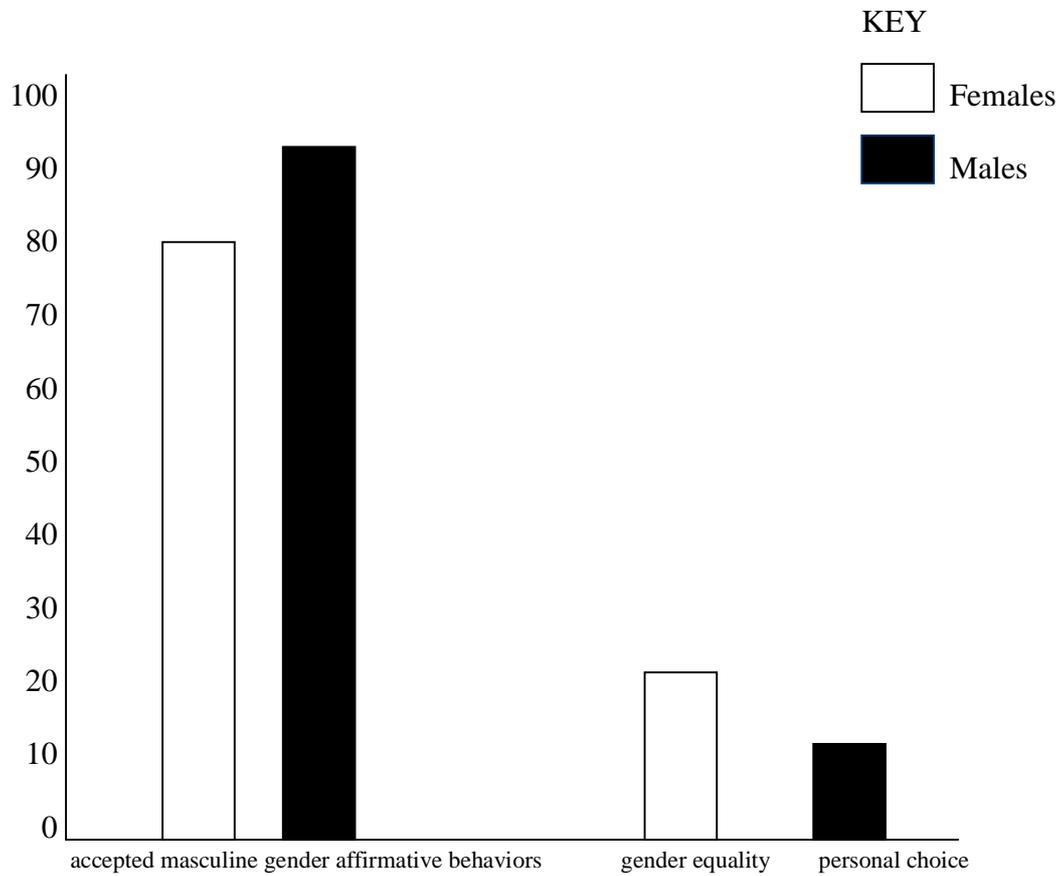


An astounding 100% of females reported that they did not confide in their parents as teenagers because they (their parents) were very strict with them.

80% of the males stated that they also did not communicate much personal information to their parents but they were free to do as they pleased.

20% of males reported that they could tell their parents certain things about their private lives but sexual topics were never dealt with.

