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Research title:

Assessing the entertainment and education balance of 4play: Sex Tips for Girls: at Howard College: A reception analysis of the entertainment-education nature and value of role models within the series?

I hereby declare that this original work is my own. I have not plagiarised any ideas, thoughts, concepts or theories. Where others' ideas, thoughts, concepts or theories have been used, sources have been acknowledged and referenced.

Signed:

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ABSTRACT

This study investigate entertainment and education balance of *4play: Sex Tips for Girls* through a reception analysis, to determine if viewers find the content more educational or entertaining. Drawing from theories about how viewers relate to television such as Identification, Parasocial interaction as well as Social Cognitive Theory (cf. Bandura, 1977), this study takes a qualitative approach to understanding audience perceptions that exist between viewers, the content and casts of *4play*. The study takes a form of an entertainment-education intervention followed by researcher administered focus groups (18 participants) and semi-structured interviews (three interviewees).

The study found that the entertainment component plays an essential role in attracting participants to watch edutainment programmes like *4play* and keeping them interested. The study also found that *4play* does foster simultaneous learning and entertainment; however there were exceptions in that other participants felt that it was simply entertaining. In respect to *4play* cast members, participants gave few indications that they related to the cast members. There seemed to be little dispute that the characters were not representative of South Africa, but most participants indicated that the behaviour and relationships portrayed in the series were recognizable dramas from everyday life.

Keywords: *4play: Sex Tips for Girls*, EE, media characters, health behaviour, Social cognitive Theory, Identification, Parasocial interaction

INTRODUCTION

This study investigates the entertainment and education balance of *4play: Sex Tips for Girls* through a reception analysis to the entertainment-education nature and value of role models within the series. The objectives of the study were to examine if *4play* achieves a good balance between the educational and entertainment aspects, and if it creates an entertaining learning environment for the viewers. In addition, this study seeks to ascertain the value of role models within an EE program.

Significance of the study

“*4play: Sex Tips for Girls*” is a new education-entertainment programme that is aired on eTV. It incorporates health issues like HIV/AIDS through the use of celebrity appeals.

However, there has not yet been a study that aims to assess audience reactions toward this entertainment-education based series. Thus, there is a crucial need to investigate the relationship between intended behaviours and the actual behaviours of audiences after they have watched the series in order to identify if the series has the potential to not only entertain, but also to educate audiences on positive healthy behaviour.

Questions to be answered in the research

- 1) In what ways (if any) does the *4Play* audience identify with the characters?
- 2) Do audience members value the series' content in terms of both the entertainment value and the educational value?
- 3) What types of educational messages are identified by the audience?
- 4) What types of lessons (if any) are learnt through the actions of the characters within the show and do the audience members apply these to their own lives?

The study is divided into five sections. The first section sets the background. It locates the current situation of EE intervention as widely used in health promotion in South Africa and beyond. The section also sets the background for the study. The literature review follows and explores research done globally and locally relating to EE. The theoretical framework discusses audience-centred theoretical concepts of entertainment education as well as social cognitive theory (SCT) and how they were used in the research project. The methodology discusses how data was collected, analysis and their relevance to this study. Data findings are presented and discussed. Finally, the concluding section follows illustrating whether the objectives stated at the outset were achieved or not.

4play: Sex Tips for Girls is a South African drama series' initiative about four women; it is built around the Entertainment Education model. The series was written and produced by Johannesburg-based Curious Pictures, for Johns Hopkins Health and Education in South Africa (JHSA), an NGO affiliated to John Hopkins University in the US, which is very active in the HIV/AIDS sector in South Africa (Simelane, 2010). *4play* examines many health and development issues, imparting information and impacting on social norms, attitudes and practice. Its impact is aimed at the level of both the individual and the community.

Background of the study

Entertainment has always been an integral part of human life since the beginning of time. Mankind has used paintings, songs, dance and drama for enjoyment, education to communicate social values and morals throughout history (Coleman, 1999:75). This shows that combining education and entertainment is not a new phenomenon, as examples of entertainment-education through grandmothers' story telling, dance, drama can be cited as having been conducted for time immemorial, more so in a culturally rich country like South Africa. We simply now have a recognizable name for the format, which is entertainment-education. However, incorporating entertainment in formal instructive terms intensified over the last thirty years when "an increasing number of pro-social development workers have joined talented producers, writers and directors in many different countries to design and develop programmes that focus on disseminating positive values" (Coleman, 1999:76). The John Hopkins University/Centre for Communication programs calls this field Entertainment-Education (EE). Today mass media have become worldwide popular sources of entertainment as well as health information, due in part to advances in technology and media penetration (Papa and Singhal et al, 2000:123).

The EE strategy is now widely used in health promotion. EE "abrogates a dichotomy in almost all mass media content, that mass media programmes must either be entertaining or educational (Singhal and Rogers, 1999:106). EE is not a theory but a strategic process to design and implement a communication form with both entertainment and education elements to enhance and facilitate social change (Singhal and Rogers, 1999:117). EE puts more emphasis on increasing audience members' knowledge about an issue, create favourable attitudes, shift social norms, and change the overt behaviour of individuals and communities (Papa and Singhal, 2000:139). Thus, EE programs are inherently designed to empower. They allow audiences to witness their own problems, by examining the problems that the characters face in terms of their own lives (Bandura, 1995:23).

The Mexican television producer Miguel Sabido was one of the EE pioneers, who established a theoretical framework for his *telenovelas* or television soap operas from 1975 onwards. Sabido sums up the merits of the soap opera format: "The melodrama in a soap opera represented a confrontation between good versus bad, offering a unique opportunity to promote good behaviours and dissuade bad behaviours" (1989: 49). Sabido provided positive,

negative and transitional role models in his soap operas. These role models were practical applications of Bandura's social learning theory. One should also note that EE strategies have been consciously applied, with significant success, to HIV/AIDS prevention and control in the form of radio and television soap-operas like *Soul City* (in South Africa), *Twende Wanakati* (in Tanzania), *Tinka Tinka Sukh* (in India), *Nshilakamona* (in Zambia) and *Kamisana Mo Suko Studake* (in Japan) (Horton, and Wohl, 1956:36).

LITERATURE REVIEW

To contextualise this study, it is important to provide an overview of some of the studies that have been conducted relating to EE programmes. A specific, formal definition of what the term balance refers to is difficult to achieve because the concept of balance varies amongst different people in different contexts (Marshall, 1986:221). For this study balance means "a harmonious or satisfying arrangement or proportion of parts or elements, as in a design" (Marshall, 1998:222), which in this case is entertainment and education elements integrated in the design of an EE approach for promoting social change.

