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A NODE FOR AFRICAN THOUGHT

**THE ROLE OF SABC TELEVISION
LOCALLY PRODUCED PROGRAMMES IN
TRANSFORMING SOCIETY THROUGH
EDUTAINMENT: A CASE STUDY OF ULUNDI**

BY

MBUYISELO BONANI MLABA

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**The role of SABC Television Locally Produced Programmes in transforming society
through edutainment: A case study of Ulundi**

by
Mbuyiselo Bonani Mlaba
Student No.: 201328964

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Supervisor: Prof. G.M. Naidoo

Co-Supervisor: Dr MR Metso

External Examiners:

Dr B Makwambeni
Cape Peninsula University of Technology (South Africa)

Dr P Naidoo
Durban University of Technology (South Africa)

ETHICAL STATEMENT BY THE RESEARCHER

I, **Mbuyiselo Bonani Mlaba**, hereby declare that the work presented herewith is based on my research and that this work has not been submitted to any other institution of higher education to obtain an academic qualification.

Mbuyiselo Bonani Mlaba

Name

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Date

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Ngiyabonga!

I thank you, my Lord, it is done!

DEDICATION

I dedicate this work chiefly to God the Almighty. Without his aid, this research would have been impossible. I also dedicate this study to my twin brother (Dr BT Mlaba), my entire family, specifically my father and mother, Rev. VA Mlaba and Mrs KG Mlaba.

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ABSTRACT

The study examined the role of SABC television's locally produced programmes in transforming society through edutainment. The focus was on the possible influence of the role of SABC in converting societal behaviour through entertainment-education (edutainment) in locally produced TV programmes. The following theories were used to conceptualise this research: agenda-setting theory (AST) and technology acceptance model (TAM). The study explored the possible modification brought by watching television programmes aired by the South African Broadcasting Corporation (SABC) television.

A mixed method research approach was employed to compare the attitude and social behaviour of TV viewers after watching the locally produced TV programmes on SABC 1, SABC 2 and SABC 3. It investigated the role of SABC locally produced programmes in changing society. A sample of 384 respondents and interviewees participated in the research. A self-administered questionnaire with open and close-ended questions was employed to extrapolate information from participants of this study. The study focused more on respondents that were located in the city of Heritage (Ulundi), KwaZulu-Natal, in South Africa. Simple random sampling was applied to select 384 viewers, and 20 interviews were conducted. The analysis and interpretation of the data embraced an exploration of evolving themes which formed the fundamental of the research findings.

The findings suggest that moderated TV programmes are more educative, informative, and inspiring; they may be more effective than books or audiotapes when it comes to general teaching viewers about life. The study also reveals that most participants indicated that SABC television programmes lessons are positive though there are also negative lessons derived from them. The study further exposes that most of the characters become relevant to the audiences' lifestyles. The findings show that most of the potential audiences of SABC television edutainment programmes from deep rural areas are media illiteracy. The recommendations were

made to assist the elevation of the individuals and whole society as follows: minimising the broadcasting of criminal and sexual content on these locally produced programmes, as they promote crime and teenage pregnancy in the society; and give motivation to the production teams of the SABC TV programme-makers who are using local content. The redirection of foreign heritages that are dominating and eroding the local content, native heritages such as native languages, clothing and lifestyle of local societies.

WRITING CONVENTIONS

The following conventions were used in this research.

The Abbreviated Harvard Style of referencing was used in this study. For example, Adams *et al.* (2014), meaning Adom, Adu-Gyamfi, Agyekum, Ayarkwa, Dwumah, Abass, Kissi, Osei-Poku, and Obeng-Denteh, 2016.

Tables and Figures are recorded as Figures 1-31 and Tables 1-11 in chronological order.

Materials relevant to the study of the effect of television programmes in transforming society, certain website addresses are included for verification and acknowledgement of the source information. An example of a typical website: <http://www.unizulu.ac.za/forms/#1492072068581-ad877b99-7373>, downloaded on:

The World Wide Web (www) is transient and ever-changing; therefore, one should expect that websites from which information is gathered will be offline or may alter the contents of the website over some time.

- In instances where the electronic document has been accessed from a website, the author is mentioned, followed by the year as in Modisane (2010).
- This thesis uses the South African English writing style.

ACRONYMS

SABC	South African Broadcasting Corporation
TV	Television
HIV	Human Immunodeficiency Virus
AIDS	Acquired Immunodeficiency Syndrome
TAM	Technology Acceptance Model
AST	Agenda Setting Theory
PU	Perceived Usefulness
PEOU	Perceived Ease of Use
UNIZULU	University of Zululand
e.TV	Enhanced Television
DHET	Department: Higher Education and Training
DSTV	Digital satellite television
BRCSA	Broadcast Research Council of South Africa
DTV	Digital television
HDTV	High-Definition Television
TAMS	Television Audience Measurement Survey
FCC	Federal Communications Commission
DTCP	Digital Transmission Content Protection
M-Net	Electronic Media Network
NTSC	National Television Standards Committee
SDTV	Standard Definition Television
DVD	Digital Video Disc
UZREC	University of Zululand Research Ethics Committee
FCC	Federal Communications Commission
CVD	Cardiovascular Disease
EE	Education and Entertainment (Edutainment)

LIST OF FIGURES

FIGURE 1. REFLECTIONS OF SKEEM SAAM VIEWERS	20
FIGURE 2. REFLECTIONS OF UZALO VIEWERS	21
FIGURE 3. GENERATIONS: THE LEGACY AUDIENCES REFLECTING THE INFLUENCE OF TV IN THEIR LIVES	24
FIGURE 4. GENERATIONS: THE LEGACY AUDIENCES REFLECTING THE INFLUENCE OF TV IN THEIR LIVES	31
FIGURE 5. AGENDA-SETTING THEORY (AST) PROPOUNDED BY MCCOMBS AND DONALD L (1968)	41
FIGURE 6. TECHNOLOGY ACCEPTANCE MODEL ADVOCATED	47
FIGURE 7. PROPOSED FRAMEWORK FOR SABC LOCALLY PRODUCED TELEVISION PROGRAMMES.....	50
FIGURE 8. GENDER OF RESPONDENTS	78
FIGURE 9. THE AGE GROUP OF RESPONDENTS	79
FIGURE 10. THE MOST PREFERRED CHARACTERS TO WATCH ON SABC TV PROGRAMMES.....	81
FIGURE 11. REASONS FOR WATCHING THESE CHARACTERS ON SABC TV PROGRAMMES	85
FIGURE 12. SABC TV PROGRAMMES ARE PROPAGATING MESSAGES THAT LEAD TO A WELL-DEVELOPED BEHAVIOUR	88
FIGURE 13. CHARACTERS' TRAITS THAT ARE MOSTLY WATCHED BECAUSE OF WHAT THEY ARE	89
FIGURE 14. SABC TELEVISION PROGRAMMES BROADCAST LESSONS THAT ARE CONSUMED BY THEIR LOYAL AND RANDOM MASSES OF VIEWERS	93
FIGURE 15. THE NATURE OF CONTENT THAT IS SERVED BY THE SABC TV PROGRAMMES	94
FIGURE 16. THE VIEWERS' PERSPECTIVE ON THE LESSONS THEY GET FROM SABC TELEVISION PROGRAMMES.	96

LIST OF TABLES

TABLE 1: POPULATION AND SAMPLE SIZE.....	57
TABLE 2:THE STUDY FOCUSES ON EDUTAINMENT PROGRAMMES BROADCASTED ON SABC TV	62
TABLE 3:THE STUDY IS ABOUT SABC TELEVISION PROGRAMMES.....	63
TABLE 4:THE STUDY IS BASED ON TV INFLUENCING THE SOCIAL BEHAVIOUR OF ITS VIEWERS	64
TABLE 5:UZALO (DRAMA) MOST PREFERRED CHARACTERS	65
TABLE 6:SKEEM SAAM’S (EDUTAINMENT) MOST PREFERRED CHARACTERS	66
TABLE 7:SKEEM SAAM’S (EDUTAINMENT) MOST PREFERRED CHARACTERS	66
TABLE 8:MU VHANGO (SOAP OPERA) MOST PREFERRED CHARACTERS.....	67
TABLE 9:MOST PREFERRED CHARACTERS BY THE SABC TELEVISION VIEWERS.....	67
TABLE 10:THE VILLAINOUS CHARACTERS WHO ARE ROLE MODELS AND HEROES TO THE VIEWERS	69
TABLE 11:THE CORRUPT CHARACTERS WHO ARE ROLE MODELS AND HEROES TO THE VIEWERS	70
TABLE 12: SABC TELEVISION PROGRAMMES MEDIATE AND GIVE VIEWERS LESSONS ON SOCIAL BEHAVIOUR.....	72
TABLE 13:SABC TELEVISION PROGRAMMES ARE INFLUENCING VIEWERS’ SOCIAL BEHAVIOUR	72
TABLE 14: CIVIL MORALS PROPAGATED BY THE SABC TELEVISION PROGRAMMES.....	73
TABLE 15: AUDIENCE COPYING SABC TV PROGRAMMES FICTIONS.....	75
TABLE 16:SABC TELEVISION PROGRAMMES AS A SOURCE OF SOLUTIONS	76
TABLE 17:THE MOST WATCHED SABC TV PROGRAMMES	80
TABLE 18:UZALO’S MOST PREFERRED CHARACTERS	82
TABLE 19:GENERATIONS- THE LEGACY MOST PREFERRED CHARACTERS	83
TABLE 20:SKEEM SAAM’S MOST PREFERRED CHARACTERS	83
TABLE 21:MU VHANGO MOST PREFERRED CHARACTERS.....	84
TABLE 22:SABC TV PROGRAMMES ARE PROJECTING MESSAGES THAT DEMONISE VIEWERS’ LIVES.....	86
TABLE 23:SABC TV PROGRAMMES PROPAGATE MESSAGES THAT LEAD TO CRIMINAL BEHAVIOUR IN SOCIETY	87
TABLE 24:CHARACTERS AND THEIR BEHAVIOURAL ATTRIBUTES AUDIENCES HAVE IMITATED FROM THESE TV PROGRAMMES	91
TABLE 25:SABC TV CHARACTERS THAT HAVE BEEN IMITATED BY THEIR AUDIENCE	95

CONTENTS

CHAPTER 1.....	1
ORIENTATION OF THE STUDY	1
INTRODUCTION	1
STATEMENT OF THE PROBLEM.....	1
AIM OF THE STUDY	3
OBJECTIVES OF THE STUDY	3
RESEARCH QUESTIONS	4
RESEARCH METHODOLOGY	4
THEORETICAL FRAMEWORK.....	4
CONTRIBUTION OF THE STUDY TO THE BODY OF KNOWLEDGE	5
ETHICAL CONSIDERATIONS	5
OVERVIEW OF CHAPTERS	6
CONCLUSION.....	7
CHAPTER 2.....	8
LITERATURE REVIEW	8
INTRODUCTION.....	8
ELECTRONIC COMMUNICATION	9
DIGITAL TELEVISION	11
SATELLITE TELEVISION.....	11
SOCIAL MEDIA AND ONLINE TELEVISION	13
TELEVISION IN SOUTH AFRICA	14
TELEVISION PROGRAMMES.....	14
POPULAR AND MOST WATCHED TELEVISION PROGRAMMES BY THE AUDIENCES	18
EFFECTIVENESS OF EDUTAINMENT PROGRAMMES ON THE AUDIENCES' LIFESTYLE.....	20
THE VULNERABILITY OF THE AUDIENCE TO THE TELEVISION.....	21
CONTENT, AUDIENCE GRATIFIED THROUGH TELEVISION.....	22
THE NATURE OF EDUTAINMENT PROGRAMMES ON TV: AN OVERVIEW	24
THE TELEVISION AND SOCIAL DIMENSION	27
THE PASSIVENESS AUDIENCE.....	29

WELL-BEING COMMUNICATION THROUGH TELEVISION EDUTAINMENT	31
ADVANTAGES AND DISADVANTAGES OF PURPOSIVE AND NON-PURPOSIVE EDUTAINMENT TELEVISION PROGRAMMES	32
CONCLUSION	38
CHAPTER 3.....	39
CONCEPTUAL FRAMEWORK	39
INTRODUCTION	39
Agenda-Setting Theory	39
TECHNOLOGY ACCEPTANCE MODEL (TAM).....	46
PROPOSED FRAMEWORK FOR SABC LOCALLY PRODUCED TELEVISION PROGRAMMES.....	50
CONCLUSION	52
CHAPTER 4.....	54
RESEARCH METHODOLOGY	54
INTRODUCTION	54
Mixed-Method Research	55
TARGET POPULATION	56
SAMPLING.....	56
DATA COLLECTION INSTRUMENTS.....	57
FIELDWORK.....	58
DATA ANALYSIS	59
CONCLUSION.....	60
CHAPTER 5.....	61
DATA ANALYSIS	61
INTRODUCTION	61
FINDINGS PART ONE.....	61
The nature of the study	61
Preferred characters on television programmes and the reasons	64
Characters and their behavioural attributes audiences have imitated	68
SABC television programmes in transforming and enriching the audiences’ social behaviour...	74

FINDINGS PART TWO	77
DEMOGRAPHIC CHARACTERISTICS OF RESPONDENTS	78
This section analyses the responses to the statement about the gender of respondents.	78
This section analyses responses to the statement about the age group of respondents.	79
This section analyses responses to the statement about the most watched SABC TV programmes.....	80
PART TWO: LESSONS PROPAGATED BY THESE PROGRAMMES BROADCASTED ON SABC THREE CHANNELS THROUGH THEIR CHARACTERS.....	81
PART THREE: SABC TELEVISION PROGRAMMES ARE TRANSFORMING AND ENRICHING THE AUDIENCE’S SOCIAL BEHAVIOUR	93
CONCLUSION.....	96
CHAPTER 6.....	98
CONCLUSIONS AND RECOMMENDATIONS.....	98
INTRODUCTION	98
THE DIFFERENT TYPES OF LOCALLY PRODUCED TELEVISION PROGRAMMES WATCHED BY THE ULUNDI AUDIENCE ON SABC.....	98
CHARACTERS OF THE LOCALLY PRODUCED SABC TELEVISION PROGRAMMES AFFECT THE VIEWERS’ LIFESTYLES	99
LOCALLY PRODUCED SABC TELEVISION PROGRAMMES IN TRANSFORMING AND ENRICHING THE AUDIENCE’S SOCIAL LIVES.....	100
CONCLUSIONS OF THE STUDY	101
RECOMMENDATIONS	102
RECOMMENDATIONS FOR THE PUBLIC BROADCASTER (SABC TV AND OTHER LOCAL TV MEDIA OUTLET).....	102
RECOMMENDATIONS FOR THE PUBLIC BROADCASTERS’ MASS AUDIENCES.	105

Chapter 1

ORIENTATION OF THE STUDY

INTRODUCTION

This chapter provides an overview of what the researcher embarked upon. The different sections briefly outline what is expected in the different sections of the dissertation. The South African Broadcasting Corporation (SABC) is recognised by Broadcasting ACT No. 4 of 1999. This ACT acknowledges that South Africa comes from a turbulent and oppressive system that the previous government used:

....the medium as a tool for propaganda and resolves therefore that the development of South African expression by providing a wide range of programming that refers to South African opinions, ideas, values and artistic creativity by displaying South African talent in radio and television programming and by making use of radio frequencies that are public property and that provide a public service necessary for the maintenance of national identity, universal access, equality, unity and diversity (Fourie, 2003).