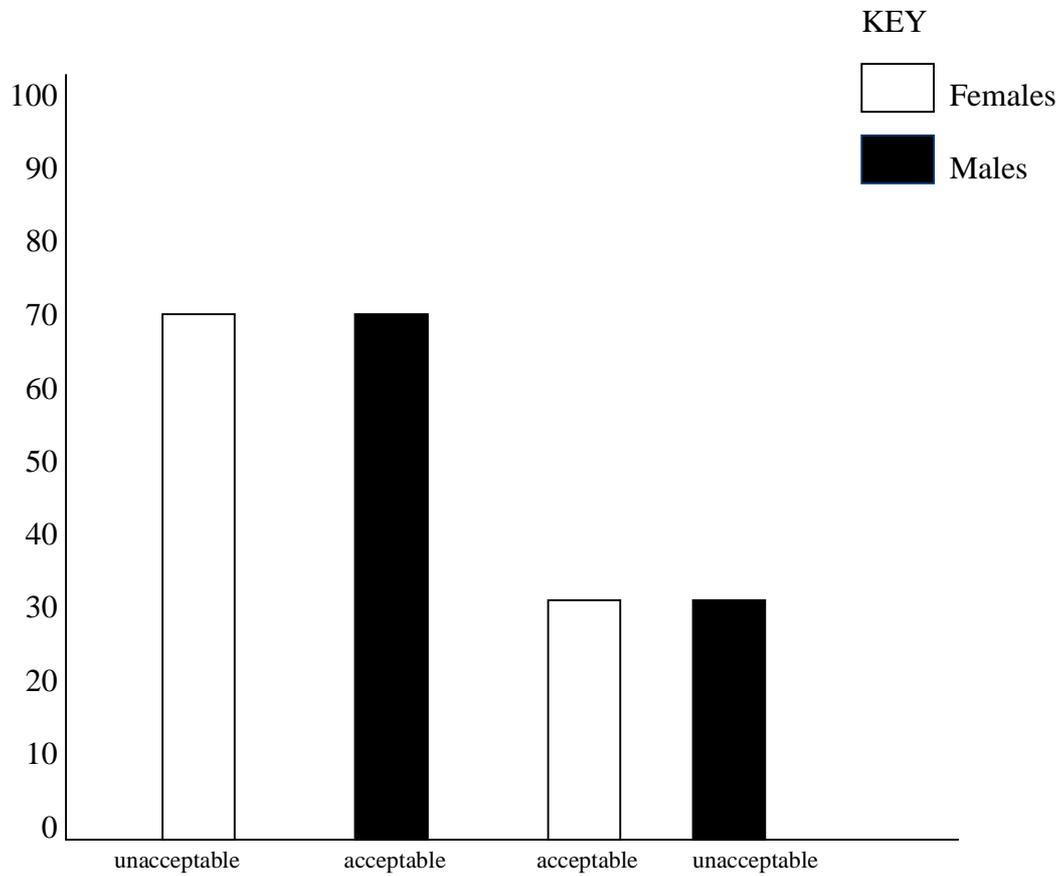
## Q5



In the case of gender appropriate behaviours – 80% of females and 90% of males were more accepting of their male children’s sexuality than of their female children. Whilst the remaining 10% of males stated that sexual behaviour is a personal choice not governed by gender.

20% of the females stated that there should be equality between the expectations of both sexes.