EE and Health behaviour

Most of the EE programmes represent a viable weapon in the worldwide war against HIV/AIDS (Piotrow, et al., 1997). Such programmes utilise the popular appeal of entertainment formats (such as melodrama) to consciously address educational issues (Singhal and Rogers, 1999; Piotrow et al., 1997). These interventions earn high audience ratings, involve audience members emotionally, and spur interpersonal conversations among audience members on various topics. Through "EE's ability to stimulate conversations can bring taboo topics like HIV/AIDS into public discourse" (Singhal, 2004:5). Arvind Singhal and Vasanti's (2004) research study reveals that audience members are usually reluctant to discuss the details of their personal life in public; they feel comfortable talking about the lifestyles of their characters, and commenting on the accompanying consequences. However, this research does not provide a clear perspective of whether the TV programme fulfils its social responsibility by making optimum use of the medium to simultaneously entertain while educating its audience.

Research evidence has shown that the EE strategy has been consciously applied to improve health behaviour in multiple forms. In a recent study by Frank G. Pérez (2009) on Entertainment-Education and Carbon Monoxide Poisonings in Ciudad Juárez, sought to

encourage people to purchase a Carbon monoxide (CO) alarm and to inform the community about CO-related health issues in a manner relevant to their culture (Pérez, 2009:43). To address the risk of CO intoxication from the use of unvented, indoor heaters, “a comic book-style communication protocol was developed using the mental models approach and the entertainment-education (EE) communication strategy to help colonial residents to properly use this home heating method” (Pérez, 2009:41). Research evaluations of these programmes suggest that the EE strategy through its use of formative research, a multi-media campaign approach, media celebrities, and other creative techniques such as humour, animation, can effectively promote HIV/AIDS prevention behaviour. However, one unforeseen danger of adopting entertainment into education so enthusiastically is that learning is seen as fun and entertainment (Okan, 2003:232). Okan argues that, “equating education with entertainment suggests that if audience members are not enjoying themselves, they are not learning” (Okan, 2003:236). This is indicative that there is still a need for further investigations in the area of balancing the education and entertainment to determine if these elements counterbalance each other.

Although there is abundant research that advocates EE as an effective tool for promoting different social and health goals in different social context, many studies (cf. Jesús Arroyave, 2008) focus on the effectiveness of EE’s potential to spark discussions among audience members. While these studies are applicable to this current study in a sense that they reveal parasocial relationships of the audience with media characters, they do not delve into the effectiveness of this relationship on behaviour change. As a result, there is still a need for more research that seeks to determine how viewers or listeners of EE programs particularly *4play* perceive the programme’s entertainment and educational value in terms of its balance in content.

Balancing Entertainment and Education

One particular study that foregrounds or supports this study is by Martine Bouman (2002) “Turtles and Peacocks: Collaboration in Entertainment- Education Television”. This study focus on how health communication professionals and television professionals collaborate in the design and implementation of producing an EE television program. What is relevant to my study is the empirical result drawn from this EE collaboration. The results demonstrated that making a television program is the result of a negotiated agreement in which all partners have to give and take, and be willing to cross boundaries to create win-win options (Bouman,

2002:228). However, crossing boundaries between both professionals may cause imbalances in the collaboration; this in turn becomes implicated in the content of the EE programme. According to the study, television professionals make demands on aesthetic elements, for example “scientific findings needed to be visualized in an entertaining way. Sometimes, television professionals thought the content of the message needed to be sacrificed for entertainment” (Bouman, 2002:238). This is indicative of the high risk that collaborative management of a health message in entertainment television may underestimate the learning process. To address this risk, it is important to assess if the audiences find the content simultaneously entertaining and educational. This is what my study will address in the content value in the *4play* to investigate if EE strategy weighs equally.

Furthermore, in the Enter-Educate approach it is not only the health message that contributes to its effectiveness, but also the interaction of content, form, and presentation determine whether the educational message will be effective (Thomas Tufte, 2003:31). Therefore, if the entire EE programme design process stays under the control of television professionals might be complicated by the multidimensional character of the medium (Bouman, 2002:228). The shift in the balance of power during the collaboration process as manifested in the interview conducted by Bouman supports the statement that “when education and entertainment are combined, the straight educational message tends to disappear behind the entertainment” (Bouman, 2002:234). This study seeks to investigate this paradox as to how the audience members of *4play* find the balance between ‘enter-educate’ elements.

Kathryn E. Wilson and Vicki H. Beck’s (2002) study raises points regarding collaboration between television and health professionals. Unlike Bouman’s study, CDC uses EE communication strategy to reinforce health campaign messages by educating writers and producers of television shows about critical health information and prevention messages they may use in storylines or other entertainment content. Through this strong partnership with television professionals they have been able to provide credible information on critical health issues (Wilson and Beck, 2002:11). A survey conducted regarding women health issues show that women learn about health information from television shows and protect their health by preventing and controlling diseases. This is one of the reasons that make it necessary to investigate EE synergy because it only becomes effective if it is applied correctly. Wilson and Beck’s study, according to the findings, achieved the optimal balance between

entertainment and education components. However, one can not assume these results will apply to every EE programme, therefore this area is worth a thorough investigation.

Although there is enough literature that reports on the effectiveness of EE interventions, evaluating if entertainment and education mutually support each other could improve the EE strategy (Okan, 2003:26). The main objectives of this study are to investigate if *4play: Sex tips for girls* achieves a good balance between the educational and entertainment aspects and to ascertain the value of role models within '4play'. I therefore find Tufte's (2003) study relevant. This study explores the opportunities as well as limitations on capitalizing the EE experience in order to further the strategic use of telenovelas for social change. The success of telenovelas according to Tufte (2003: 66) is determined by the correct application of entertainment-education characteristics.

The analysis of the telenovelas, provided insights into how the careful application of 'enter-educate' approach involves the audience in processes of identification and dialogue in the EE programmes (Tufte, 2003:73). However, related to the current study is the response from many of the participants interviewed by Tufte (2003) who articulated their belief that; "we all fundamentally relate emotionally to our television use, and obviously seek pleasure, nobody wants to become critical during their time of leisure regardless of E-E exposure" (Tufte, 2003:54). Due to the fact that television is originally used by the audience to seek pleasure, television might generate "an unintended effect of battering habits congruent with serious learning" (Okan, 2003:258). This raises profound questions about the value of education in the entertainment format. It remains an issue of controversy and debate about how and to which degree audiences are influenced by what they see and learn by observing role models. This is also at the core of the controversies between the different strategies within communication for development, and also within EE itself (Arroyave, 2008:332).