According to Bronstein and Katzew (2018), the public broadcaster's mandate of the South African Broadcasting Corporation SOC Ltd (SABC) is to be a high performing, digitalised national public broadcaster that provides compelling, informative, educational and entertaining content via all platforms. Moreover, SABC has a mandate of accommodating all citizens in the entire country by informing, educating and entertaining; making services available in all official languages; reflecting both the unity and diversity of the cultural and multilingual nature of South Africa, its regions and audiences; provide programming for children, women, youth and people with disabilities; broadcast national, developmental and minority sports; develop talent and showcase South African content, and provide independent news of high quality. Muindi (2015) states that the South African Broadcasting Corporation (SABC) has five channels, three are free to broadcast channels (SABC 1, SABC 2 and SABC 3) that have edutainment television programmes that run throughout the week and at weekends, and the other additional two are paid (SABC News and SABC Encore).

Soap operas, telenovelas, and dramas are the most popularly viewed genres on SABC 1, 2 and 3 broadcasted throughout the week (Muindi, 2015). The majority of South Africans watch the SABC for their entertainment and news. These channels are easily accessible by the viewers, and therefore, the media content has an influence on South African audiences. South African Broadcasting Corporation (SABC) television programmes' genres are conventional of the symbolic environment in which people live.

The genres also play a vivacious role in the dynamics of the viewers' lives (Muindi, 2015). SABC edutainment programmes on television are used for communal action and behavioural alteration, including any communication development that uses popular ways to teach and test the public. Additionally, edutainment programmes are used for bringing about individual and social change by tackling serious social problems in a pioneering and hilarious manner. Edutainment programmes are carefully crafted stories that communicate social issues through dramas and have the potential to reach a mass audience (Japhet, 2013). Some SABC television programmes are broadcasted to teach, educate, modernise and transform society, while others are for entertainment. The public broadcaster's mandate is to reflect South African attitudes, opinions, ideas, values and artistic creativity; display South African talent in educational and entertaining programmes. Most of the programmes on SABC channels are not edutainment orientated. Modernisation occurs when the society is transformed from the traditional ways of living to embrace the modern way of living, values, and the original old-style organisation completely substituted by the current values (Reyes, 2001). This research focuses on SABC edutainment programmes that are transforming South African society.

STATEMENT OF THE PROBLEM

The SABC local programmes influence societal behavioural patterns positively or negatively. Traditionally, the edutainment television programmes' purposes are mainly to teach, entertain, educate and change social behaviour. Melkote (2006) states that mass media serve as a vehicle for conveying new philosophies and reproductions from the west to growing republic and city to countryside zones. Media has an authoritative and straight effect on individuals socially and economically adopted from seeing images of developed countries on mass media. The communication development in the South African mass media is hazy and healthy

towards the audiences. The relationship between audience and media texts reflects that television programmes gratify the mass audiences with their presentation, leading them to copy the lifestyle they watch every day (Hills, 2021). Media texts need audiences in order to recognise their potential for meaning. Media text does not contain a single meaning but rather a range of possibilities that are defined by both media texts and their audiences.

Consequently, edutainment interventions whose conceptualisation of development is premised on modernisation wrongly attribute development problems to a lack of knowledge and a “backward” traditional culture (Makwambeni & Salawu, 2018). Hills (2021) states that audiences are vital in communication; it is for the audiences that the media construct and convey information. Muindi (2015) asserts that South African society turns to applying depicted fiction in real life from television programmes; the audience is attracted to characters’ lifestyles due to similar interests, personal gratification, and companionship to escape real-world matters. The hazard of portrayals is that they are leading the audiences to cultivate television gross depictions and assimilate them to the real world and judgement (Muindi, 2015).

Mass media is known as electronic media (Radio, television, film and recorded music) and print media (Newspapers, magazines and widely held literature); these are all classified as artefacts, performances, processes and experiences (Hossain *et al.*, 2020). According to Khan and Rasheed (2020), the mass media is highly miscellaneous in content and terms of their different institutions; they have a very broad spectrum of content that plays a big role in shaping society. Furthermore, television viewers receive more gratification from television use; they are affected through that active and gratifying exposure, and the content targeted to a mass audience causes a radical transmission of values and beliefs (Muindi, 2015). According to Modisane (2010), television programmes are dedicated to youth with content nudity, explicit sex, and gross, violent content. It is believed that youth is sophisticated with visual literacy, but they get patronised by misreading and misinterpreting the television programmes to diminish the generic transgressions of the educative objective. Public broadcasters worldwide share many features relating to independence, accountability and diversity (Bronstein and Katzew, 2018). However, the SABC’s context has unique facets that also determine its positioning. These relate to South Africa’s challenges as a young

democracy and a society in transition. South African television programmes' nature is not all edutainment; some programmes broadcasted on SABC channels for entertainment purposes only (Jarvin, 2015 & Yaylaci and Yaylaci, 2016). *Skeem Saam, Intersexions, Tsha Tsha, Yizo Yizo, 4Play: Sex Tips for Girls, DramAidE and Soul City* are well-known edutainment programmes that are presented on SABC television channels. These programmes are known for being a few interventions in South Africa that consciously use the edutainment strategy; they are multipart South African television dramas broadcast that engages the youth, young adult, and adults issues around society. They address most of the taboos and stigmas that are occurring within South African society.

Notwithstanding, these television programmes are meant to bridge the gaps model of edutainment, and the life audiences live. Modisane (2010) states that the edutainment paratextual regime was opposed to the *Yizo Yizo, Igazilami* and *Intersexions* scenes with violence, sex, and foul language on prime-time television. The SABC television audiences are capable of filtering the content served to the by the public broadcaster and get inspired by the opposite of what they are suggested by the media text. Audience reception studies have shown that audiences have intervention and can, at times, resist and change meanings that are suggested by media texts (Makwambeni and Salawu, 2018). In South Africa, there are certain new demeanours in which SABC television edutainment programmes are depicted to the society, and therefore there is a need for one to investigate considering this question: How does edutainment through locally produced TV programmes influence society's attitude and social behaviour?

AIM OF THE STUDY

The research aims are to examine how SABC transforms societal behaviour through edutainment in locally produced TV programmes.

OBJECTIVES OF THE STUDY

This study pursues attaining the following objectives:

- To identify the different types of locally produced television programmes watched by the Ulundi audience on SABC.
- To examine how characters of the locally produced SABC television programmes affect the audience's lifestyles.
- To determine how locally produced SABC television programmes transform and enrich the audience's social lives.

RESEARCH QUESTIONS

These research questions were derived from research objectives and presented as follows.

- Which locally produced television programmes do people watch per week on the three SABC channels?
- What lessons are propagated by these locally produced television programmes broadcasted on the three SABC channels?
- How do locally produced SABC television programmes transform and enrich the audiences' social lives?

RESEARCH METHODOLOGY

From a philosophical perspective, epistemology, distinguished from ontology, can be defined as how one acquires knowledge about reality; this is the belief about information and how to identify it (Kelly 2016). The study fits into the pragmatism paradigm. Therefore, the social reality for this study was constructed through analysing and interpreting the usage effects of mass media (TV edutainment) on the social behaviour of individuals and society as a whole. The mixed methods research is grounded on the idea of pragmatism. Qualitative and quantitative approaches were both useful in the current study, and the researcher employed these approaches. The study investigated the role of SABC's locally produced television programmes in transforming society. This is outlined in chapter 4 in detail.

THEORETICAL FRAMEWORK

The theoretical framework is one of the vital parts of social science research. Adom *et al.* (2016) assert that this part of the research services the researcher to the linkage of the

theoretical and pragmatic facts of object existence studied. It is the contribution that a theory or model has in assisting the instrument in interpreting reality. Specifically, this study evaluated theories relevant to how the SABC transforms society through edutainment in locally produced TV programmes. The following theories were used to theorise this research: agenda-setting theory (AST) and technology acceptance model (TAM). This is outlined in chapter 3 in detail.

CONTRIBUTION OF THE STUDY TO THE BODY OF KNOWLEDGE

The focus of the research is relevant in adding to knowledge of the broadcasting industry in South Africa and beyond, as the findings are useful to positively redirect the focus of producers of TV edutainment programmes. This implies that the programmes need to positively transform the audience rather than motivate them to acquire negative lifestyles. This would benefit the audience to embrace good lifestyles as they emulate their edutainment characters. The research findings benefited the community by educating them and familiarising them with the fiction they view on television every day.

Edutainment programmes create dialogue in the community, and this research gave a full understanding of the main aim of these programmes, thus creating a healthy dialogue. Some personal depictions on the TV screens are not always for pleasant viewing. In the process of educating and entertaining, they help foster the public to debate. This can be used by media companies (Multi-choice, SABC TV and e.tv). The research bridged a gap that might have developed using television in the opposite way from what was initially aimed. I would conduct workshops and seminars within the community in a bid to teach the current and next-generation community about the visual illiteracy of edutainment TV programmes. Moreover, I will also publish a minimum of two articles that will be published in accredited journals.

ETHICAL CONSIDERATIONS

The UZ provides guidelines and policy documents that show what ethical considerations the researcher should adhere to. The researcher read and understood the university's guiding principle on study ethics to deal with and avoid plagiarism. The University of Zululand

reflects that ethics should represent esteem for all privileges of other people that are openly or indirectly influenced by the study (University of Zululand, 2020). The researcher ensured that all ethical principles were adhered to and appropriate recognition was given to authors used from secondary sources. No personal information of any respondent was disclosed, and respondents were free to withdraw at any time. The participation of respondents remained voluntary.

Moreover, the University of Zululand (2013) stated that research on humans should always consider culture, language, beliefs, perceptions, customs, age and gender. Before answering questionnaires, the researcher explained all the rights that the participant in social science research is entitled to. The University of Zululand provides guidelines and policy documents that reflect the order of ethical considerations the researcher must follow. These documents require that the researcher avoid plagiarising and harming participants and non-participants, whether physically or emotionally. For this research, participants were respected in terms of confidentiality. The researcher ensured that a proper letter from the university was submitted to the people who were interviewed. Every guideline listed in the school's ethical guidelines and policies was followed, thus producing this research free of plagiarism. All used documents or materials were appropriately cited and acknowledged correctly. Please refer to the Appendix for the ethical clearance certificate by UZREC. All the COVID-19 protocols were observed by the researcher and the participants; the process is further explained in methodology chapter 4.

OVERVIEW OF CHAPTERS

Chapter One - Orientation of the study: An orientation of this study concentrates more on the introduction of the study, problem statement, the aim of the study, objectives of the study, research questions, contribution of the study to the body of knowledge and significance of the study.

Chapter Two - A literature review of the study: A literature review focuses on the literature review of this study. This chapter provides the literature review on social behaviour transformed by television programmes and their characters. The information is from the

existing literature covers the study subject, which is social behaviour transformation brought by television programmes.

Chapter Three- Conceptual Framework: This chapter discusses the theory and model, namely Agenda-Setting Theory and Technology Acceptance Model. It also provides a theory on the social behaviour that is brought by television programmes.

Chapter Four- Research Methodology: The literal setting and foundation of this study are unpacked in this chapter. Discussion of methodology is further detailed in this chapter; it consists of research design, data collection and analysis. This chapter also described the study area, research methodology, introduction, and the mixed-method research and target population.

Chapter five – Provides the data analysis; it comprises respondents who participated in answering a semi-structured questionnaire. This was present in the form of tables and graphs. The second part was made up of community members that formed a focus group. The findings were presented in a formation of common themes that emerged.

Chapter Six- Conclusions and Recommendations: The chapter provides the conclusions derived from the study, and comments on the research objectives and recommendations are presented, which can assist the SABC and provide the respondents with an understanding of the power of television programmes.

CONCLUSION

This chapter provided the orientation which discussed the motivation that drove this study, including the aim and objectives that guided this study. A brief overview of the study design, the significance of the study, as well as ethical considerations have also been highlighted. The following chapter deliberates the literature review of this study.

Chapter 2

LITERATURE REVIEW

INTRODUCTION

The previous chapter provided the orientation for the study. This chapter reviews the literature about the research area of the study. Mass communication is made up of various forms of communication that reach large audiences through print and electronic media. This chapter provides an overview of electronic communication, especially television and how it has changed over time. The television medium in this study is looked at how it transforms and affects societal behaviour through the broadcasted programmes. The literature review is structured as follows: It starts with popular and most watched television programmes by the audiences on television. It proceeds to television programmes, the effectiveness of edutainment TV programmes on the audiences' lifestyle and, the vulnerability of the audience to the television content, audience gratification through television. It discusses the nature of edutainment programmes on TV: an overview, the television social dimension and the passiveness of the audience. Further, it involves well-being communication through television edutainment. The advantages and disadvantages of purposive and non-purposive edutainment television programmes are also included in this chapter, which concludes with various advantages and disadvantages that TV edutainment programmes offer their audiences.

The vital function of the EE strategy is accurately to educate the audience, not to thoroughly unpack media texts of all types, and the effects of the media texts employed on the establishment and functioning in the society. Audience reception studies have shown that audiences have agency and can, at times, resist and inflect meanings that are suggested by media texts (Makwambeni and Salawu, 2018). Audiences with a well-being media literacy when it comes to media texts possess a higher level of evaluation of the media world. E-E has been implemented as a worldwide trend towards entertainmentisation that promotes education and development. According to Makwambeni and Adebayo (2021) and Hackley and Hackley (2019), the meaning of the E-E text cannot be inferred from the position suggested by the text and its producers but rather emerges from the complex interplay

between audiences' social contexts of reception and the formal properties of the text. Programmes such as *Skeem Saam*, *Intersexions*, *Tsha Tsha*, *Yizo Yizo*, *4Play: Sex Tips for Girls*, *DramAidE* and *Soul City* are well-known edutainment programmes that are presented on SABC television channels. Tsha Tsha is singled out to be one of the SABC television edutainment programmes that educated masses of audiences.

ELECTRONIC COMMUNICATION

Electronic communication is part of conveying a message, which employs electronic media to broadcast a certain message using digital devices. According to Eberlin *et al.* (2018) and Webber *et al.* (2019), TV is one of the world's vital tools of mass communication; it allows us to access western TV programmes and other graphics which are taking place far away. The detailed information and education of diverse cultures and amusing programmes in the universe are propagated through this medium of communication. Furthermore, according to Vollero, Schultz and Siano (2019), this type of correspondence is created by sharing data that comprises pictures, designs, and sounds. The mixture of broad communication stages helps spread conveyed data across the globe through imparted pictures, recordings and sounds topped off with a specific message that will achieve change.

The compensations for consuming electronic media are that the majority of people in the 21st century are getting teaching and learning through media about the exterior atmosphere and politics. Some parts of the media, such as TV, are perfect sources for human beings living in the digital age to be updated about what is going on around them via electronic media. This electronic media is also devoted to raising consciousness about current affairs happening around the globe. These can be accessed even when you are at your place or household, which is one of the compensations offered by the digital age and media; it saves money by cutting travel. According to Brock and Rosston (2020), the world initially depended on radio as a part of media where they get information that covers a wild range such as countrywide and internationally, but when time evolved, they shifted to TV, and in the 21st century, they have adopted the electronic devices that provide the information and ways of life through digital means. The diversity of cultures in the universe is displayed on these electronic media, where one can learn about other different cultures' occasions around the world without being

in that demographic place. Youth and adults are all allowed to share their indigenous knowledge through these platforms, and they can access other people's content through electronic media (Gesser-Edelsburg and Hijazi, 2018). Everyone is granted an opportunity to participate and display his or her information. According to Gazdar and Kefi (2020), it is up to the electronic media used to go beyond or limit since it is an open platform for sharing and receiving information.