## Q6

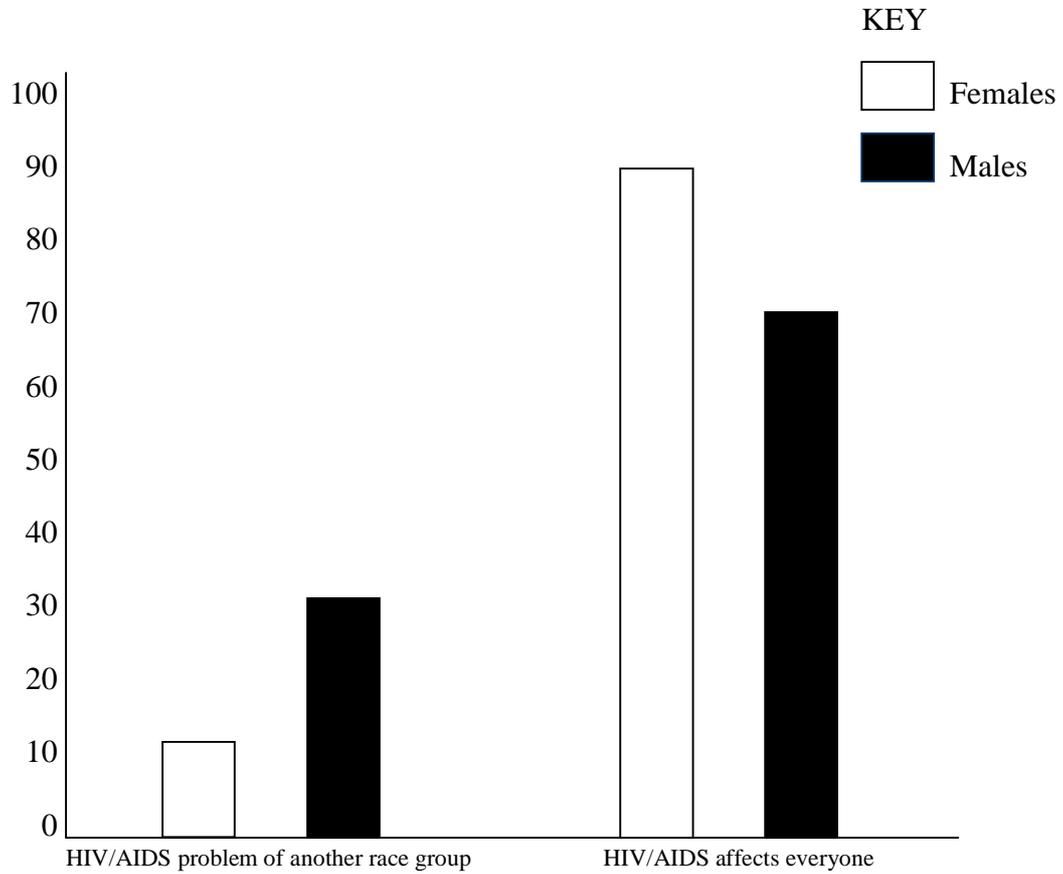


70% of females stated that premarital sex was unacceptable as opposed to the 70% of males that reported that it was acceptable.

30% of females stated that premarital sex was acceptable.

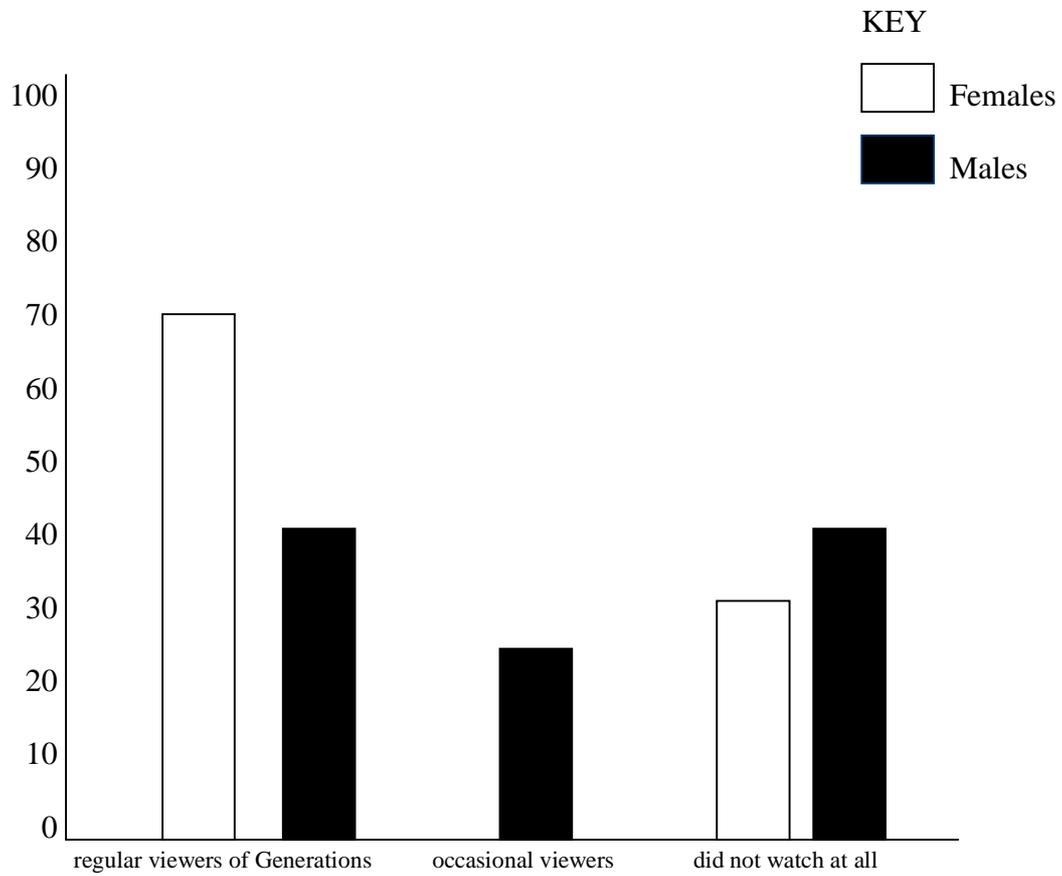
The remaining 30% of males stated that premarital sex was unacceptable.