THEORETICAL FRAMEWORK

The aim of this study is to assess if there is a balance between the entertainment-education and the value of role models using *4play: Sex Tips for girls* series as a case study. The theoretical heritage of EE strategies lies in a series of psychological and psycho-social theoretical schools, amongst others are social cognitive theory, play theory (Tufte, 2001:282). Most EE-theory has predominantly been focused on understanding learning processes,

message transmission, processes of identification and of social interaction. Since *4play* bases its framework on EE approaches provided the motivation to use the social cognitive (Learning) theory (SCT) (cf. Bandura, 1977). The sole aim of the EE strategy is to maximise the reach and effectiveness of health messages through the combination of entertainment and education. Yet, an examination of empirical studies reveals that not all interventions have achieved the desired effect because popularity is not equal to efficacy (Tuftte, 2001:45).

Social cognitive theory: Identification, parasocial interaction

This study is guided by behaviour change theories that inform the practice of Communication for Social Change (CFSC). CFSC approach explains that people and communities are agents of their own change and encourages a process of public and private dialogue through which people define who they are, what they want and how they can get it. There is also an emphasis on improving the lives of marginalised people which is informed by principles of self efficacy. Specifically, Social Cognitive Theory is at the core of understanding the process of entertainment-education, seeing that it frames the role of learning through communication.

Bandura proposes that audiences identify with characters in programs that use celebrities (fictional characters), colloquial language, and are similar to them in age, status and race (Bandura, 1994:28). Audience members relate to characters that express their emotions, and allow the audience insight into their lives and actions (Piotrow *et al* 1997: 22). Bandura states that individuals learn by watching the behaviour of others (both positive and negative role models) in real life or on television (Bandura, 1977). Audiences can then choose to copy the desired behaviour or discard it thereby enhancing self-efficacy perceptions. “Behaviour of [role] models in the mass media also offers vicarious reinforcement to motivate audience members’ adoptions of the behaviour” (Piotrow *et al*, 1997: 22). This vicarious learning usually is more effective and efficient than direct experiential learning (Singhal and Rogers, 1999: 211). This theory will help investigate the level at which the audiences identify with the *4play* characters and whether or not they can learn about healthy sexual behaviours through the use of role models. (Could they be watching the series because of the celebrity status of the characters or because the characters provide or create a social learning environment through positive role models). If the viewing of such programmes like *4play* results in positive behaviour while it entertains the viewer, this will determine or indicate that edutainment achieves the balance effectively. The theory of self-efficacy (Bandura, 1995), as well as those outlined above will guide the collection, analysis and interpretation of data.

The extent to which viewers form relationships with television characters and personalities has been shown to have an influence to the degree that they learn from and even mimic characters they have seen on television. Of particular interest in this study are the concepts of identification, and para-social relationships. According to Cohen's (2001) review of the research on identity, the concept of identification can be traced conceptually back to Freudian theory about understanding the human behaviour. In his comprehensive discussion of identification theory and its conceptualization, Cohen notes that identification was considered by Freudians to be part of the process of socialization. While there is no single accepted definition, Cohen provides a detailed description of the phenomenon: Identification is a mechanism through which audience members experience reception and interpretation of the text from the inside, as if the events were happening to them (Cohen, 2001: 247).

Identification has also been described as "the process by which media consumers imagine themselves to be in the place of the performer so that they experience the events from his or her perspective and share the performer's feelings and responses" (Chory-Assad and Yanen, 2005:183). Central to the concept of identification is that the viewer takes on another identity in which they adopt the views, and even attitudes of the characters they are watching. This is different from simple imitation because it requires that the viewer "forgets themselves and become the other—that we assume for ourselves the identity of the target of our identification" (Cohen, 2001:252).

Closely related to the concept of identification is wishful identification. While identification involves mentally, and usually temporarily, taking on the identity of a media character, wishful identification also deemed 'long term identification' based on the viewer's desire to be or be like the television performer (Chory-Assad & Yanen, 2005). Wishful identification is distinguished from identification by the way it is generally experienced outside of actual viewing. Cohen (2001: 249) describes it as "a psychological process through which an individual desires or attempts to become like another person". Consequences of such wishful identification include viewer's making changes in appearances, attitudes, values and even the adoption or rejection of specific behaviours or life goals. Perhaps more concerning and relevant to this study is that wishful identification is capable of altering viewers' attitudes and expectancies about social issues, and that recommended responses work in averting a bad outcome like alcohol use (Chory-Assad & Yanen, 2005:13). Equally concerning are positive links between wishful identification and parasocial interactions (ibid, 2005:13).

Unlike identification, parasocial interaction is not internalised, but is external to the viewer. Not a theory per se, but an important audience-centred theoretical concept, defined as the perceived relationship of friendship or intimacy by an audience member with a remote media 'persona' (Horton & Wohl, 1956). The idea was introduced by Horton and Wohl in 1956, who posited that interaction with media could have the same socialization effects as face-to-face personal interactions. Parasocial interaction occurs when people start to visualise fictitious characters in the drama as being real people (Papa et al. 2000:189). Likewise, Tufte describes it as relationships between an audience member and a media personality "giving the illusion of a face-to-face relationship" (Tufte, 2001:37). Cohen (2001) explains that in such a case, viewers do not necessarily lose an awareness of self as with the case of identification, but rather interact with media characters as if they had a relationship of some sort with the character. This suggests that relationships with characters on television may be influential on one's ideas, beliefs and behaviours in the same way that one's own friends would be. Thus, the presence of parasocial interactions between the viewers and the characters of the *4play* series will be explored in order to ascertain if it translates to social change.