The medium of electronic communication in the form of television has influenced many communities in a variety of ways. According to Mutz and Nir (2010), television influences everyday life in features such as forming ideas, politics, religions, culture, education, entertainment, youth development, attitude, believes as well as about people from other social, ethnic, important social issues as race, gender, class and cultural backgrounds. The television medium is designed for mass communication, and at the same time, it can focus on small groups (Mutz and Nir, 2010). Besides, television is dependent on other forms of communication that converge onto the television screen. A series of studies by Adriaenssen *et al.* (2020) and Nancy (2015) have revealed that television contests outshine other useful foundations of human relations (family, friends, church, and school), especially when it comes to assisting the youth in growing some values, ideas and the way they perceive the globe entirely around them.

Mass communications consist of means of accommodating many audiences, including radio, television magazines, newspapers and recently, the Internet. All these forms of communication influence the masses and individuals positively or negatively. Muindi (2015) asserts that television programmes are believed to have an impact on societal and personal values through soap operas, drama and telenovela programmes. Television presents a coherent system of messages and images to society. According to Mutz and Nir (2010), mass media is a major force in contemporary living whereby societies and individuals are constantly flooded with a large amount of communicated messages from various sources, i.e. TV, radio, magazines, and billboards, to name a few. Dias, Dias and Lages (2017) further state that mass media is proven to be a tool that has played a vital role in bringing about behavioural changes and the adoption of other methods.

Digital Television

Digital Television (DTV) is a modernised analogue signal, which is a television signal that is communicated digitally. This digital broadcasting is made up of twinning tools on the coalition of breeding a new phenomenon derived from the original material. According to Elis (2020), DTV can change a photo to a binary code of 0s and 1s. Photos and sounds from digital communication match the source. The DTV is a new phenomenon, which is aiding in demonstrating the important development of TV technology after the innovation of colour TV; it is probably serving theatre quality photos and audio on a comprehensive screen with an enhanced colour version. Moreover, this is where manifold graphics programming or solo programmes on high-definition television (HDTV) and newly offered services are still under development.

The digitising of television is an important step for the industry. Reliance on analogue systems is continually being reduced. Those who still have a much older TV built for receiving the UHF and the VHF can use a decoder that allows them to connect to digital content (Hesmondhalgh & Lobato, 2019). According to Jaichuen *et al.* (2018), digital television (DTV) and high-definition television (HDTV) are capable of being used reciprocally by each other. The DTV version of the contemporary TV signals and digital TV signals conveys digital rather than the analogue signal.

Satellite Television

The concurrent communication of manifold programmes on standard-definition television (SDTV) is reduced quality pictures compared to HDTV, yet it is meaningful and better than current TV. Besides serving extremely greater broadcast quality to users, DTV permits the current satellite TV to offer the same functions. This type of TV uses a radio-frequency spectrum, which is professional compared to former analogue TV.

Content makers who are compelling digital content are the possible ways to prosperous disseminating of this phenomenon countrywide so that digital signal is served to the users through broadcast TV stations, satellite TV systems and digital TV equipment (Elis, 2019).

According to Doyle (2018), the current analogue TV broadcasting system is not advanced enough to serve DTV signals. The broadcasters were offered a new spectrum of digital signals even though they absorbed the current spectrum for analogue broadcasting in order for them to concurrently convey both analogue and digital signals at their broadcasting market zones.

According to Qodoos *et al.* (2020), for one to enjoy DTV services, one must have these essential apparatuses on the viewing experience: DTV must be present and accessible. Digital gadgets and digital cameras to establish the content must be there and other digital production resources; these are totally unique and different from what is used to gather content for analogue programming. Moreover, Prado *et al.* (2020) discussed that the digital programming process must be supplied to the users through digital signals. These digital signals are broadcasted via airwaves or current towers, broadcasting through satellite TV technology or as digital videos discs (DVDs) recorded in advance.

According to Hindi *et al.* (2020), TV users must own digital TV products which allow them to receive a digital signal. They must also be able to show digital programming on the TV monitor. Understanding the way TV subdivisions work and the commercial conformation is essential since it is a communal strategy. These methods and strategies are invented with the aim of social culture for the sake of safeguarding the native or original invention, which put heads together for better relationships with partnership organisations relating possession in their structures (Qadoos *et al.*, 2020). Analogue TV service is merely not getting authorisation to function to this level of broadcasting and renew licences. Moreover, FCC provides extension lead for analogue TV licences from the TV marketplaces.

Conditionally, TV stations associated and syndicates with countrywide systems are transmitting digital television signals. Transforming from digital to analogue converter technology is invalid in marketplaces for the licensee. Households with TVs attended by the market must subscribe to the digital “multichannel video programming distributor” that involves cables and satellite services to get digital neither TV sets nor converters. According to Rusdiyanto *et al.* (2020), countrywide digital TV is known for its compound and multidimensional creative innovativeness. Moreover, Samčović (2020) reveals that digital

content has a tendency to courtesy graphical natures of programming to mention sports occasions and movies that happen to acquire the high definition showing capability. The transition for digital programming is served over the airwaves, served through satellite channels of the TV systems and digital cable service. Television stations must construct new facilities and purchase new equipment to transmit digital signals (Akanbolati *et al.*, 2020).

Social Media and Online Television

Social media platforms connect people. Some artists are using it as a platform for distributing and disseminating their artwork. Lee (2018) discussed that people performed cultural occasions in countless forms like folk, dance, and drama. Media has been a dominant place to showcase and transfer messages to audiences through traditional media that evolved to social media and later on to digital media and electronic media. One of the popular social media outlets that have been around for a long time is YouTube. YouTube allows anyone to upload their video content and make it available for the world or keep it private.

Further, YouTube has evolved, giving more functionality to the end-user. The user can create a preferred playlist and get updates on new content from YouTubers. YouTube also has its paid option called YouTube TV. Other social media outlets also accommodate the uploading and sharing of video content.

Currently, online streaming services are becoming the alternative, and with smart television devices, the days of cables, antennas and satellite dishes are on the decline. Although data is still expensive in South Africa, streaming services are gaining traction. One such streaming service company is Netflix. The content streamed by Netflix is international and local movies, series and other content of interest. Barra and Scaglioni (2020) aver that Netflix is one of the best new and globally known electronic and digital communication. The organisation of this digital platform is providing audiences with plenty and updated shows which are well contracted and filled with the necessary content. The shows are just there waiting for a viewer to access them. Unlike analogue TV, where everything is run by the station, the audience controls gadgets and access what they want to view. This kind of communication serves the public with the content they need as individuals, filled with precise content and appropriate

education and entertainment. Another is the flexibility that users have; they are able to schedule their content. The user decides what, when, who and how he or she wishes to engage content via these streaming outlets.

TELEVISION IN SOUTH AFRICA

In the South African context, the television landscape is diverse, and since the inception of the TV, analogue signals have been widely used. However, this has changed starting with M-Net, which provided two stations as a subscribed service. DSTV then brought another offering that allowed viewers to access more stations, requiring users to install a satellite dish. More recently, digital TV engaged the South African market with free access to programming via their satellite service with a once off connection.

SABC television, which is a free-to-air state-owned media, has several programmes that influence its audience; there are well-known television genres broadcasted through SABC's trio media: SABC 1, SABC 2 and SABC 3 (SABC, 2018). There are more popular television programmes based on their viewership and popularity. Sunday Independent Life (2019) complements the statement made by SABC above that South Africans are deeply in love with their drama, telenovela. The television audience measurement survey (TAMS) data shows SABC 1's *Uzalo* as the country's single most viewed TV show. Moreover, this single most watched show is followed by *Generations: The Legacy*, *Skeem Saam*, SABC 2 has *Muvhango* as its most watched show.

Television Programmes

Singhal (2013) stresses that television edutainment is a communication approach for intentionally implanting educating societal subject matters in the broadcasting process of entertainment programmes for the audience to attain their desires as an individual, communal, and organisational changes over a planned media users' population. Furthermore, Singhal discusses that television programmes fall into the category of entertainment degradation programmes (anti-social) and entertainment-education programmes (pro-social), defined as boredom education programmes on mass media. Tufte (2005) describes entertainment-

education as television programmes that address some social issues, teach and promote new ways of living in society, and achieve different objectives such as promoting an individual behavioural change favouring social change in different agendas. Tufte discusses that television programmes are used to bridge paradigms, practice, and invent the modernisation diffusion paradigm of development.

Singhal (2013) mentions that television soap operas, dramas, and telenovela connect well in a dramaturgical rhythm and content with people's daily life depiction, which makes edutainment an accurate tool for communication for development. Education and entertainment through soap opera, drama and telenovela programmes improve and ferment with varied perspectives of life, questions, and more serious observations (Singhal, 2013). Additionally, Bartsch (2012) projects that television entertainment programmes supply a good laugh to the audiences of television programmes, keep them entertained, provide gratifications, and influence the audiences direct and indirect. Furthermore, these television depictions were designed and applied as media messages to take care of both entertaining and educating, increasing the viewer's knowledge of educational issues and creating positive attitudes, modifying societal norms, beliefs, and changing their behaviour (Singhal, 2013). While television entertainment programmes are the most important sources at home, traditional television is watched in the passive mode; however, educational content is also part of traditional television programmes (Chorianopoulos & Lekakos, 2007). Moreover, entertainment content served to the audience is aimed to be interactive. This type of television programme adds more information to television programmes while the passive and defenceless children and young adults.

Mngadi (2017) states that "*Thin' e-Kasai si-ghetto fabulous: We in the location are ghetto fabulous*". Yizo Yizo 1 is one of the edutainment programmes watched in the earlier years. It is considered a duty to be in possession of watchers for them to infer their decisions on the implications arranged. Mngadi further expresses that dramatisation series made to be an edutainment instrument, which teaches while engaging; these went to be taken after by the adolescent's characters and distractions. Additionally, the municipality space addressed people of colour youth brutality in the post-politically-sanctioned racial segregation on SABC TV programs. There are other television produced programmes which mainly done for

entertainment; they lay a certain foundation of a lesson with the message contained by the entertainment presented as a by-product. According to Mpanza (2018), a show entitled *Uzalo*, “*Blood is forever*”, activated in 2015, which a few years later, became the most watched and popular South African TV production. *Uzalo*’s content is mainly driven by criminality and corruption as such; it depends on violence and crime to succeed in its objectives.

Moreover, *Uzalo*’s depiction of gangsterism in spots, for example, casual settlements foundations on early evening TV, are attested to be the justification for the prevalence of this show. It is equally fashionable, and it liberates the viewers with common needs as in the depictions, which leads to the growth of TV viewership. Mpanza (2018) asserts that *Uzalo* is one of the SABC TV shows with big numbers of viewership and is well-known by the viewers. This show depicts violence through its fictional characters. *Uzalo* outlines the construction of this genre adopted both locally and internationally. Therefore, these must have been the main influence programmes on SABC television audiences.

The personalities of the crowd catch the best recollections of the watcher, which gives numerous conceivable outcomes to multisensory learning. According to Teneja *et al.* (2012) and Amin *et al.* (2015), graphics and videos add more senses than visual cues much stronger and improve visual memory (what people see is easy to capture and remember than what they only hear). The SABC television presents episodic programmes on weekdays and even weekends. The popularity and episodic presentation of these programmes are an inspiration to the audience. According to Govender (2013), the SABC television programmes are made up of edutainment. These edutainment programmes are made up of purposive and non-purposive edutainment interventions in the entire South African country and cover some African neighbour countries such as Zambia, Zimbabwe, Mozambique, Botswana, Namibia, Lesotho and Swaziland.

On the one hand, plenty of SABC television programmes are made up of non-purposive programmes: these are applied to television programmes such as *The Bold and The Beautiful*, *Uzalo*, *7 de Laan*, *Generations: The Legacy*, *Days of our Lives*, *Muvhango* and *Isidingo: The Need*. Moreover, Govender states that there are also purposive applied edutainment programmes such as *Intersexions*, *Tsha Tsha*, *Yizo Yizo*, *4Play: Sex Tips for Girls*, *DramAidE*

and Soul City, to count a few. These are the purposive combination of entertainment and education to smoothly facilitate a healthy social and behaviour change in the communities. These shows follow a process where they expose societal issues and conditions, creating dialogue, support and solutions and continuing evaluation. Ryerson (2008) explains that scholars recognise television soap operas, dramas, telenovelas and researchers for their impact on the audience's assertiveness and behaviour regarding social issues in society.

According to Burger (2010), these popular South African television programmes are for edutainment and entertainment; they have been enthusiastically pursuing discourse issues of the society for the past decades. The personality of the television programme presenters and the imaginary characters in the deceptive soap opera, and the genuineness of real people that appear on reality television play a major role in shaping audiences' lives. Bernhold and Metzger (2020) state that television programmes with never-ending plots and characters of the stereotype are ersatz of realism; they promote the development of cherished presented audience and characters. This reflects that there are few purposive edutainment inventions in South African three channels; the application of the non-purposive edutainment inventions is evident to entertain and indirectly educate within the region. Besides, the comparative studies concluded that non-purposive edutainment such as *The Bold and The Beautiful*, *Uzalo*, *7 de Laan*, *Generations: The Legacy*, *Days of our Lives*, *Muvhango* and *Isidingo: The Need* are identified and classified to be applied with an amalgamation of education and entertainment for social change, though it was never the intention of the programme producers and developers of these television programmes.

Media edutainment is presented to the society to improve the exchange of ideas through audience partaking concerns of social issues, the traditions of the latest methods to social change and development communication are followed. According to Burger (2012), edutainment is known for being a carrier for social development messages to the audience reality television and soap operas can engage the audience into actively taking part, articulating messages for the television programmes and reflecting on the media messages. Edutainment television initiatives are the commending approaches employed in propagating a specific belief and ways of behaving (Mthethwa, 2014).

Popular and Most Watched Television Programmes by the Audiences

Television programmes are ranked based on their viewership. Broadcast Research Council of South Africa (BRCSA) publishes television viewership, which reveals the most viewed television programmes on SABC's three channels every month (Channel24, 2018 & Hunter, 2018). Barnet (2004) states that viewers are more connected to SABC television programmes. SABC television uses globalised media genres to propagate social problems in a manner that links to communal procedure discussions. Furthermore, Barnet (2004) eludes that SABC television mainstream edutainment and educational broadcasting mixed in one project or production shown on television. These programmes target the youth's complex media masteries. SABC television programmes depict a development in the distanced context of post-apartheid evolution. This brings about a comprehensive connotation for understanding the implication of media globalisation for its audience, culture, and ways of living. Prime-time television programmes are reported to be heavily viewed by the audience, i.e. stay-at-homes, senior citizens, and teenagers display intensive and persistent loyalty to most television watched soap operas, dramas, and telenovelas (Stern, Russell & Russel, 2005).

Moreover, Stern *et al.* (2005) state that the mass of loyal viewers of television programmes is estimated to be 300 million viewers daily. According to Muindi (2015), *Uzalo, Generations: The Legacy, Muvhango, and Isidingo: The Need, Skeem Saam* are the most viewed television programmes from 2015 to 2019. According to Oduaran and Nelson (2019), SABC television has flourished in inaugurating and conserving mass youth audiences by means of using its most watched edutainment series to connect social issues of everyday life contexts.