# Q7



30% of males reported that the issue of HIV/AIDS was mostly a black problem.  
10% of females attributed the HIV/AIDS problem to blacks and whites based on the notion that only they sleep around.  
70% of males acknowledged that the issue affects everyone as did 90% of the women.

## Q8

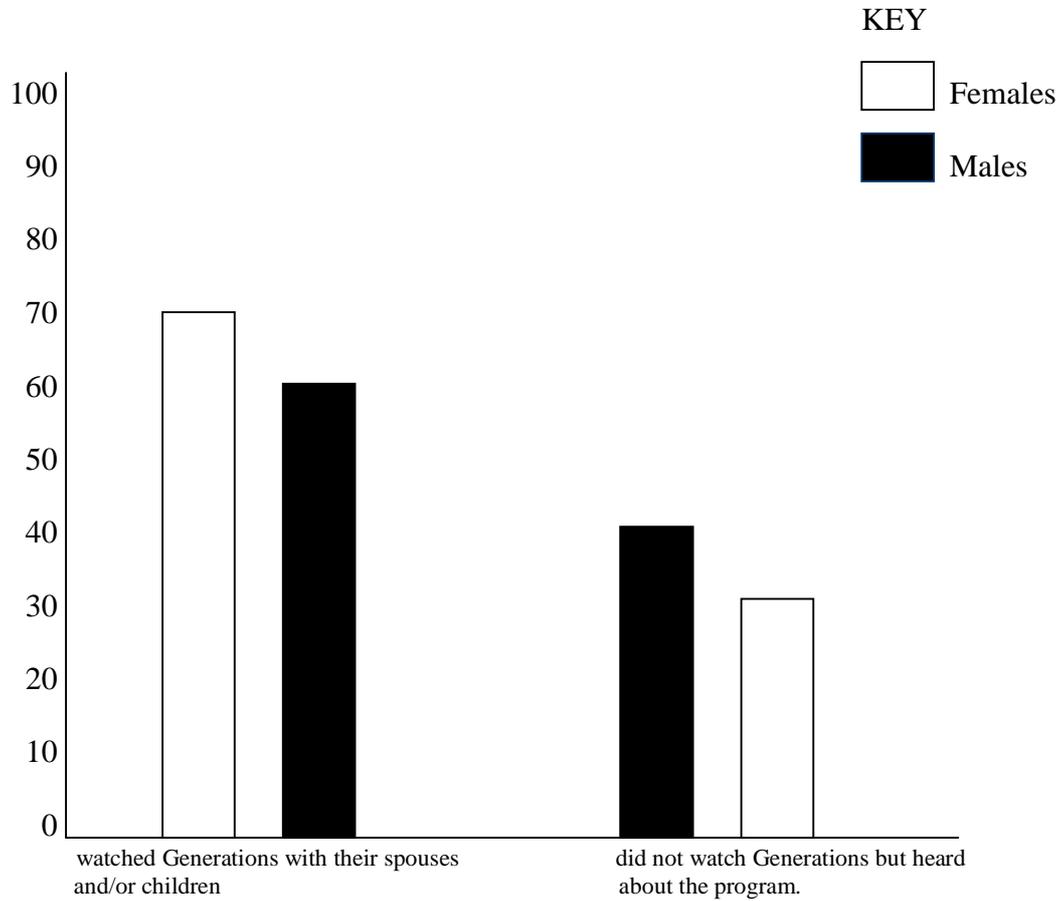


All 70% of the females who reported watching Generations claimed to be regular viewers.

Only 40% of males from the 60% who claimed to watch the program stated that they viewed it regularly, the other 20% viewed it occasionally.

30% of females and 40% of males did not watch at all.