Parasocial relationships

Furthermore, Rubens and Perse (1987) divide this phenomenon into three distinct categories: cognitively, affectively and behaviourally oriented parasocial relationships. They describe cognitively orientated parasocial interaction as "the degree to which audience members pay attention to a particular media character and think about the character's actions" (Rubens and Perse, 1987:34). Increased self-efficacy among audience members, as an important goal for *4play: Sex Tips for Girls* may become apparent here. Affectively orientated parasocial interaction is described as "the degree to which an audience member identifies with a media character, and believes that his/her interests are joined" (ibid, 1987:34). Behaviourally orientated parasocial interaction is "the degree to which individuals overtly react to media characters, for instance by talking to these characters or conversing with other audience members about them" (ibid, 1987:34). These examples are on-going communication vehicles, where the key-word in their establishment of trust and loyalty lays in the principle of building parasocial relations between the audiences and the characters of the program (Papa et al, 2000:35). What makes such parasocial relations possible is the fact that the characters are

credible, relevant for the audience and perform recognizable dramas from everyday life (Tufte, 2001:40).

The term 'referential involvement' is also used in relation to the concept of parasocial interaction, it refers to "the degree to which an individual relates a media message to his/her personal experiences" (Katz, Liebs and Berko 1992:35). I have taken these definitions as the basis for my analysis and looked for concrete signs of parasocial relationships in the form of behaviour or thought practices being relayed through viewing the series (*4play*). Specifically, para-social relationship being in force with one or more of the characters of the *4play*, in line with the given definitions of behavioural, affective or cognitive parasocial relationships, as well as referential involvement.

The hypothesis is that the behaviour of individuals is determined as a result of expectancies, which are the beliefs about the results of an action according to rewards and punishments, which encourages positive behaviour (Tufte, 2003:09). There are also negative reinforcements that discourage harmful behaviour (Cohen, 2001:256). Thus, the process of people watching and copying the behaviour of role models, and using self-efficacy, can result in behaviour change. This idea links to Sabido's call for messages to appeal to the audience at different levels. Sabido's practical deduction for the production of TV soap operas was that: "In order to achieve its educational purpose, an entertainment education program must agitate emotions, create conflict between viewers' physical urges and the prevailing social norms, and encourage viewers' intellectual activity to make judgements about moral values" (Singhal and Rogers, 1999: 70). This will therefore determine if the juxtaposition of educational messages and entertaining models of communication within *4play* effectively educates whilst it agitates viewers' emotions.

Japhet (2001: 57) points out that in the development of a narrative with pro-social messages, the formative research process fundamentally serves to enhance three key objectives in the edutainment vehicle: 1) to avoid unintended messages; 2) to make messages resonate with the everyday life, norms, belief systems and competences of the audiences and 3) to make the narrative really entertaining, in addition to educating. (Japhet 2001: 57). This raises a question if EE capitalizes equally on entertainment and education. Because of the nature and potential of stage shows like drama series to effectively attract people and capture their attention, how does it then ensure that the programme content is as educational as it

entertains? Tufte (2003:10) argues that analytical framework for EE needs to work more with complex understandings of structures of meaning-making, taking more variables into consideration and acknowledge that the media input per se cannot articulate strong overt behaviour. Therefore, I shall investigate if the edutainment vehicle within 4play fosters simultaneous learning and entertainment.

METHODOLOGY

This study was based on audience reception theory, which assumes that there can be no “effect” without “meaning” (Jensen & Jankowski, 1993). Audience reception theory seeks to understand the production of meaning from the perspective of the audience in light of social and media structures. The theory is also rooted in the humanities and the social sciences, and can be considered a hybrid of the two traditions (Creswell, 1997:123). While the humanities have focused on the media themselves and the content, the social sciences have approached studies of the audience in terms of how viewers use the media they are exposed to (ibid: 1997:123). Audience reception, however, observes how messages are received, perceived and interpreted by viewers, keeping in mind the text of the media as well. As discussed by Hall, the production of “meaning” in terms of “decoding”, a process by which individuals create their own interpretations of the messages put forth by the media (Hall, 1973). Encoding/decoding process is described as “asynchronous”, explaining that “at each point of the communicative process there is a scope of indeterminacy which allows for several potential meanings and impacts to be enacted” (Jensen and Jankowski, 1993:137).

I determined that focus group discussion and informal interviews were the most appropriate means for investigating the entertainment and education balance and the value of role models within the series, given that much of the information of interest is related to social change. As Creswell (1997) in his discussion of qualitative inquiries, emphasized the importance of selecting subjects who have adequate experience with the subject at hand. For this study it was imperative that my subjects be regular viewers of *4play: Sex Tips for Girls*. While my rationale for selecting only regular viewers of *4play* is obvious, my purpose for using *4play* face book page in my research may be less clear. This strategy proved to be ideal, as the three participants were not university students and therefore provided information from a different perspective.

Research approach

Qualitative research was favoured over more quantitative approaches, as I am dealing with a fairly small sample and endeavour to “get an in-depth opinion from participants” (Dawson, 2002: 14). The sample comprised of eighteen university students (thirteen females and five males ranging from the age of 18 to 24) that were purposively chosen for their assumed knowledge resulting from their frequent viewership of *4play*). They came from varying social, economic, and ethnic backgrounds. The sample for this particular study was selected using the method of non-probability sampling, so as to allow me to handpick the [people] to be included in the sample and to build up a sample that is satisfactory to [my] specific needs (Cohen et al, 2001: 103). The main tools for collecting data included correspondence via emails with fans on *4play* face book page; information generated from face book will provide another perspective of what the viewers think generally about *4play*. It seems appropriate to clarify at this juncture, that while I have in fact used face book (generally associated with false identity of people), the data collected from this tool was applied in general rather than to generate any sort of hard data. The interviewees recruited from the *4play* face book page were Menzi who is interning in a research based-NGO, Shilla who just completed her metric and Dimakasto is a high school learner.

As aforementioned, I used focus group discussions and qualitative interviews as data collection instruments. Although focus group discussions are listed as a separate approach, they are often considered not different but as a form of qualitative interviews (Robson 2002: 270). It is an approach that basically uses open ended group discussions on a specific topic (focus) guided by the researcher. I used a flexible interview guide with focus areas of discussion derived from study objectives. This method was chosen particularly for its popularity in many fields of applied social research (Robson 2002: 284) and its applicability in this particular research.