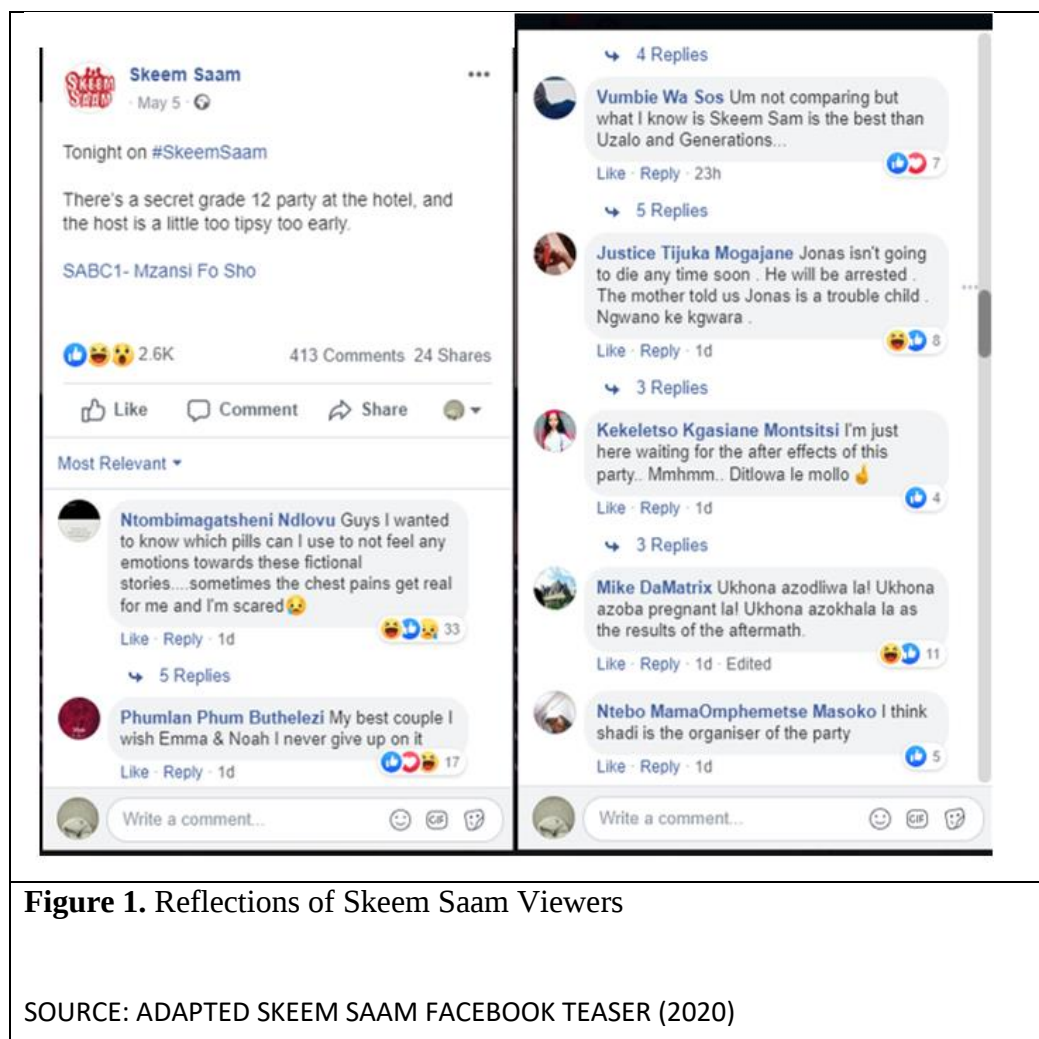
Television programmes are popular and appealing to the audience for addressing social issues and on behalf of the dream of achieving modernity, westernisation, and secularisation of the working class (Yörük & Vatikiotis, 2013). They mentioned that television programmes are more attractive because they show western norms clashing with the traditional backgrounds of the society. However, television entertainment is more representing the megatrends of the 21st century; masses of audiences spend more time on entertainment in developing and developed societies (Singhal & Brown, 2018). They state that the educational quality of the entertainment must be more accurate and be used responsibly in social, behavioural change.

Yörük and Vatikiotis (2013) reveal that the communications of television programmes are one of the important tools to disseminate development messages to society; it must be sensible and realistic.

Moreover, Yörük and Vatikiotis reveal that the popularity of television programmes makes them a perfect and profitable medium to carry development and educative message to the mass audience. These SABC television programmes are the greatest mediums to change societal behaviour, either in a good or bad way. Smith (2011) indicates that the programmes are noticed in the genres: edutainment (*Yizo Yizo*), formal education (*Liberty Life learning channel*), soap operas (*Generations: The Legacy* and the *Bold and the Beautiful*), drama and sitcoms (*Dawson's Creek* and *Friends*), and various music videos.

The television shows that are mostly watched on television are the main course of the change in society. The more the audience is exposed to these shows, the more they get affected by the depictions. According to the Independent (2015), people who frequently watch TV are at risk of getting fatal pulmonary embolism. Audiences are emotionally affected by television shows' content, which they engage and relate to and affect them negatively (*Skeem Saam* 2020).

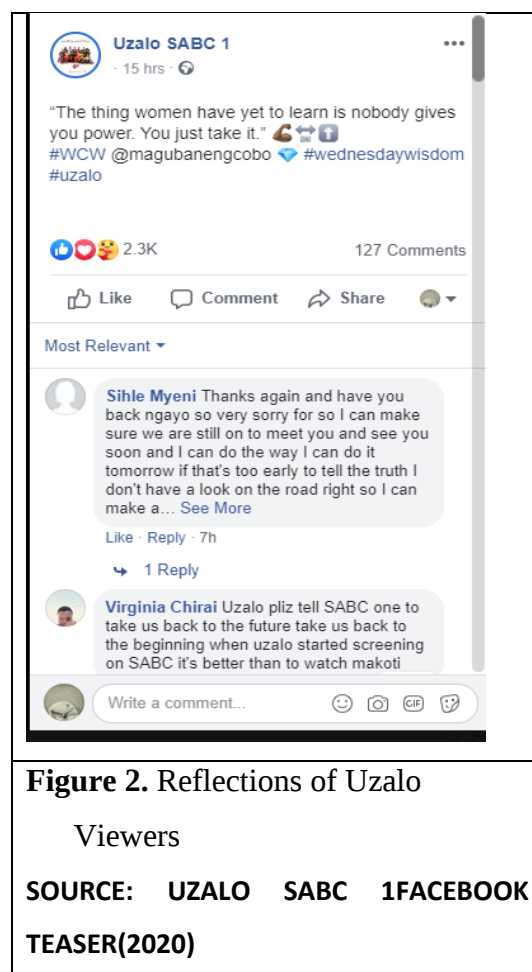
The following structure is a Facebook teaser. In Figure 1, these teasers are from the *Skeem Saam* Facebook page, the digital and electronic communication in the form of social media that is mostly used by the SABC TV viewers to reflect on the shows they watch. This edutainment television programme posted about their episode of the night, and the SABC edutainment television audiences who follow this show almost every day commented on the screenshot comparing two different types of shows (*Skeem Saam* - Edutainment and *Uzalo* - Entertainment Drama). This also gives a vivid image of what audiences of these television programmes feel and perceive this show and their emotional attachment to the story.



Effectiveness of Edutainment Programmes on The Audiences' Lifestyle

Characters are roles found in a story, play, soap opera, drama or telenovela portrayed by a person called an actor. According to Muindi (2015), the characters portrayed in television edutainment programmes shown in the scenes that the audience relates to; audiences can relate to either a hero or a villain in a story. The television depictions propagate the villain characters as mostly heroes than their victims in the stories (Muindi, 2015). The audiences turn to select the characters' lifestyles that gratify their needs and employ them in their real lives. Bartsch (2012) explains that the viewers' parasocial extension of a dramatic personae character and attitude toward roles fundamentally affect the consumption desire of the audience. The audiences' mood is the idea served by television gratification. Besides, individuals prefer intermediate level arousal of pleasant and distraction of individuals by the

characters on television programmes. The content with numerous verbal and visual examples of being in a relationship, sexual relationship, work, or family quarrels being handled, provides a solution to the audience (Muindi, 2015). He further states that television programmes such as *Uzalo* telenovela present two sides of characters, a priest (God-fearing) and a gangster (criminal minded). The everyday exposure of the audience to the fictional characters on television develops involvement, personal interaction and gradual integration of common values between the audience and the characters. According to Muindi (2015), the portrayed depictions on television programmes end up reflecting the audiences' lives.



The Vulnerability of the Audience to the Television

In Figure 2, *Uzalo*, in this teaser, provides themes that empower women and educate them about how to liberate themselves and get the power that has been long taken by men. This teaches the society that we are all equal despite gender, men and women needing to co-exist and build a healthy society with good social behaviour. Even though this programme is not an

edutainment programme, it is one of the most popular and most watched SABC television programmes based on viewership states, and SABC television programmes followers are learning every single day from these popular shows.

Content, Audience Gratified through Television

There are fundamental types of television programmes and content that could become a source of education to the passive audience, popular television content must provide appealing and harmonising support for the television programmes content. Chorianopoulos and Lekakos (2008) assert that the new content formats that are interactive programmes refer to graphics and dynamic television, and as such, the audiences react emotionally to the content of television programmes. They also add that audiences strongly desire soap operas, dramas, and telenovelas broadcasted on television nowadays.

Furthermore, according to Anuar (2017), television edutainment content is assumed to be interactive and to provide direct and indirect entertainment and education. This is flooded to the passive defenceless children and young adult audiences who are coincidentally multitasking since they are the preference of certain television programmes. The audiences are emotionally gratified by entertainment; they enjoy a good laugh while being educated. They enjoy being kept on the edge of the couch, moved to an emotional situation and offered a desirable experience. Bartsch (2012) asserts that there are direct and indirect gratifications given by television programmes to the audience, with mixed and meaningful effects where the feeling qualities appeal to the tragic entertainment role of feelings such as sympathetic and meaningful effects such as inspiring. This is characterised by mixed feelings of happiness and sadness simultaneously; the television programmes arouse pleasure and entertain the audiences. According to Klein (2013), audiences are attracted by more compound emotions and feelings of empathic sadness, meta-emotions, empathic attitudes or meaningful effect presented with mixed effects.

The content broadcasted by edutainment television programmes influences the audiences; these edutainment television programmes are the main tools that link people from different environments to have common behaviour. According to Castelló (2009), television programmes are sources of routinising and banalising the audience as individuals and the

entire society. These programmes change the definition of culture and society. If the good characters are propagating good behavioural changes, there must be a vital role played by the bad characters too. Television programmes' content gives the obligations to the characters as they live according to the script or proposed text. Some television programmes do not treat the complexity of society with the care that is well deserved (Castelló, 2009). SABC television programmes present models of daily living. Presentation of the content is a mixture of spoken and graphic examples of how a relationship, intimacy, sex relationship, business rivalry or family feuds are handled and provides time for a solution to the audience (Muindi, 2015).

Every problem that the audience may face gets solutions from television depictions. Each day relationships are likely to be influenced by television programmes enhanced by the relationships of characters in a show. Digit (2018) states that SABC television programmes present products with characters that educate about good behavioural change. It promotes the agenda of mediation between God and people and a gangster (criminal minded) addressing and preaching corruption to the audiences. SABC edutainment television programmes such as *Skeem Saam*, *MTV Shuga*, *Intersexions*, *Kwanda*, *Khumbul'ekhaya*, *Zola 7*, *Takalani Sesame*, *Tsha Tsha*, *Yizo Yizo*, *4Play: Sex Tips for Girls*, *DramAidE* and *Soul City* present models of daily living; not to exclude other non-purpose edutainment programmes such as *Uzalo*, *Generations: The Legacy*, *Muvhango*, and *Isidingo: The Need* (Muindi, 2015). Moreover, the audiences do earn benefits from SABC television edutainment programmes in such a way that they view television programmes as windows to the real world and as an extension of their lives; they reflect themselves on the characters on television programmes. As a result, audiences get varied perceptions of life and solutions to the challenges they come across in life.

Parasocial attachment is a form of habit that the audience turns to adopting when watching these television shows. The audience establishes a relationship that reflects the characters they witness every day. Bartsch (2012) explains that the viewers' parasocial attachment to the characters' shape and attitude towards the characters ultimately influence their consumption desire; mood management is the idea that serves satisfaction from the moods and emotions. According to Stever (2017), an individual audience prefers intermediate level arousal of

pleasant and distraction that is presented by the characters on television programmes. Blanchet and Vaafe (2012) complement Stever when stating that most audiences are in a fictional relationship with the fictional characters, engaging with these characters in the television series.

The programme, *Generations: The Legacy* (2020) reveals that there is content that is served to the audience, which might influence the audience's social behaviour in two ways and create a certain relationship between the character and the audience, as depicted in Figure 3. Most of the audiences admire the character of Gadaffi; that is called parasocial. The audience's reaction to the scene where Gadaffi points a gun to solve his issues at other characters in front of him makes him a hero to the audience. It seems as if many audiences are inspired and gratified by SABC television programmes.



Figure 3. *Generations: The Legacy* Audiences Reflecting The Influence Of TV In Their Lives

SOURCE: ADAPTED GENERATIONS-THE LEGACY FACEBOOK TEASER: THE LEGACY (2020)

THE NATURE OF EDUTAINMENT PROGRAMMES ON TV: AN OVERVIEW

The producers of television edutainment programmes create programmes that propagate the message that reaches a large audience. According to Chorianopoulos and Lekakos (2008), the

nature of television edutainment programmes is to take a major role in shaping the social behaviour of an individual up to the entire society. All types of television programmes and content could become a source of education to the passive audience. Popular television programmes convey messages that offer a prominent appealing and harmonising sustenance to television audiences' social behaviour. Chorianopoulos and Lekakos (2008) state that the interactive content on television programmes refers to graphics and dynamics broadcasted on television. Govendor (2013) states that family planning and HIV/AIDS are the first central concepts of edutainment television programmes. Reinforcement is provided by these TV programmes, which give a lecture on home-based gender abuse, mistreatment, mortal constitutional rights, exploitation, education, proficiencies of youngsters, HIV & AIDS, numerical competence, literateness, life's general skills and health and well-being.

The audiences react emotionally to the content shown on television every day. Chorianopoulos and Lekakos reveal that there is a robust craving from the audience's side for soap operas, dramas and telenovelas broadcasted on television nowadays. The audiences reflect familiarity with content they witness day by day. This increases textual information, enjoyment of television programmes and watching experience. Kaliuchaman (2010) alludes that the SABC constitution of the audience for improvement of transmission and inference for soap operas, education-entertainment, telenovelas, drama, and kids' shows are employed to teach the wide range of problems faced by society. Njisane (2014) states that television edutainment programmes amplify individuals' perceptions by increasing vulnerability awareness of social issues; the content appeals to and inspires the audiences to change the way they see life and enhance good social behaviour. Furthermore, Njisane (2014) states that characters become role models to the audiences by showing them what to do and how to maintain low vulnerability to HIV infection.