## Q9



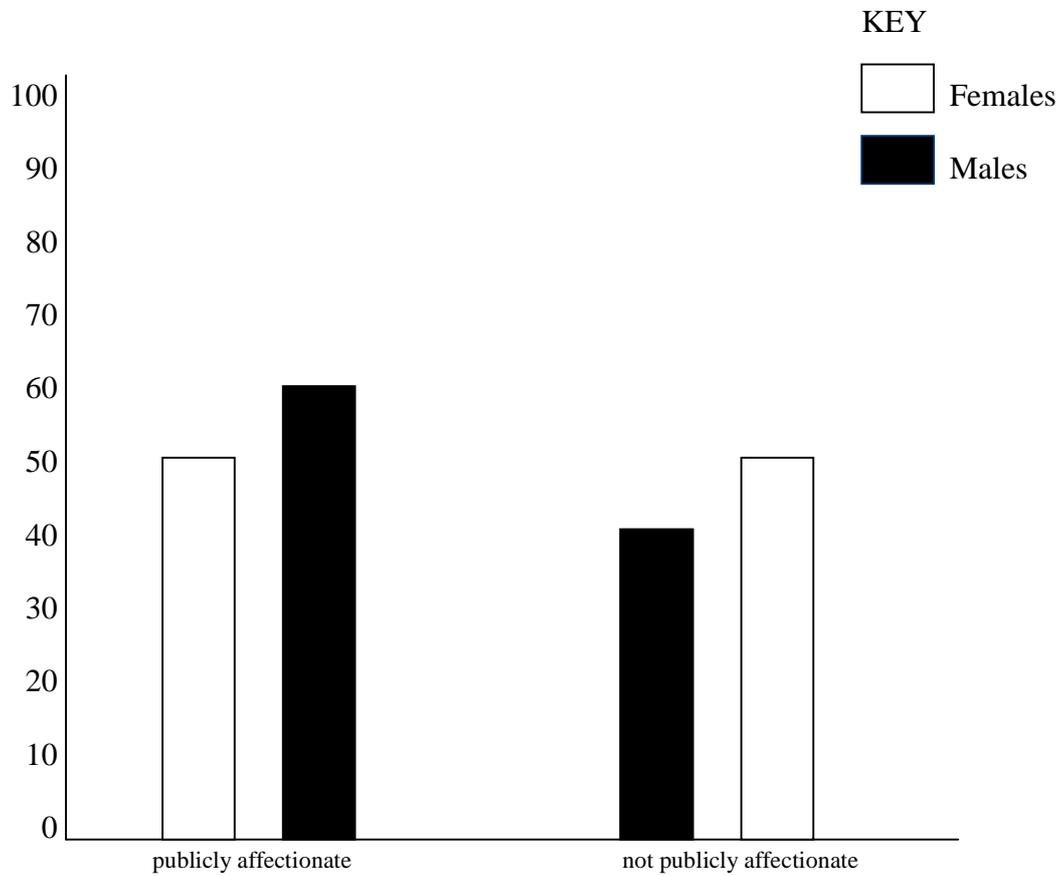
60% of the males reported watching Generations with their spouses and sometimes with their children when they were present.

40% of the males do not watch Generations.

70% of females reported watching Generations with their children mostly and sometimes their spouses.

30% of females do not watch Generations.

## Q10



50% of females and 60% of males reported that they were openly affectionate in public.

50% of females and 40% of males stated that they were not affectionate in public as it was inappropriate behaviour.

**Appendix II: an outline of the open ended questions used to guide the interview process.**

1. How comfortable are you in speaking to you children about sex?
2. How were your parents with regard to sexual issues – did your parents speak to you about sex?
3. Do you believe that your child may be a sexually active teenager?
4. When you were young, were you willing to confide in your parents about personal problems during your teenage years? Would you say your parents were approachable or open to discussions?
5. Do you think that there are certain behaviours that are for girls and certain ones for boys? In other words are there different codes of conduct for males and females?
6. How do you feel about premarital sex? Is it an acceptable choice?
7. What do you think of the HIV/AIDS issue and the Indian community? Are we be affected by it?
8. Have you heard of the television drama/soap *Generations*? Do you watch it? How often?
9. Do you watch alone or in the company of others? With whom?