Assuming the role of facilitator after ensuring that all participants were relaxed and secure, I pointed discussions centred around the questions of whether they find the series more entertaining or educational. I began with simple, relatively general questions so as to allow time to relax (Dawson, 2007: 81). I invited responses from all participants, and where opinions differed I encouraged debate. The essential advantages of this mode of interpretative research included the variety of responses acquired, and the way in which participants were

encouraged by each other to voice their own individual opinions (Dawson, 2007: 31). It was imperative to avoid reducing all answers to pure academia: this research is located in the arena of popular culture. Consequently, non-academic, practical and realistic ideas were encouraged through the phrasing of questions. Similarly, due to the interaction I had had with the participants beforehand, the focus group had the benefit of allowing me to critically reflect on modes of interaction and word choice (Dawson, 2007: 31). I ensured that each participant commented extensively, and that each person was comfortable enough sharing their views, consequently minimizing perceived disadvantages of this form of research (Dawson, 2007: 31). I transcribed the session as I engaged with subjects, and referred back to this transcription for analysis.

In terms of conducting qualitative research within a university environment, focus-group discussions are considered to be a highly effective method of data collection. As Maharasoa and Hay (2001:142) point out, focus groups offer another technique for understanding the needs and opinions of the members of the university community by probing selected areas of special interest. The focus group created a forum for discussion and knowledge sharing: “the physical presence enables researchers to observe and pick up gestures which supplement verbal utterances” (Maharasoa and Hay, 2001:166). The outcomes reflected different perceptions of how students respond to the hypothesis of employing the edutainment concept as a mechanism to both entertain and educate.

Unstructured interviews tend to be used when “one wishes to acquire unique, personalized information about how individuals view the world” (Cohen et al, 2001: 270). I therefore made use of semi-structured set of interview questions emailed to the *4play* fans which “promote an active, open-ended dialogue” but also employed an interview guide to ensure that certain questions and topics are covered (Deacon et al, 1999: 65). Many fans showed interests in the study although they were only three fans who were consistent throughout the interview as I believed that some of the answers required clarification or elaboration. In this way I was able to find interview participants who were truly interested in the subject material. I adopted a flexible approach when interviewing by following up anecdotes that I believed were relevant to the research topic “as people do not answer in neat linear ways, they often make conceptual leaps” (Deacon et al, 1999: 69).

Limitations

Creswell (1997) defines limitations as those conditions that may impinge on the effective execution of the study and therefore have a bearing on the validity of its findings. These are the conditions which are beyond the reasonable control of the researcher. Time allocated to this study and other commitments compounded by difficulties in synchronising different participants' schedules. The modest sample size of this research offered a limited insight and cannot with complete entirety be considered as an accurate statistical representative of the entire student body at Howard College Campus (UKZN). This sampling also relies heavily on a researcher's ability to exclude personal biases. Another inhibiting factor was the uneven gender representation within the focus groups, as a majority of participants were female. This translated into the female participants dominating the interactive session. Possible problems leading to distortion in research findings because of the unfamiliarity of some participants with the techniques were eliminated as much as possible.

ANALYSIS OF FINDINGS

The first section will examine how participants generally think about edutainment programs and the demerits associated with sharing or combining entertainment and education components. The second section will assess the entertainment and education balance from the participants' perspective, whether they learn from *4play* as an edutainment programme, and if participants apply lessons (if any) to their own lives. Additionally, I address ways in which viewers may relate to the personalities, including the phenomena of identification and parasocial interactions, both of which have the potential to affect behaviour and beliefs. Many of these sections will deal with how viewers' enjoyment and learning from *4play*, and how they imitate and identify with the characters. The responses will determine if the viewers find the content more entertaining or educational.

Edutainment programmes

While the focus group discussion (FGD) around combining these two components was polarized, the participants reported a significant amount of learning from interactions shown on edutainment programmes. Nomusa: "I think edutainment programmes are both educational and entertaining because as much as you are being entertained you are informed about social issues that affect you in one way or the other like relationships". Kelly (FGD,

26-10-2010) agreed: “I think the idea of using edutainment is really cool because it makes even young people to watch the programme, like I never used to watch news when I was in high school and still lot of people even above my age do not watch news because they are not entertaining in any way”.

Similarly, Gcina, Neli, Jimmy, Yansha: thought that edutainment programmes are educational in an attractive way citing that they have never thought of the risk of sexual network until it was demonstrated on TV. On the other hand, a few of the participants felt that all edutainment programmes addressed the same issues, namely, unsafe sex and AIDS. Anitha (FGD, 26-10-2010) “I don’t think edutainment programmes are entertaining, they are educational or what ever because they carry on with same stuff over and over again and it’s all AIDS... AIDS...” Other participants (Ayanda, Wendi, Neli, Samuel, Ndu) disagreed citing that edutainment programmes are not only about AIDS, saying that they praise *4play* in particular for raising awareness about other social issues. Contrastingly, Victor (FGD, 26-10-2010), “I think edutainment programs are underpinned by too much entertainment and less education like you will be drawn by the drama that will keep you wanting to see the outcome not because you eager to learn”.

Menzi is one of the three participants through correspondence via face book (08-10-2010), wrote:

I am a fan of edutainment programmes *4play* in particular. Reason being that they are able to show in an entertaining way the stereotypes and their effects in society as far as HIV is concerned, and further suggest appropriate ways in which we, the community, can make informed decisions in issues related to HIV and other matters of concern. However, I must point out that the danger about edutainment is that one can not control/regulate what people make of the message. Concept of constructivism tells us that we can perceive the same reality in different perspective. Edutainment through a particular programme (e.g. *Soul City*) is subject to different interpretations, as a result, people can learn the opposite of what is intended to be the take-home message. *Yizo Yizo* is a good example of this phenomenon.

Mlu and Victor echoed Menzi’ statement saying that misinterpretations can not be avoided; viewers sometimes adopt negative behaviour instead of learning from the consequences (citing *Yizo yizo* as an example).

The preceding quotes provide the evidence that education does not necessarily need to be dulled but it can incorporate entertainment formats to generate pro-social attitudes and health

behaviour. It also demonstrates that viewers are not passive recipients; they are always in constant decoding and encoding. This has a significant role in how they interpret messages irrespective of the intended meaning. This is in line with Tufte's (2003) study that showed divergent views amongst the viewers who argued that they seek pleasure from television and this might generate unintended effects.

Am 'I' learning or being entertained?

While the participants differed in their responses about *4play*, it seems most of them have at one time or another, found themselves affected, or at least provoked to think about various issues as a response to watching. When asked what watching *4play* has taught them, Deric (FGD, 26-10-2010) "It is impossible for producers to ensure that the viewers relate to the intended purpose. I can watch *4play* and learn particular things, but someone else can also watch it and be entertained by the drama that goes in there and all of that". As Clair and Ntombi pointed out that there really are not many life lessons to be learned from *4play*, however, they did think that perhaps they could influence viewers to be conscious of AIDS and other related diseases. Anitha (FGD, 26-10-2010) explained:

I don't really learn a lot of life lessons from *4play* or relate to my real life situations but, I mean, there was an episode when Nox found it so hard to disclose to her partner that she was sick and her friends were very supportive, it was kind of like yes girls we are better off without men anyway.