Every recurring theme on the content of the selected edutainment television programmes to the audiences of SABC television influences even the leadership's attitude; in communicating the message served by edutainment programmes to the course of their community involvement. According to the South African Broadcasting Corporation (2018), the public service broadcaster in South Africa presents appropriate and entertaining content that aims to motivate and stimulate a positive lifestyle among South African people. In addition, the

audiences with different personalities are served mixed good lifestyles and passion to the audiences through edutainment television programmes. However, Russell and Stern (2006) discuss that television soap operas, dramas, and telenovelas show well-developed countries' relations and even their ways of living. Moreover, Russell and Stern (2006) state that the well-developed western countries, which are sources of civilisation and digital communication inventors, recognise only their ways of doing things. Television programmes serve as elements that guide society based on issues of content interpretation by rural communities, which differ from that in urban communities. Audiences from rural areas demographics perceive life slightly different from audiences of edutainment television programmes from urban demographics because of the common data they are exposed to. Moreover, Redvall and Stern (2017) reveal that elements that affect connotation are multigenerational groups watching everyday dialogues in the village square and low acquaintance with the origin of the external news broadcast.

Njisane (2014) states that SABC edutainment television programmes influence viewers' perceptions by increasing their awareness of social issues and encouraging them to take positive action. SABC edutainment programmes such as *Intersexions* help many viewers by raising awareness of some social issues faced by society. Furthermore, Njisane reveals that the audiences guide certain characters by their role models. The characters here are viewed as existing people who reprimand their young ones. Orgeret (2010) mentions that the SABC edutainment television programmes present themes central to the viral aspects of the lives of the citizens in South Africa: criminality, drugs, sex, rape, and crime. SABC television programmes are creating debates about the current issues faced by society (Orgeret, 2010). The propagated morals by the television programmes on its three channels have an impact on the audiences' lives. Since the content and characters are a mixture of negative and positive behavioural aspects, there must be one taking more part in convincing the passive, defenceless and vulnerable audiences to partake in criminality, drugs, sex, rape, and crime. The edutainment television programmes might be demonising, developing and civilising societies through these edutainment programmes.

THE TELEVISION AND SOCIAL DIMENSION

TV, globally, has influenced youth like other members of society in some way or the other. However, the demographics are changing globally, and we see more young people in many nations. According to Smith (2011), the youth in South Africa is the only age range that presents the largest population, the affiliation to youth grouping is certain by one's age. Intravia and Piquero (2018) state that a comprehensive community that is politically aware has trade and industry authenticities, and a form of traditional creation and duplication determines media consumption. Smith (2011) emphasises that television and media consumption practices are viewed as part of our everyday life and fondness that leads one to reflect on one's perception socially and culturally. According to Orgeret (2010), the SABC edutainment programmes reflect the society as non-racial, while South Africa is known as a diverse nation with multiple vernaculars. Besides, one cultural group with a mixture of languages often shows the diversity found in the country, which mostly dominates characters. The mixture of different races was propagated on SABC television when *Isidingo - The Need* first depicted a taboo matter of morality act; the aim was to teach people about reconciliation and do away with apartheid rules. The South African audience witnessed the kissing scene of mixed races for the first time in 1999, which educated South Africans about embracing reconciliation through SABC television.

Orgeret (2010) reveals that most South African television programmes do not give a light interpretation of the country, but the most watched television programmes are hard-kicking, thought-provoking, promote insight, acknowledge rights and represent democratic South Africa. SABC television soaps and drama series appeal to their audience since it shows township life (Orgeret, 2010). Some South Africans focus more on locally produced programmes since it teaches them more about their lives, and they take notes and follow the footprints of their favourite fictional characters. Wasko (2009) exemplifies that populist television programmes have two dimensions. It accumulates the sketch based on coalitions of interests made mandatory by producers appealing to their new culture preferences and sophisticated mass audiences. Moreover, Wasko states that this is set to tell the audience what to do; its best programming is both more rooted in vernacular cultures and everyday life experience than the outputs in the previous years of monopoly and concurrently more

disrespectful and questioning of power holders. Barnett (2004) mentions that edutainment programmes presented by SABC television are mediated deliberately aimed at empowering the audience; the understated essentially moves in sizes of public culture in this greatly broad, diverse society.

Audiences have needs, and edutainment programmes on television are satisfying even though they have fictional storylines. For audiences to gratify their needs, Mthethwa (2014) reveals that whether the depictions are good or bad, the audiences are passive and vulnerable; they learn all the time indirectly through television shows. Mthethwa (2014) explain that the SABC edutainment television programmes are created to serve the change and improve social behaviour amongst the South African populace by employing TV as a common public medium of communication around the globe. Through edutainment television programmes, the audiences are exposed to the idea of a sexual network; an educational message is amplified to precaution measures against HIV infections and other social issues around society. Furthermore, Mthethwa mentioned that the educational messages through television programmes are presented, and they encourage the youth audiences to adopt less violent actions, drug usage inside and outside the school premises, bullying and other social issues.

The edutainment programmes that target youth as their audiences, such as *Soul City*, *Yizo Yizo* and *Intersexion*, show content with mixtures of mentioned events of life. These depictions have a lot of influence on them. Ezgi (2018) asserts that television edutainment programmes frequently influence everyone's state of mind, attitude, and behaviour, not only youth. Burger (2012) states that the television programmes in South Africa attract the most viewers. SABC programmes make a change in audiences' lives by addressing social issues and generating dialogue while it is enjoyable and entertaining. On the contrary, Burger (2012) asserts that media is not presenting reality on television programmes, but it is improvising on reality to the extent that most depictions really exist. Television programmes viewers are restricted to submissive consumption of amusement with imaginary depictions of reality.

THE PASSIVENESS AUDIENCE

Most of the audience lacks visual literacy, making them passive audiences to the depictions shown on television. Mthethwa (2014) assert that edutainment and other television programmes serve educational messages through television programmes; they also teach and encourage audiences to adopt a healthy lifestyle. These are all representations of real life in the form of a television programme series exploring the lives of ordinary people. Burger (2012) states that mass media television medium reaches a large audience and manipulates the audience to identify with characters and their stories. On the contrary, Modisane (2010) reveals that these television programmes represent sexual acts and violent images reflecting realism. Nevertheless, Adriaenssen *et al.* (2020) state that there is superficial unlawful and maltreatment brutality, but a revelation to edutainment TV programmes disseminated messages which are not meaningfully associated with superficial corruption, triviality, and unlawfulness, cruelty, and other factors. Cooper (2009) asserts that uses and gratifications show that there are two orientations towards media usage, called instrumental use and realism use, dominating the audience's mind depending on which situation an individual is going through.

Cooper added that the use of realistic observed messages from media is popular to many as instrumental use of media. The popular-watched SABC television programmes are rarely active but are mostly used to overcome boring moments. News24 (2018) argues that television programmes mostly influence people to be more violent, passive and less imaginative; it inspires people to do what they see as the content is presented in two types of characters (Good behaving character and bad behaving character) either one of the two represents real existing people.

Ezgi (2018) states that depictions make people behave exactly as the characters they see on television programmes but unconsciously in their real lives. Most people turn to imitate television scenes; they are more programmed psychologically and act unconscious and indirect. This is because the characters of these programmes are direct and indirect becoming role models, spoon-feeding the audience on how to live their lives. According to News24 (2018), the South African broadcasted television programmes' characters such as killers, drug

lords, corrupt and evil are everlasting roles. Moreover, these characters never fail or are caught and killed; they never disappoint their fans; they tend to be popular favourites and role models to the mass audience. Television programmes normalise some absurd acts in societies. The input of television reflected in real lives has shaped society as a place where all absurd actions can be accepted and embraced (News24, 2018). Due to television programmes in which ones' relationships and marriages do not survive, they die if partners fail to treat each other as married couples, this may be caused by characters that do not live in the real world but live in their fantasy world (News24, 2018).

People follow the patterns subconsciously, which increases addiction to behave similarly to what they view on television programmes. Barnet (2004) states that SABC television programmes show the illogicality of presenting public service broadcasts worldwide social objectives. This exacerbates the local content since the South African television and film industry focuses more on native growth segmentation. Ryerson (2008) reveals that television programmes (soap operas, dramas, and telenovelas) create moments where audiences grow a bond where they impersonate themselves with fictional roles. Attitudes based on different plots and storylines influence the values and behaviours of the audiences.

Additionally, Ryerson (2008) says that sensitive scenes of these depictions help to improve the teachings gathered by the viewers. Television programmes adopt a new non-traditional behaviour to prohibit generating a negative reaction from the viewers. The bonds created between characters and viewers of the programmes convince the audience to accept the changes, either good or bad. Lastly, Ryerson states that the depiction must be created accurately to avoid a backlash.

The following in Figure 2.5 *Generations: The Legacy* (2020) shows that the audience has a relationship they create in their heads with the characters they watch on television dramas. Gadaffi is a villain character that many programme viewers relate to and find him as their role model. Most of the comments on these teasers reflect that many audiences are impersonating the lives of these characters, such as Gadaffi, who is a hero to many, but he is evil at the same time if you may refer back to *Figure 3*, where Gadaffi is pointing a gun to solve many of his problems which inspires masses of audiences.



Figure 4. Generations: The Legacy audiences reflecting the influence of TV in their lives

SOURCE: GENERATIONS: THE LEGACY FACEBOOK TEASER: THE LEGACY (2020)

WELL-BEING COMMUNICATION THROUGH TELEVISION EDUTAINMENT

The state-owned television programmes that are meant to influence positive lifestyles in society should be more accurate and logically wise to provide programmes that propagate only the healthy lifestyle to elevate the lives of the audience through the depictions watched on television. Lagerwerf, Boer and Wesserman (2009) reveal that edutainment television programmes benefit the audience. These programmes' healthy communication reinforces, empowers and enables the audience to adjust to their vulnerable positions in sexual affairs and discussions, to mention a few. Furthermore, Lagerwerf, Boer and Wasserman state that educationally, messages embedded by television fiction in shaping the wanted social behaviour in edutainment shows are the best strategy ever used to change how society perceives the world. According to Oduaran and Nelson (2019), the nature of education-entertainment (EE) is profound over entertainment that adequately notifies and delights; television plots of programmes are known for modern methods of edutainment. Edutainment

campaigns indicate that educating South Africa about HIV/AIDS and cultural diversity through media is viewed as a useful approach to creating a healthy society (Burger, 2010).

Moreover, Burger states that these campaigns are inclined to be problematic to detect directly from the source to its outcome shapes amid exact attributes of edutainment programmes and behavioural alteration amongst the audiences. Estimations prove that education and entertainment have an everlasting picture in the viewers' minds through their pictures and graphics. Besides, edutainment television programmes are gathered with a lot of communication interferences at communal stages via young people's clubs and assemblies' dialogues to engage with audiences in detail.

ADVANTAGES AND DISADVANTAGES OF PURPOSIVE AND NON-PURPOSIVE EDUTAINMENT TELEVISION PROGRAMMES

TV edutainment programmes offer various advantages to their audiences. This should also apply to SABC as it is the state's communication media. Mthethwa (2014) explain that the SABC edutainment television programmes are created to serve the change and improve social behaviour amongst the South African population using television as customary media worldwide. For example, if the audience is exposed to the idea of a sexual network, violence, and all other social issues through edutainment television programmes, an educational message is amplified to precautionary measures against HIV infections and other social issues around society. Furthermore, Mthethwa mentioned that edutainment and educational messages that are presented through television programmes encourage audiences to adopt less violent actions, drug usage inside and outside the school premises, bullying and other social issues.

On the contrary, the depictions on SABC television include scenes made up of violence, drugs, sex, and all other new sophisticated ways of living. This teaches the entire society to have a healthy lifestyle of living. Karamali (2018) asserts that television edutainment programmes frequently influence everyone's state of mind, attitude, and behaviour.

Carloson (2012) asserts that edutainment television programmes are essential in our existence; without television, the world would be extremely boring and absurd for kids, teenagers, and

even adults. There are numerous procedures to protect underage children and teenagers. According to Anikina and Yakimenko (2015), most TV programme events are accepted parental supervision or advice alerts prior to the commencement of the show and the installation of safeguard controls on modern TV where one is capable of setting the sensor which detects all filthy content in order for kids and youth to have a healthy experience of TV. According to Ndlovu and Smith (2011), South African youth is unguarded to be exposed and manipulated by Television programmes, especially teenagers, escalating to youth and young adults as the targeted audience of the edutainment programmes. Govender (2013) reveals that the South African television and film industry has a comprehensive concentration on numerical competence, literacy, life expectancy aids and schooling for the youth and kids. Therefore, the globe would be so lonely without arts and media if these television programmes were to be shut down. Also, Mahlatsi (2018) and Mngadi (2017) complement each other, asserting that this adoption of a partaking method is employed as an educational strategy that involves, directly and indirectly, youth and kids.

Moreover, Ndlovu and Smith (2011) affirm that violent acts grip engagement. Nevertheless, the youth of South Africa is media illiteracy, which makes them extra susceptible to being inspired by these edutainment television programmes. Moreover, Ndlovu and Smith (2011) reveal that the media illiterate viewers pursue harmonies between themselves and the characters of these TV programmes. The viewers watch edutainment television programmes by identifying with these characters as role models. This results in the youth copycatting what is portrayed on television programmes in real life, not considering television programmes are just depictions, not real events. Ndlovu and Smith (2011) further state that the people who are most susceptible to being criminals are black youth because they practice the crooks' costume code and a lot of different conduct they witness on SABC television programmes.

According to Muindi (2015), television programmes make people think they can do the same things and get away with evil in real life. The depictions on television are plotted and rehearsed. It is all made up to be affiliated with real life. Ndlovu and Smith (2011) note that youth with low intellectual capacities spend much time on television watching violent TV programmes and be certain that all the TV depictions are accurate and free to practice in real life. This leads more people to do the unthinkable, some get jailed, and some even die.

Moreover, Ndlovu and Smith (2011) discussed that the heavy television audience is frequently unprotected from the characters that take care of their interpersonal problems and violently solve them; the audience encodes that to their subconscious mind and always solves problems aggressively. Muindi (2015) projects that some audiences identify with villain characters on television because they have the values, audiences can identify with the way they handle the situations they are facing, and they have an easy time and get away with it. They see nothing wrong with being a villain; it is like being a businessman who knows how to protect their interests.

Media depictions alter perceived communal sections through how the significance of dissimilar classes of behaviour is depicted. Televisual aggression is often demonstrated in behaviour that deteriorates (Pine *et al.*, 2005). They reveal that mass media is a controlling path in which terror spreads, utilising prototypical communicable disease epidemiology. Television exposure to youth is with more post-traumatic stress. According to Bandura (2009), television programmes are transgressive behaviour regulators in social sanctions and internalised self-authorisations. Bandura (2009) states that in television presentations, audience disharmony and physical violence are favoured resolutions to personal battles. This is found satisfactory and moderately effective in crusaders succeeding over evil through violent means. Such depictions legitimise, embellish and belittle human violence communally. Karamali (2013) reveals that nowadays, creative production teams of television programmes such as Creators, Producers, Scriptwriters, and directors do not even mind the content they are constructing and presenting to the societies.

According to Cardey *et al.* (2013), edutainment television programmes encourage the personalised perception of the world and a better understanding of social life among the members of the community. Cherednichenko and Klimova (2012) state that edutainment television programmes enhance audiences' creativity and visualisation while educating. On the contrary, television has its obstacle. According to Blanchet and Vaage (2012), there is a saturation of crudity and unlawful communicated content on TV filled with explicit scenes of sexual nakedness, brutality and inappropriate depictions that involves ridiculous graphics with terrible outcomes to the audience. The TV probes violence and brutal behaviour taking

place around the globe. The programmes they watch present them with the content of such nature in their minds to behave as such. In numerous series occasions where youth spontaneously employ deceitful speech, being involved in sexual behaviours or aggressive abuse and bullying, which argues copycats from the TV depictions. According to Jackson (2013), youth is tempted to experience the use of every interesting depiction they see through their role models on television regardless of the outcomes. Television psychologically normalises these venturesome behaviours in the heads of the audiences. Blanchet and Vaage (2012) further state that over watching television is related to well-being risk; this aids in gaining unnecessary weight.