On the other hand, some of the participants felt that there were definitely elements of real situations that made them think. The program made the participants think about ethical issues, norms related to unfaithfulness in relationships, drinking and unsafe sex, the consequences of certain behaviours mentally prepared them to deal with certain situations in future. Ayanda, Yashna, Sne, Wendi and Shilla, Kelly: reported that what is interesting about *4play* is you realise that the issues they tackle do happen in real life. Like how you can have everything and still be unhappy without a partner that you can share all your fortunes with. Yashna: In many ways, watching the consequences of actions that the characters face proved to be a useful learning tool. Gcina: said that watching characters on *4play* sleep around and get in fights with their partners caused her to be wary of excessive drinking and getting into

trouble. Shilla wrote that *4play* is slightly different from other edutainment programme saying that every episode kept them entertained while they were also learning.

Nomusa (FGD, 26-10-2010) explained:

If anything it made me realize that, wow, I don't want to act that stupid, I don't want to be stuck in an abusive relationship, I don't want to go home with a random guy," and in the back of my mind it made me think, "find your limit, stay there, don't go beyond" ...” I think subconsciously I just store it away like, “this is the consequence, don't do this.

Similarly, Ayanda said that watching random sex on *4play* has made her think about what was appropriate and inappropriate sexual behaviour. Self-efficacy is evident in how the participants identify with *4play*, it shows self-determination in how they discard negative behaviour and attitude of the characters and adopts positive behaviour. This is consistent with Bandura's idea that the process of viewers watching and copying the behaviour of role models, and using self-efficacy, can result in behaviour change.

Shilla wrote that, in a way, watching *4play* helps prepare her for other situations that she had not yet experienced herself. Watching other people go through situations was valuable to her for understanding on a personal level what other people go through and for giving her a perspective on various options for handling life situations. On a related point, Sne said that watching the girls all struggling in their relationships and sometimes pretending to be happy, made her think about what she would do if she were to be placed in a similar situation. She said that she had never thought about how she would handle a violent boyfriend like Amira's until she watched one transpire on *4play* television and observed how the girls supported her.

Shilla's (email correspondence, 12-10-2010) statement is in agreement with other participants such as Gcina:

I think it does [prepare me for situations.] I think I never actually thought of it that way, but I think it does. Because it makes you think of, what if that happened to you, what would you do? That's true hey, I would say that it gives you certain scenarios and you kind of think of yourself. I think most people probably do think of it, too, like what would I do if that happened to me, and what would I be doing? And with the situation with Amira's boy friend being violent and cheating, you know, like how would I handle him? Especially with the Amira' situation...

Similarly, Wendi explained that the ups and downs that happen within married couples were insightful on issues with which she has little experience. She said that it was fascinating and difficult to watch how Nox as a married woman rejected his husband because of his unfaithfulness while she was also not faithful; she had to pretend in front of their kids. It was interesting for her to see how she dealt with the situation, especially since it was something that she has never dealt with.

Gcina and Menzi indicated that constantly seeing HIV victims and watching them interact with other characters even in other programmes like *Soul City* may have had a hand in her becoming more accepting of the people living with AIDS. She states:

Like, this year I've been so much more open to new things and just accepting of different people's opinions and I've kind of changed some of mine. Like I'm very open to things like [AIDS]. I think that when edutainment programs keep reiterating it and keep putting it on TV it keeps helping the issue. So, I guess it has helped.

Pérez (2009) demonstrates this phenomenon in his study; it was found that audience's frequent exposure to pro-social messages reduces prejudice and stigma associated with AIDS.

Nduh: also thought it had the potential to open other people's eyes, although he said that it did not directly affect his opinions. Mlu: It definitely gets me thinking about the issues. I don't necessarily agree or disagree exactly how they do, but it definitely gets your wheels spinning on the whole thing".

These viewers indicated that much of the events and the behaviour of the characters have prompted them to think about issues such as drinking, cheating and sex. Many of them felt as though watching real people go through conflicts, difficulties and, at times, suffer the consequences of indiscretions caused them to subconsciously reference it to their own lives. For many participants especially boys, watching *4play* was useful for observing how other girls live their lives and how to avoid mistakes. The participants provided exemplary support for Cohen's (2001) assertions about the ways in which anti-social messages of the media should not be dismissed as superficial and mindless but to be closely examined to analyse the potential of entertainment to educate audiences. Therefore, it can be argued that EE is capable

of creating favourable attitudes as the participants echoed that they have become more accepting and tolerant as a result of watching *4play*.

It was unclear whether or not the drama that many participants found to be entertaining in *4play* was also perceived as educational. As Clair (FGD, 26-10-2010) argues:

I think most of the time when people watch TV it not because they want to learn obviously there are important things that you able to grasp but it usually happens unconsciously. I think it boring when it gets to a point where they reinforce too much education. For me, *4play* was able to keep me entertained....

When they were asked if they find the content in *4play* more entertaining or educational, many participants used *Soul City* as a basis for comparisons one of them being Sne (FGD, 26-10-2010) argues:

If I compare *4play* to *Soul City* there is a big difference. *Soul City* was too informational in your face 'type of thing' that you can't even grasp, like Saul {Dr in *Soul City*} will seat in the hospital and we will just listen to him the whole time speaking to the patients. Whereas *4play* we can see things practically happening, plus characters are not very old. So I can say the content was 70% entertaining.

Dimakatso (email correspondence, 14-10-2010) wrote:

The drama in *4play* is obviously entertaining with all the 'exaggeration'; however, it simultaneously raises awareness about abusive relationships and all of that. I like the whole part about Nox that she is a married rich woman like she drives a posh car and live in a beautiful house as viewers we would not have thought she would be the one infected but the story line kind of like showed me that even between rich married couple they can contract AIDS. Again, through her we learn that AIDS is not a dead sentence it just means the change of life style. We also see Danny the promiscuous girl and where that has landed her (unsuccessful in her relationships).

Deric personally thought that the more *4play* got dramatic was the more it did not appear that much as an edutainment programme but some participants thought that Noma's voice over was helpful in this regard.

While watching *4play* helped educate most of the participants about the consequences of certain behaviour, none of them said they made direct mental references to *4play* when facing

similar situations themselves. But, several participants reported that they stored information in the back of their minds that subconsciously came up when it was relevant. From the data obtained through interviews via face book with (Menzi, Dimakatso and Shilla), it can be said that these participants related to *4play* and they evidently admitted that they were having fun and learning simultaneously. They felt that it addressed issues that were of importance especially with the high rate of the HIV/AIDS pandemic.

Audience Identification with media characters

The responses to the statement regarding *4play* characters or personalities seemed to be slightly more polarized. The question addressed in this section is concerned with how the participants in this study related to the personalities on *4play*. Specifically, the phenomena of imitation, comparisons and perception of the personalities as peers as articulated in the notion of identification. This did not seem to play a role in how they watched and related to the storyline of *4play*, with few exceptions the participants who admitted the potential of the characters to influence them perhaps unconsciously. Ntombi, Anitha, Mlu, Dimakatso, wendi, stated that the personalities of *4play* are celebrities in their own right, being the subjects of tabloid gossip and making appearances at red carpet events. The participants seemed to feel that although *4play* depicted or performed recognizable dramas from everyday, the personalities themselves were not average people.

Ntombi (FGD, 26-10-2010) argued:

Another danger that can result from combining education and entertainment is that some viewers can be confused in terms of either relating to the fictional character or the character outside the series. I think the producers of these shows should make sure that they use people with positive reputation otherwise the intended purpose might be defeated. For example their status as set by tabloids may be stronger than what they portray in the series.

Anitha (FGD, 26-10-2010) stated:

There was a hot rumour about Amira how she cheated on her fiancé while she was in England shooting for Lion King and the thing about her parents not wanting to give back the lobola, she was a cover page for various magazines I remember buying Dram and reading the article. As a viewer you get discouraged by these things and you think to your self what the hell....these people are not much of good examples...

However, other participants relayed that they liked the salon owner (probably because she was successful) her personality and most girls liked her teenage boy saying that he is so cute and adorable. Others admired Amira' sense of style (fashion) and her free spirit. Men reported that they identify with Nox's husband because of his success and intelligence. This is in line with Bandura' statement that viewers are more likely to identify with characters whom they perceive as similar to them. Similarities in gender and attitudes were shown to be linked to wishful identification with characters on television. Additionally, both girls and boys tend to identify with successful characters of the same gender. Among attributes that seemed to be related to wishful identification were success, intelligence, admiration and attractiveness.

However, Ayanda (FGD, 26-10-2010) argued:

I wouldn't say everyone can relate to the characters because many girls in South Africa can not even afford to do their hair in the salon to start with. There was diversity in terms of race, but socially I don't think so. I think it is important that programmes like *4play* portrays the real South Africa not lavish Hollywood lifestyles because here most people do not live the lives that the characters portrayed in *4play*, the personalities clearly lived privileged lives.

For some, celebrity nature of the characters' lives negated any sense that they were within their reach. Others felt that the everyday lives of the personalities on *4play* were similar to situations they experienced in their own lives like ups and downs in their relationships, but they didn't necessarily feel like they were on equal ground with them. Some participants did not look up to them, attempt to imitate their behaviour or appearance, nor did they express any desire to be like them in any way. Much of this perception, however, comes not from the content of the programs, but from the extra publicity given to these personalities by paparazzi and entertainment news media.

Discussion of findings

The perceived celebrity status of the cast members of *4play* appeared to be directly related to the occurrence of wishful identification and parasocial interactions, not much to identification phenomena. Given that perceived similarity has been shown to be a factor in wishful identification, it seems that viewers are most likely to wishfully identify with those who they

perceive to be of similar status. However, admiration appeared to be one from afar. Not many participants expressed any desire to be like the personalities on *4play*, despite the fact that they were perceived as living a lavish life that everyone aspires to. However, Nomusa and Dimakatso said that they had aspirations to imitate Noma. In their cases, it seems that perceived similarity played a significant role, as both of them discussed having similar personalities, career goals, and fashion sense as Noma, although they viewed her as a celebrity. This supports Cohen's (2001) assertions that perceived similarities are correlated with wishful identification. However, it may also be concluded that the social status of the object of wishful identification may play a role in whether or not the phenomena occurs.

This type of self-validation may be viewed as a form of parasocial interaction. It also may offer an explanation, beyond mere voyeurism, as to why the participants said they were provoked by watching the characters fight and getting into troubles like they reported that it made them reflect on their own lives. Gcina and others also indicated that they have become open to things like AIDS as a result of the interactions amongst the characters on *4play*; this means that even her surroundings have been influenced by the pro-social messages. It shows that social change occurred as it did not end there, as argued by Cohen (2001:254) that parasocial interaction is powerful in the sense that these relationships with television characters can mimic relationships with real people and become influential on one's ideas, beliefs and behaviours in the same way that one's own friends would be. It also provided evidence of affectively oriented parasocial interaction, as each participant describes how he or she despises certain behaviours of the characters in *4play*, these factors, in combination with referential involvement, tend to elicit a positive attitudinal and behavioural change in the audience's belief system (Papa & Singhal, 2000:78).

One of the most fascinating, and potentially impactful results of this research is the ways in which the participants learned from watching edutainment programs. *4play* was shown to function as a socializing agent for most of the participants, preparing them for future experiences. These results are aligned with the findings of Singhal and Vasanti (2004) that indicate a sentiment that participants feel more comfortable talking about the lifestyles of the characters, and commenting on the accompanying consequences. Much of this learning was done through repeated viewing of various cast members' lives, rather than via listening to direct messages. This suggests referential parasocial interaction by the degree to which participants relate the experience of the *4play* characters and messages to their personal lives,

for instance by avoiding random sex or staying faithfully with one partner. Although some participants, such as Mlu, Anathi and Ndu, said that listening to various arguments about relationships and AIDS made them think about issues, none of them felt that it taught them something new or changed their minds.

However, several students (Yashna, Gcina, Dimakatso, Nomusa) said that simply watching characters such as Nox live their lives and interact with other characters made them more tolerant of HIV positive people. It is important to emphasise that simple observation holds more impact on these participants than verbal messages. Others felt that it was dangerous to use celebrities in edutainment programmes as the lives they lead outside the show might contradict or differ from the characters they portraying, thus confusing the viewers. While this is ironical, it provides support for parasocial interaction and could prove valuable for future efforts to reach audiences with pro-social messages because audiences do acknowledge that characters have influence either negative or positive.