Moreover, this results in being overweight, known as obesity and can be linked to plenty of sicknesses such as cardiovascular disease (CVD). Besides, this disturbs the sleeping order of a person that over watches TV. They spend more time in front of the television and end up sleeping less, which leads to amnesia, depression, fatigue, headaches and other illnesses.

According to Tian and Hoffner (2010), TV serves the content which is credited to unjustified consumerism, identical to western countries. Youth from South Africa are as smart as those from well-developed western countries, but television makes them all slightly the same despite cultural differences. SABC television programmes' audiences put all their effort into their occupations just to expend all their income on the illusion fabrics they see worn by their role models on their favourite shows. This includes small gadgets and jewellery to keep up with the standards of their role models on the television programmes they watch. There is a need to do some significant savings in life, yet people are lured by the characters they witness day by day to act the way they do. Tian and Hoffner further aver that television audiences are barraged with many new products each day. Eventually, audiences become too connected with the items because their favourite characters use those products. The audiences adopt and start using a lot they see on television, such as clothes, slang, and signs. Even the South African musicians have eventually, their whole lives, copied to be what they see on television (Blanchet and Vaage, 2012). All the African based brands are extracted and appropriated by Westerners at the expense of native brands. African countries should stop importing curricula from the west through mass media, which is being used to harvest the best brands of Africa at the expense of our own knowledge agenda. TV should promote indigenous folktales, songs,

drama and storytelling combined with practical wisdom, entertainment and indigenous knowledge. Indigenous stories lay a very strong foundation of knowledge, which cannot be replicated in classrooms (Dlamini, 2017).

There is a popular saying which says, “If you don’t know where you are from, you probably don’t know where you are going”. The youth of rural areas should use their indigenous knowledge to liberate their societies. As Africans, we can only progress if we only utilise our heritage, history and knowledge. Blanchet and Vaage (2012) state that TV audiences are spectators in another context since they participate indirectly in whatever depictions they are served with. The effects of TV and TV fans are western countries’ prisoners in the state of thinking. Western countries’ TV presents Africans and original Americans (Latinos) as gangsters; automatically, South African blacks and coloureds relate in the informal settlements adopt such characters in order to better their lives, and others find it fashionable. Divorces are normalised because white characters glorify them, and black young men are thugs. According to Tian and Hoffner (2010), programmes such as reality television programmes can alter your Intelligence quotient (IQ) and turn you into a superficial being. The mental state is developed by notions and thoughts propagated by TV programmes.

Additionally, this can ruin a lot of homes, relationships and friendships since it probes a lot of expectations. Jackson (2013) postulates that too much television exiles one from social gatherings; even if they happen to coexist with other people, they hardly get along with them since their minds are dominated by the acts of beings from developed countries while theirs are not. Their communication is too narrowed or non-existent. Educative depictions are extremely addictive, similar to other types of obsessions.

Oduaran and Nelson (2019) state that television impacts communal communications. Audiences who spend merely all their time consuming it become socially clumsy and automatically deserted by their environment since their heads have a certain life in the well-developed countries they see on TV. According to Japhet (2013), audiences create the fantasyland of their favourite characters to lure them to reflecting them in place of chasing their personal goals. TV fans hardly strive to live in exploitation and try out to explore their goals and favourite hobbies and educate themselves about new phenomena. Furthermore,

social surrogacy causes digressions in human beings when they devote themselves to fictional characters. Anikina and Yakimenko (2015) state that even if a favourite and well-known character are eliminated from the plot in these edutainment programmes, they become emotionally broken as if someone from their families or their loved ones has died. Besides, TV is prominently effective; it is a source of controlling the thoughts and perceptions of the audiences.

Anikina and Yakimenko (2015) comment that TV is a foundation of show business and entertainment. Families assemble in their television places all the time when their favourite shows are about to commence. That is where and when they get educated through TV by these non-purposive and purposive edutainment programmes. There is more than one channel with a series of TV shows of choice. Every aspect of life is accommodated on TV, and several life spheres are covered in these endless episodes of different programmes. Besides, Anikina and Yakimenko (2015) state that TV channels are set according to the nature of their content. Some channels are made for children, youth, adults and the golden generation. Edutainment television programmes facilitate bonding and unity of families. Prominent bonds with loved ones are established, and relationships are profound with more aspects that were never traditional. According to Jackson (2013) and Carlson (2012), television edutainment programmes offer significant information, depicting different jobs that one can take as a professional career. Furthermore, there are industries such as sports, music and film, which are fields that most people join after seeing them on TV. According to Oduaran and Nelson (2019), television edutainment programmes are a foundation and platform for exchanging or discriminating knowledge used for educational purposes.

According to Japhet (2013), these programmes are also devoted to projecting consciousness of communal sicknesses and providing their anticipation to those affected. Others are fashion shows that show us more stylish ways of dressing, shows that help us decorate our homes with fancy things but at a fair price and health programmes that help us live a healthy lifestyle. Furthermore, Anikina and Yakimenko (2015) state that edutainment television programmes can be the audience's cohort every time their loved ones are not around. TV fills up that space since it always gives great problems on what to do and creates that attachment known as social surrogacy. The sensation goes beyond just keeping one company because it

shapes how they think and reacts to social and personal issues. TV can raise levels of intelligence quotient (IQ) if it is used and interpreted correctly. Educative television programmes with more actual occasions and notions grow audiences' mentality than audiences that are not exposed to edutainment TV shows. In the digital age, people depend more on information disseminated through digital and electronic platforms. TV viewers have higher chances to be the updated segmentation with more knowledge. In conclusion, the TV contains floods of positive benefits to its audiences.

CONCLUSION

This chapter provided an overview of the literature, which focused on electronic communication and the various television programmes that contribute to transforming society. Conducting this literature study helped evaluate the current state of SABC television programmes' content in sharpening societal behaviour. In the next chapter, the conceptual framework is presented.

Chapter 3

CONCEPTUAL FRAMEWORK

INTRODUCTION

The previous chapter provided the literature review for the study. The conceptual framework is a vital part of any research. Adom *et al.* (2016) state that the conceptual framework is a part of the study that serves the researcher to the linkage of the theoretical and pragmatic facts about the object under study. The contribution of a theory or model is to be an assisting instrument to interpret reality. The theory and model employed in this study are linked to the concept of communication (Hopmann *et al.*, 2010). Specifically, the Agenda-Setting Theory (AST) and Technology Acceptance Model (TAM) provide an understanding of the communication perspective that influences the use of SABC television programmes by people living in Ulundi.

This is important and necessary for this conceptual framework to value and discuss models and theory's relevance to the media, such as television transforming society through edutainment in locally produced programmes. The study explored the impact of SABC television in transforming society through edutainment. Thereafter, a conceptual framework will be formulated for the study.

Agenda-Setting Theory

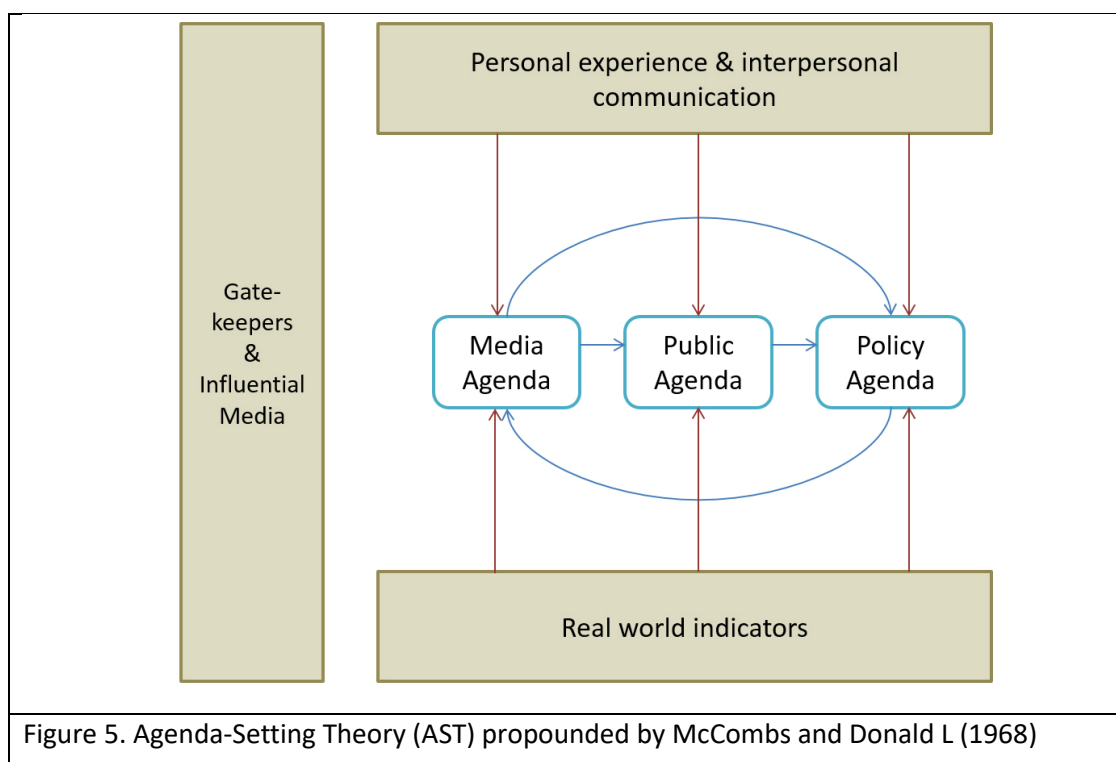
According to Nowak (2016), Max McCombs and Donald Shaw officially established the Agenda-Setting Theory (AST) in a 1968 study. The AST of mass media communication is a theory that is used to regulate how the common agenda of media affects the public (Vreese *et al.*, 2004). This theory tries to enlighten why mass media has increased power and influence over the thoughts of people universally (Adams *et al.*, 2014). This theory defines the capability of the impact of media in the society and importance of setting the agenda for society. According to Tesler (2015), AST can be defined as a creation of communal consciousness based on salient problems addressed by media, providing the hierarchy of prevalence.

Furthermore, AST in media is driven by politics, economy and cultural values (Tesler, 2015). According to Schuck *et al.* (2011), AST in mass media links with the relationships of three agendas. The media effect influences the commands of the staging of a news bulletin on news occurrence, issues in the communal perspective, a lot of prominence to news-more significance credited by the audience (Adams *et al.*, 2014).

According to Bartels (2006), agenda-setting plays a significant role in mass media congregating with the syndicate paradigms under the communication sphere (including framing, priming, gatekeeping, cultivation and the spiral of silence). Moreover, Bartels states that television influences the thoughts and behaviours of the audience through what they see on their screens. Adams *et al.* (2014) reveal that this theory endeavours to decide on the common agenda propagated in media. This theory moves people and challenges to clarify the reason for mass media gaining such authority above the views of people in the world. There are thousands of newsworthy events happening day to day; media gatekeepers are responsible for selecting what to be broadcasted to the audience (Sweetser *et al.*, 2014). These cues recurring every day meritoriously communicate vital topics propagated on those visuals depicted on SABC television programmes. Setting contents agenda on the electronic/digital media helps societies consider and address all problems of small groups from place to place.

The AST is chosen because it is the theory that focuses more on “related agendas as media agenda, public agenda and policy agenda” (Meraz, 2011). According to Valenzuela and McCombs (2014), television depictions present several hints about the strength of noticeability of the primary division on the broadcast and period slots given to the story. Groshek and Groshek (2013) state that media bring certain stories to the audience’s attention without telling the audience to act on them or what to think. Once the audience is conscious of a certain matter is, the more it becomes relevant and important. The salience of certain topics over others is the result of the agenda-setting function of the media (Coleman *et al.*, 2009). The media agenda probably affects the public and redirect them on what to process psychologically or mentally. The agenda draws attention to and directs the way to react to some phenomenon displayed by the media (Griffith & McCombes, 2014). The procedures for agenda-setting are established “in the creation of the story.” This involves deliberations of

selection, omission, priming and framing. This theory helps to decide on communication that is propagated on media and shape the manner in which it will impact the public. Valenzuela and McCombs (2014) state that media is immensely powerful when it comes to structuring the agenda. Media is very powerful; it sets the agenda for society on how to live every day and what is happening around them. It influences people in the way they care and think about life in general. Television programmes offer numerous cues on salient issues during certain time slots. Moreover, Valenzuela and McCombs (2014) discuss that these cues are visualised day by day to successfully communicate the important agendas to the society reached by the mass media; therefore, the media sets an agenda that is running in the heads of the audience.



According to Kocsis *et al.* (2015), the media agenda, audience agenda and policy agenda have a great inspiration for agenda-setting. This theory consists of a perceptive progression known as approachability. The often conspicuous media covers a certain depiction so that the audiences get to access the depiction in their memories. Mass media is prominent and influential when it comes to impacting intellect – human beings think more attentively to an issue that has been covered by mass media (Koiusis *et al.*, 2015). New media performs a

major role in structuring social behaviour and politically awareness reality. Society is educated to relate and pay more attention to the problems that are broadcasted by media. Media select problems to be displayed and propagated depending on how it values current affairs. Bélanger *et al.* (2008) assert that media create structures and filter the reality for society and provide what media authorities think is important for the public to witness. Society's affairs are impacted and affected by the policymakers' agenda. The TV editors are the only people who get to decide for society how they should behave. According to Bélanger *et al.* (2008), the public and policymakers have the greatest effects on the media's agenda. The policymakers control the public agenda, and public social behaviour gives the media a grip on the path of how their agenda may be shaped.

- **Audience agenda-setting**

Hopmann *et al.* (2010) reveal that this concentrates on the way TV audiences are impacted by some issues in life, e.g. personal, religious, and cultural ethics. The results of the media plan that chiefly influence the crowds to think are so enormous (Valenzuela and McCombs, 2014). Media redirects the reality audiences have, and the information given by the media dominates the perception of the viewers. SABC has its agenda as media that influences the viewers and grants them the way to perceive reality.

- **Media agenda-setting**

This piece of a model moves in the manner by which the media's plan is influenced by guardians, editors and directors; the outside impact turns out to be government authorities. Therefore, these factors are the main influencers on the media agenda. The public can influence the media agenda. Media authorities look at their interests for story ideas and try to predict their audiences' needs. SABC television programmes try to serve their audiences' needs by looking at their interest in story ideas. According to Sweetser *et al.* (2014), these are the results of the specific impact, which is from definitive gatherings that control the public; this raises the supremacy of issues to be communicated on media. Media editors, producers and production teams for SABC add their interest in the story ideas depicted in the media.

- **Policy agenda-setting**

This piece of a model gathers more in the manner by which policymakers' plans are influenced by some factors. The crowds see the monetary state, momentum research ideas, innovation development, the vested parties such as business and exchange affiliations, proficient associations, worker's guilds, ecological backing associations, cause-arranged resident gatherings and lobbies, and business politicisation, political development and non-governmental organisations (NGOs). Tesler (2015) discusses that the interactions with these factors are important for policymakers. Policymakers decide if the content of an issue addressed is important or not for the media to consider it. Salience takes place and framing of the issues addressed in media (Griffith & McCombes, 2014). AST has the main concept known as gatekeeping. It is responsible for the regulation and selection of the content discussed in the media (Bordalo *et al.*, 2012). The public focuses more on the item for consumption selected by media gatekeeping. The editors of media are the main gatekeepers; each programme broadcasted on SABC television is decided on by the producers, executive team and the media editors. Selck (2006) reveals how television programmes' content is established, contextualised and structured on one coordinate system; viewers are accustomed to context and perceive the globe similarly.

This AST was chosen as a theory for this study because it strives to examine how the SABC broadcaster narrative is and how they set the agenda for their audiences. The agenda fixed and presented for the viewers creates a certain narrative to the public's agenda by deciding on the current affairs imposed on the heads and conversations they have daily. This theory influences the salience of the topics on the public agenda. This made AST more relevant to the study since the study examines the way how television programmes are altering the public through the agenda presented by SABC TV programmes. This study sought to determine how SABC transforms societal behaviour through edutainment in locally produced TV programmes. The agenda propagated by SABC edutainment locally produced programmes revealed using this theory is suitable for this study. According to Griffith and McCombes (2014), the Agenda-Setting Theory (AST) is a hypothesis that is an incredible media result that centres more on "related plans as media plan, public plan and strategy plan". This takes the agenda relations inside media and general society (Adams *et al.*, 2014). AST provides the viewers with a sufficient and vibrant quantity of essential knowledge and not the profusion of unsolicited or pointless information (Griffith & McCombes, 2014). The media does not

display authenticity; the responsible departments, such as gatekeepers, clean and cut the depictions. The AST focuses on a couple of problems and themes that drive the audiences to see the social problems as more essential compared to other current problems (Adams *et al.*, 2014).

Moreover, Nowak (2016) reveals that this theory decides the frame of reference. The common agenda of media moves people and challenges to clarify the reason for mass media gaining such authority above the thoughts of people in the world. The Agenda-Setting Theory apprehended media agenda. Those programmes the SABC consider significant are directly connected to the audience's agenda or what the audience considers important. The broadcasted shows through certain media are ultimately vital programmes to the viewers' heads since it is the agenda propagated by the SABC (Jacobs, 2019). Therefore, the media's impact on people's behaviour reflects influences from TV.

According to Nowak (2016), television depictions provide numerous teasers of salience stories through their broadcasting, which depends on the given time slot from that particular show. The media decides on its own what is important for the public to watch on television. Moreover, the teasers are often broadcasted, which successfully transmit the significance of each particular topic addressed and propagated on those visuals depicted on television Nowak (2016). The media gradually customise agenda for audiences' courtesy into small, targeted audiences in societal estimation forms. Aaltonen *et al.* (2008) reveal that the AST follows a particular arrangement of agenda. The media offers agenda and tease the consciousness of those particular problems to step the content and incites the audience to modify their approaches. Moreover, AST encourages the audience to keep the same healthy approaches to social behaviour and transformation of the traditional approach by inciting behavioural alteration and media to achieve their goal of changing the world for the best (Aaltonen *et al.*, 2008).

In the first step to the AST, a certain episode must occur, and gross events take place. The 2nd step is when the event or story stimulates the interest of the media that covered it for the public (Adams *et al.*, 2014). The SABC covers the events that are happening somewhere when they spark its interest. According to Valenzuela and McCombs (2014), there are plenty

of transferred salience events that are happening in different corners of the globe, and they are published on mass media. There are individuals with fewer capabilities for consuming and digesting the content served by the media. They fail to grasp all addressed matters adequately. Salience decides the kind of content that is going to take viewers' attention and affect the audiences to perceive the globe in a healthy cognitive way. These salience events paint a prominent image of those broadcasted events in the minds of the audience (Schlger, 2019).

Moreover, they clarify how television programmes feed the minds of the audience. What the television officials think is important for the audience to think of in their heads and broadcast it like pictures that paint a vivid image of the real event of what just happened. Therefore, the events that took place are now placed in the heads of the mass audience. The other part of the theory explains the transferal of the salience of a package of traits. The mass media affiliate with the attitude object that affects the explicit feature of the image in audiences' minds. At the same time, SABC is trying to propagate that a particular quality event took place. Individuals who do not understand the media's agenda and how it probably affects them are the most vulnerable.

According to Valenzuela and McCombs (2014), Agenda-Setting Theory (AST) explains how television and other media platforms influence the public; also the reason why digital and electronic media have developed a lot of domination of their audiences' intelligent quotient (IQ) worldwide. This current examination investigates how communications' famous projects affect society through the broadcasted agendas that have a lot of power and control over the thoughts of the public in the world. Nowak (2016) reveals that people perceive some issues on TV, which are dictated by media, to be important for them to watch. The study elaborates that the media choose the programmes they think are important for society to be in their thoughts. Furthermore, Nowak states that mass media viewership constantly grows. Many people access media easily; this exposes the mass audience to a certain agenda. This makes the current media content the most utilised source of knowledge; it is used to set the current and ongoing public agenda. The current trends of social issues are addressed through media content since the public easily accesses mass media. The viewership is constantly growing in

numbers, which transformed societal behaviour in a certain way, either optimistic or pessimistic (Ashamu, 2020).

Valenzuela and McCombs (2014) assert that this theory reveals that the media decides what is important for people and serves it to them so that they view it as the important agenda the mass audience is thinking about. This research is trying to find out the programmes and content the SABC dictates for the public. Valenzuela and McCombs state that this theory explains how and why media is showing content that is relevant to the current public agenda to raise awareness to the public, so they resolve the behaviour mistakes they are committing, to set a new societal behaviour or to maintain certain behaviour and stop history from repeating itself. The SABC is serving characters in edutainment programmes that are raising certain awareness to the vulnerable audience that can change their societal behaviours positively or negatively. This shows that the encoding and deciphering of the served content occur crowds create an “outline” over explicit substance they focus on that specific media. Nowak (2016) states that ignorant crowds end up being unprotected people that presumably get affected by current television content. The SABC can be favourable and disadvantageous to the public’s lives through projects served to the visual uneducated crowd.

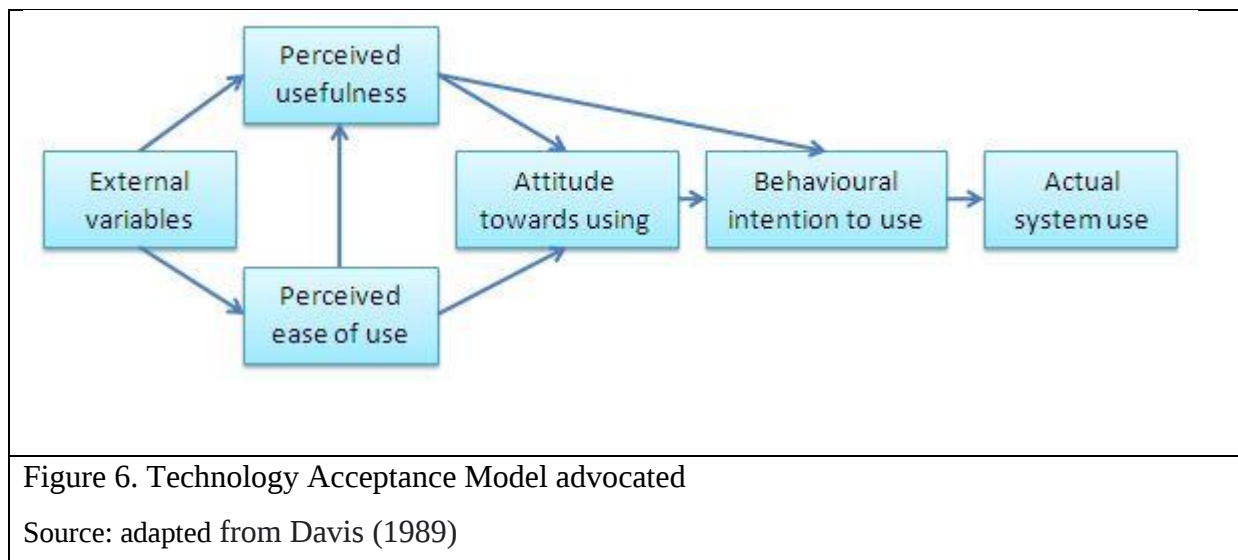
TECHNOLOGY ACCEPTANCE MODEL (TAM)

According to Lai (2017), the Technology Acceptance Model (TAM) is considered the most influential and commonly employed theory for describing an individual’s acceptance of information systems. TAM was established by Venkatesh and Davis (1996). According to Lai (2017), the TAM is the greatest innovative theory, which seeks to determine the behaviours of the users concerning certain technologies by using double elements of “Perceived usefulness and Perceived ease of use”. Venkatesh and Davis (2000) assume that behaviour is learnt through attitude, while TAM is apprehensive about the elements prompting others to use television. The research also seeks to reveal how users of television behave after using it; this makes the model relevant to this study. Ajibadde (2018) reveals that the Technology Acceptance Model (TAM) works for individual use and adoption of technology. Jahamgir and Begum (2008) assert that this model recommends these concepts: ‘Perceived Usefulness (PU) and Perceived Ease of Use (PEOU)’. The current study examines the influence of

television on an individuals' behaviour and explores societal behaviour. According to Lai (2017), this model's purpose is to study how one's awareness has an emotional impact on the purposes of using information technology and real practice.

Moreover, this theory is of innovation developed in the way that the core components (Perceived usefulness and Perceived ease of use) are alleged to calm, observed straightforwardness of use, approach to employing technology and behavioural purpose. Lai (2017) and Shen *et al.* (2006) state that the (TAM) is one of the models that determine the behaviours of the users concerning specific technologies. This model was chosen because it addresses the manner in which the public end up relying on technology such as TV based on their acceptance that it is useful and it is also easy to use it to access lessons and entertainment. The more the public accepts a certain technology to be useful and easy to use, the more they spend time on it. The government uses those platforms to change societal behaviour and how they perceive many phenomena around their society. This is what makes this model more relevant to this study. The current study seeks to find the effect mass media have on the audience's behaviour, which is impacted by the attitude on using television edutainment programmes.

The following structure is the model:



Surendran (2012) states that when devices shoppers are offered innovation, they have twofold essential highlights, which affect their decision on how and when they will utilise it.

These are the main concepts of this model:

- **Perceived usefulness (PU)**

According to Surendran (2012), PU is defined as a gradation of a person's being certain of employing a particular digital and electronic gadget that advances one's performance in life. Ramay and Lo (2007) state that this is when one has a belief that he or she will benefit from using a system or television. Television is believed to enhance viewers' performance. The viewer grows a positive use-performance relationship (Surendran, 2012). The viewers of SABC television must be able to demonstrate the usefulness of using SABC television edutainment programmes which will enhance the attitude and behaviour in society. This sounds like we already have an answer to the question that this research is on.

- **Perceived Ease of Use (PEOU)**

The PEOU has also been defined as a gradation that one gets gratified by employing a certain system that can be free from effort (Ramayah & Ignatius, 2005). The watchers who are watching SABC TV edutainment programmes are refined on the best way to devour TV. The usability requires less of the crowds' work. Ramayah and Ignatius state that the directly perceived ease of use influences perceived usefulness, behavioural attitude, intention to use and actual use. Additionally, this is the world dominated by digital natives who enjoy using technology – resulting in their lives being shaped by television and its programmes. The current generation of digital natives finds television programmes useful and easy to use in all aspects of life (Al-Sugri, 2014). SABC television programmes' viewership is higher due to their usefulness and advantages, which results in positive attitudes towards using this technology.

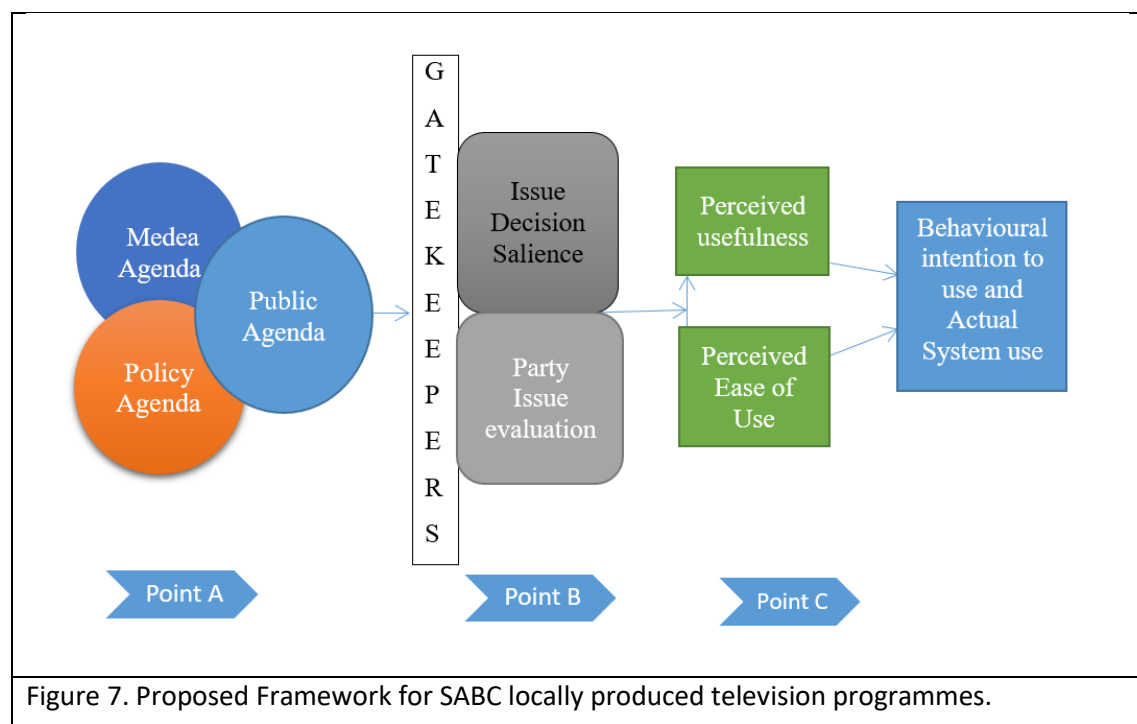
Ajibadde (2018) states that TAM explores the users who perceive the kind of technology as useful and easy to use and develop a will of using it often. Therefore, the more people get exposed to certain digital and electronic devices which change their world from a stressful one to simplifying their chores to be more at ease to carry out, the adoption and acceptance feeling develops for that particular new device as a useful one. According to Dertwinkel-Kalt and Köster (2015), when a person gets access to television easily, gadgets users develop a will to use it more often when they find it useful. It is easy to use that technology (digital and electronic communication tools) audiences accept technology as a useful system. The SABC edutainment audience either accepts the use of the media that has content with characters that influence them negatively or positively, depending on what kind of depictions are propagated to the public agenda. Jahangir and Begum (2007) state that after the audience gets access to the technology, they figure out if they find it useful. They accept the technology and grow a certain attitude towards using the technology, which ends up shaping his/her new behaviour after or maintaining a certain behaviour he/she has always been reflecting. After accessing television programmes' content easily, the mass audience depends on the depiction and influence served by these TV programmes.

According to Calisir and Calisir (2004), the more it is easy to watch SABC television programmes since it is a free-to-air media station, the more it influences the audience to rate

it as useful. The audience that perceives television as useful and tranquil to employ will agree to take it more voluntarily than those that do not, with helpfulness rather than ease of use. Therefore, the SABC edutainment programmes affect the viewers' lives positively and negatively. AST and TAM complement the usage of television locally produced programmes in transforming society. AST facilitates the process in which media sets the agenda, chooses stories to consider newsworthy and establishes topical issues. TAM caretaking of the process of the audience embraces the usefulness of using television. Both AST and TAM complement the development of a new framework for locally produced television programmes in shaping audiences' attitudes and behaviour.