In addition *4play* was praised for reducing prejudice, stereotypes and stigma that hold that rich people hardly get infected with AIDS. It seems that edutainment programmes may also have the potential to mentally prepare viewers for situations that they have not yet personally experienced. Watching the characters make mistakes and suffer the consequences on *4play* mentally or psychologically prepared some of the participants to deal with various scenarios and potentially make better decisions. None of them said they made direct mental references to *4play* when facing similar situations themselves. But, several participants reported that they stored information in the back of their minds that subconsciously came up when it was relevant.

From the information obtained, it is apparent that the EE intervention had a positive impact on the participants' lives. Many of the participants considered the intervention to be a real eye opener to issues concerning HIV/AIDS. By virtue that the participants reported that they were able to learn about groups of people, such as AIDS victims, homosexuals, with which they were not personally acquainted, this seemed to have a positive effect and speaks for the potential of edutainment to foster simultaneous learning and entertainment. Edutainment genre has the potential to be a highly influential social force. As a supposed depiction of social and health issues, the genre is in an excellent position to serve as window from which viewers can watch and learn about the health in an entertaining way.

CONCLUSION

The study had set out to investigate the entertainment and education balance of *4play: Sex Tips for Girls* and to ascertain the value of role models within the series. This study has provided numerous instances that support scholars' theoretical proposition discussed in the conceptual framework about how parasocial interaction may socialize viewers, and how perspectives on the world may be cultivated by frequent television viewing (Horton and Wohl, 1956:35). EE proved to be an effective strategy, especially when dealing with young adults, as they are most receptive to an entertaining learning environment. It attracts the audience by adding the element of entertainment which seems to be a major motivating factor for the participants to watch. The participants' responses have demonstrated that good entertainment can also incorporate educational messages. Through EE's use of creative techniques such as drama series, has attracted intense audience involvement with the educational content both subconsciously and consciously. This is consistent with Japhet's position that a narrative with pro-social messages must resonate with the everyday life to make the narrative really entertaining, in addition to educating (Japhet 2001: 57).

However, new things did emerge like how the participants indicated the danger of using celebrities because other *4play* cast members were considered as not matching to the characters they portraying in the series. It was suggested that producers of EE programmes must ensure that they use characters that are not exposed to paparazzi (gossip columns). This will be useful for future research. Overall, the study did achieve its objectives as most of the participants reported that they have learned from the interactions and consequences that befall the characters. Few participants that confessed that *4play* did not change how they think, nevertheless, admitted the potential of *4play* to affect viewers positively.

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Informed Consent [Appendix 1]

Assessing the entertainment and education balance of 4play: Sex Tips for Girls: at Howard College: A reception analysis of the entertainment-education nature and value of role models within the series?

Dear [participant]

Thank you for agreeing to participate in my study. Your involvement is much appreciated.

This study forms part of the CCMS Honours module Communication for Participatory Development at UKZN, Howard College. The title of the project is '*Assessing the entertainment and education balance of 4play: Sex Tips for Girls: at Howard College: A reception analysis of the entertainment-education nature and value of role models within the series*'? The main objective is to find out if the *4play* drama series achieves a good balance between education and entertainment. Because of the nature and potential of stage shows like drama series to effectively attract people and capture their attention, how does it then ensure that the programme content is as educational as it entertains? The focus will be on your personal impression of *4play: Sex Tips for Girls* as a series that incorporates health issues in an entertaining way.

Your participation will involve you into a group focus discussion answering a set of questions. The questions will relate to referential reflection by discussing *4play* in terms of how you relate to the *4play* messages and characters, and the value which you derive from this series. Is it more of an educative value or purely entertainment? All information gathered from the interview will definitely remain confidential, and I will use a pseudonym when referring to you. When the research is complete, all interview data and answers will be disposed of. Your participation will take place at a time and place that is convenient to you. Your involvement will take approximately not more than five hours. You will not receive any financial rewards for your participation.

If you choose to refuse to participate, then you will not be at any disadvantage and should happen that you want to withdraw at any point during the research and this will not

disadvantage you in any way. You will not be expected to justify or explain your reasons for withdrawal.

If you have any queries please do not hesitate to contact me or my supervisor:

Mkhize Thandokuhle

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Thank you for your time and input.

Mkhize Thandokuhle

DECLARATION:

I.....(full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am taking part in this project voluntarily. I also understand that I am free to refuse to answer any questions and am also free to withdraw from the project at any time, should I so desire, and that doing so will not have negative consequences for myself.

SIGNATURE OF PARTICIPANT:

DATE:

Focus group questions [Appendix 2]

- What do you know about edutainment programmes?
- Do you watch *4play: Sex tips for girls*?
- How often do you watch *4play*?
- Which characters in the series do you most relate to and why?
- What do you think of this phrase “E-E supports a laughing over a crying education?” (please explain)
- ‘*4play*’ is an exemplary entertainment-education programme that incorporates health issues and the use of celebrity appeals, how do you think about such programmes?
- Do you think you learn from such programmes?
- Are you a fan of other edutainment programmes like *Soul City*, *Soul Buddies* to mention a few? And why?
- Do you like the idea of sharing entertainment-education components in television programmes? (Please explain).
- What are the merits and demerits of sharing these components?
- Do you think using popular mediums like drama series, soap opera or tabloids to communicate serious health messages has potential to both entertain and educate?
- Do you find the balance between the two enter-educate components in *4play* (Is the content more educational/entertaining)?
- Does this programme influence your attitudes, intentions and behaviour?

- Do you believe in the power of utilizing entertainment format for social change?
(explain)
- Do you relate the *4play* series to your real life situations?
- Does the Sex Tips for girls empower you to reflect on your own sexual behaviour?

Interview guide

- How often do you watch 4play: Sex tips for girls?
- Which characters in the series you most relate to and why?
- *4play*' is an exemplary entertainment-education programme that incorporates health issues and the use of celebrity appeals, how do you think about such programmes?
- Do you like the idea of sharing entertainment-education components in television programmes? (Please explain).
- What are the merits and demerits of sharing these components?
- Do you identify with the depicted characters (Do you feel you share the thoughts and actions of the characters)? Please explain...
- Does the Enter-Educate approach promote health choices, practices and lifestyles?
- Do you relate the 4play series to your real life situations?
- Has it changed your behaviour if seen on TV