PROPOSED FRAMEWORK FOR SABC LOCALLY PRODUCED TELEVISION PROGRAMMES

The following proposed framework is expressed in the merging of AST and TAM. The following figure provides a graphical depiction of how media transforms individuals and societal behaviour. Figure 7 is a graphical illustration of a framework that can positively help SABC television locally produced programmes transform society.



This proposed framework was designed to provide assistance to resolve issues for locally produced television programmes. According to Lai (2008), the government created public television stations for the state to gratify its public by broadcasting informative, edutainment shows. These locally produced programmes are meant to serve fellow citizens to shape and enhance their behaviour, societal behaviour and attitude.

Figure 7 shows the compilation of agendas for the viewers at Point A (Media, Public and Policy agenda) on SABC television. Media (SABC) editors influence the media agenda by looking at their interest in stories broadcasted on SABC television to predict their audiences' needs. SABC decides on broadcasting healthy content to the public. According to Hopmann *et al.* (2010), the public agenda is naturally set by the reality the viewers have before being served by the media, though some personal issues such as religion, and cultural ethics, also affect the agenda. SABC redirects the reality the audiences have, and the information that has been given by the media dominates the perception of the viewers. Policymakers decide on the content to be served to the public. Shaping and structuring content leads to the impact of television shows content in the communities and broadcasted television content to the audience's agenda. The structure involves gradation, which mutual benefit TV stations and the public; both spheres (media and public agendas) affect the audiences' policy (Kocsis *et al.* (2015).

Point B mass media offers well-cleaned content to generate a partial healthy perception of audiences' authenticity. Guardians should be directed by the administrators who are capable all together in media to shield that a sufficient substance is communicated to watchers; consequently, there is a noticeable plan with issues that are significant just to the media, and they are not to the crowds. The SABC former COO Hlaudi Motsoeneng did not have qualifications for the obligations assigned by the ruling party, African National Congress (ANC); the SABC must make sure that its structure is well educated and qualifies for roles they are appointed for . The media must assure that the content broadcasted does not distract an individual from peace, communal harmony and constancy. SABC television programmes must filter the content and serve healthy content to the public. Nevertheless, South African media concentrates on certain problems to be measured as the essential issues the society

should have a dialogue over. The media (SABC) must cover up these concepts framing, priming, gatekeeping, cultivation, and the spiral of silence.

Repetition evaluation of issues to be discussed on the content of the programme broadcasted on SABC television must be prioritised by the TV station. The media (SABC) should assist society in establishing inventions and new effective usage of electronics and digital devices for educational shows. The framing of SABC television programmes' content must be shaped and contextualised to benefit mass audiences. Park (2009) states that the audience then adopts the frame of reference and perceives the world in a healthy and good way. The priming of SABC television programmes' content should offer adequate time slots for some shows addressing the educational nature of the show; in order not to accommodate the vulnerable illiterate audiences of their shows. Media gives the greatest importance to a certain occasion which sets an agenda that those are the significant social issues to pay more attention to; the broadcasted range of programmes with diverse types of shows accessed on digital and electronic platforms allow the mass audience to take part in the current affairs in the society (Gu & Suh 2009).

Point C, the audiences get SABC television easy to use; not much effort is needed to consume these programmes since they are free-to-air and state-owned. According to L'Engle *et al.* (2006), the viewers find SABC television programmes are useful since they propagate healthy content and educate society. The behavioural intention of the SABC locally produced television programmes has become more frequent.

CONCLUSION

In this chapter, the researcher argued the Agenda-Setting Theory (AST) and Technology Acceptance Model (TAM), intending to illuminate the point that there is a way SABC television locally produced programmes transform the viewers. The effective use of SABC locally produced television programmes in transforming society is important and must be considered seriously. Discussions of the AST and TAM Communication were used to assist in formulating a framework for SABC's locally produced television programmes. The unified phases can be helpful; they provide a balanced approach to consenting change of behaviour

and attitude. Besides, the researcher designed a conceptual framework for SABC television locally produced programmes to transform society positively. In the next chapter, the discussion of the research methodology used to collect data will be detailed.

Chapter 4

RESEARCH METHODOLOGY

INTRODUCTION

The previous chapter discussed Agenda-Setting Theory (AST) and Technology Acceptance Model (TAM), intending to reveal the point that there is a manner in which SABC television locally produced programmes transform the viewers through locally produced edutainment. The social reality for this study was constructed through analysing and interpreting the cultivation effects of mass media (SABC television programmes) on the social behaviour of individuals and society as a whole. This chapter explains the methodology which is adopted to conduct this study. Creswell (2014) describes methodology as a methodical revision of methods that are employed, maybe and the ones that already have been employed within that particular discipline, whereas Neuman (2014) asserts that methodology is known as a methodical structure of overt rubrics and also processes the study is grounded based on and information assessment. Therefore, time order was not based on a qualitative or a quantitative approach (sequential), but the approaches were carried out ‘concurrently’. The present study points to concurrent pragmatism, as the research data was collected and gathered in phases based on whether the data is qualitative or quantitative. This begins with discussing the mixed method (qualitative and quantitative) approach, sampling technique, sample size, target population, data collection instruments, fieldwork, data collection procedures and how data sets were analysed. The mixed method was used for this study to strengthen the findings. The researcher opted for the mixed method because it consists of qualitative and quantitative approaches. The qualitative approach exploits the outcomes that serve quality findings from the participants, and the quantitative approach serves the statistical findings of the study. Having both of these approaches gives birth to the different ends of the continuum; hence the mixed method research lies between the extremes of the qualitative and quantitative continuum.

Mixed-Method Research

The mixed-method (Qualitative and Quantitative) approach was used. The suitable data collection instrument was a questionnaire, which comprised a set of qualitative and quantitative inquiries. Therefore, time order was not based on a qualitative or a quantitative approach (sequential), but the approaches were carried out ‘concurrently’. Scholars interested in studying the meaning and describing the in-depth understanding of human experience would find it suitable to use statistical and qualitative methods. Qualitative research relies on linguistic rather than numerical data and uses meaning-based forms of data analysis rather than statistical forms of data analysis (Maree, 2007). Quantitative research, on the other hand, can be defined as a systematic and objective process of using numerical data from only a selected subgroup of a population to generalise findings to the population being studied (Maree, 2007). Therefore, the mixed-method approach is more relevant to such instances where understanding behaviour or social phenomena is being investigated. This implies that the approach is relevant to this research since it is looking at the transformation brought by the SABC television programmes in the societal behaviour of the audience, which is the social problem under investigation. Questionnaires for data collection were handed to the segmented clustered demographic to attain their answers, open views on social behaviour or their information and experience. This helped the researcher to extract both quality and numerical findings. During the collection of qualitative data, the researcher used a (single focus group) focused group; people who reflected that they frequently watch SABC television programmes during the introduction of the study were asked to participate in this focused group. The men, women, adults and young adults who confirmed they watched TV programmes and agreed to be a part of the focused group were gathered in a community hall, yet all COVID-19 protocols were observed. The researcher had to remember that gathering a large number of people was not allowed. The aim of conducting these two focus group interviews was to extract and achieve qualitative findings from the respondents, adding value and strengthening the findings. Two focus groups were formed; each group was made up of ten (10) people then the interviews were conducted.

TARGET POPULATION

The target population is the cluster of objects or persons to be studied. Here the population can be described as the cluster of elements which an individual desires to make conclusions. The target population of the current research was a group of family young adults and adults within Ulundi, people of age groups from 18 to 30 years old. These are matured young adults and adults that were accessible to the researcher; they also appeared to be more venerable to acquire a negative lifestyle. According to Ulundi Municipality (2018), their community comprises approximately 35 198 homesteads and 188 319 people. The target population size for this study is 188 319.

SAMPLING

This study applied purposive sampling as a probability technique. The researcher selected the participants who watch the locally produced television programmes as convenience sampling built on the portion of the populace that is near to influence in the rural area of the well-known place for being a city of heritage (Ulundi). On the first hand, the researcher conducted valid and unbiased findings at their homes in Ulundi rural areas, where the current population is 188 319. Du Plooy (2009:133) provides a guide for sampling; it assists the researcher in determining the number of participants that will participate in a research study.

TABLE 1: POPULATION AND SAMPLE SIZE

Population Size	Sample Size
Infinity	384
5000 000	384
1000 000	384
50 000	381
10 000	370
5 000	357
3 000	341
2 000	322
1000	278

Source: Adapted from Du Plooy (2009)

The Ulundi population is 188 319, therefore, using Du Plooy's table, 384 respondents were required for this study. A total of 500 questionnaires were distributed to the target population, 470 were returned from them for data analysis, and 66 questionnaires were spoiled; however, only 384 questionnaires were needed, as the table illustrates. While on the other hand, the researcher conducted a single focus group interview of two groups made up of ten people from the same community of Ulundi.

DATA COLLECTION INSTRUMENTS

The data collection instrument is also called a data collection tool. A questionnaire known as a tool for gathering information was made up of close-ended and open-ended questions and captured on Statistical Package for the Social Sciences (SPSS, version 26), which helped the researcher to create illustrations and interpretation of findings. The interview schedule was also used to collect qualitative data on a focus group; two groups of ten people were conducted. Only people who frequently watch SABC television programmes were selected to be a part of this focus group, a mixture of young adults and adults were part of the interviews. The data was collected in a community hall in groups of ten because they indicated that they frequently watch these SABC television programmes in order to produce quality findings.

Open-ended questions were asked and recorded their responses using a recording gadget. Thereafter, the organisation stage, which includes open coding of the qualitative data, occurred in the coding sheets based on the constructed themes derived from the nature of the responses' similarities. Data with similarities were coded together, and the one with differences was coded separately. After that, similar findings from respondents' coding sheets and similar ones for interviews were grouped in a table. The focus group findings are presented as they were given by the respondents yet classified by the similarities of their nature.

FIELDWORK

Data collection is the process of obtaining necessary data that responds to the research questions. The process of data collection started when the ethical clearance certificate was obtained through endorsement via the University of Zululand (UNIZULU) Ethics Committee. Due to COVID-19, the researcher had to follow and observe all COVID-19 protocols to ensure the safety of all participants in the entire process of this study. To further supplement that data, the researcher held a professional briefing thereafter; the questionnaires were handed to the targeted group. With regards to the focus, this was arranged in conjunction with the participants' availability. The researcher ensured that all COVID-19 protocols were observed. The use of facemasks, sanitisers and social distancing was observed. All participants' temperatures were checked before partaking in this study. The researcher had to take questionnaires in the morning to each household of those who were willing to be participants, and arrangements were made to collect them according to the participants' availability. Although this was time-consuming, it was the only way to access the target population. This process of data collection for both questionnaires and single focus group interviews was conducted within a period of two months. Many of the participants live in a rural part of the Ulundi area. After handing out the questionnaires, the researcher read and clarified everything on the questionnaires. The researcher then collected the questionnaires on the agreed date and time. Over and above this, the researcher held a focus group with 20 participants who volunteered. All COVID-19 rules under level 2 were obeyed: facemasks, sanitisers and social distance of two metres were kept among the focus group participants during the interview.

DATA ANALYSIS

The data were analysed qualitatively depending on the nature of the data. The questionnaire collected data from respondents' segmented demographics, their points of view, social behaviour, or acquaintance. Focus group data was recorded with a tool to collect that, and data was displayed in tables with similar content. Depending on the nature of the data and its similarities, they were grouped based on their similarities under their respective themes.

The researcher arranged data according to their nature. The qualitative data were grouped into general themes emerging from the findings to bring common ones together. They were then summarised based on their themes, providing an organised and compressed assemblage of information that allowed the researcher to draw conclusions. Quantitative data were captured on statistical software called SPSS (Statistical Package for the Social Sciences, version 26). Data sets were displayed in the same themes that were used for data reduction for all the data sets. The procedure of data analysis and elucidation of data gathered through interviews was safeguarded by the following steps:

- Self-enlightenment with data via attending, revising, and interpretation.
- Record of transcribed documents.
- Grouping, symmetry and scheduling of data to easily recognise data.
- Scanning, re-reading and annotating.
 - Constructing groups
 - Transmission groupings
 - Connecting data
 - Creation of links
 - Coding and ciphering
 - Categorising themes according to similarities of their nature

After displaying the data, the researcher concluded and verified the conclusions. Then the results were displayed. This made it easier to lure conclusions from this study. Finally, verification of the conclusions was ensured so that the results of this study were valid and reliable.

CONCLUSION

This chapter discussed a detailed explanation of the research paradigm, strategy, approach, methods, and sampling techniques. The chapter also detailed the study design through the methodology employed by this research, the process of data gathering, and data analysis. The study applied purposive sampling as a probability technique. Through convenience sampling, the researcher selected the participants who watched the locally produced television programmes in the rural area of Ulundi, a well-known place for being a city of heritage. Interviews and content analysis schedules were used as relevant tools to collect data for this research. Also documented are the procedures followed to collect data from the target population. The chapter also expands on the scientific manner in which data were analysed either quantitatively or qualitatively. Interviews and questionnaires (open and closed-ended questions) were used as relevant tools to collect data for this research. SPSS (Statistical Package for the Social Sciences, version 26) was employed to analyse data; data collected through interviews were coded, and themes were formed. The findings were then classified according to their nature; their presentations were made in the form of tables. The ethical issues that were considered for this study were pointed out. The following chapter focuses on the analysis of data.

Chapter 5

DATA ANALYSIS

INTRODUCTION

Chapter 4 provided various research processes adopted for this study. Chapter 5 concentrates on data analysis. The discussion of findings responds to the study's research questions. To attain this appropriately, the methodological design of this study was considered. According to Smith *et al.* (2019), "methodology is central to the research process because it is the lens through which the researcher looks when making decisions on acquiring knowledge about social phenomenon and getting answers to the research questions". This study aims to examine how SABC transforms societal behaviour through edutainment in locally produced TV programmes. In South Africa, there are certain new dimensions in which SABC television edutainment programmes are depicted to society. Therefore, there is a need for one to investigate considering this question: How does edutainment through locally produced TV programmes influence society's attitude and social behaviour?

FINDINGS PART ONE

This chapter offers the outcomes of this research from the focus group interview with the participants who are SABC television programmes viewers. The focus group interviews were conducted with 20 participants, ten participants who watch SABC television programmes on three channels in each group.

The nature of the study

The questions were intended to discover how edutainment through locally produced TV programmes influences social behaviour. Television viewers of the SABC locally produced television programmes watch several programmes presented in different genres with a lot of different content, influencing the audience in certain ways. However, there are some distinct factors, the major ones being their everyday experiences. The SABC television audiences are

focused on the materials that are more educational, filled with good morals on both individual and social behaviour. These morals come with fictional characters. When asked what they understood the study to be about, their responses were as follows:

**TABLE 2:THE STUDY FOCUSES ON EDUTAINMENT PROGRAMMES
BROADCASTED ON SABC TV**

Participants	Quotation
Participant 2	<i>“It is about the things we learn direct and indirect from watching television most viewed shows on SABC television channels.”</i>
Participant 4	<i>“Learning and teaching that happens when a person is watching television programmes on SABC channels.”</i>
Participant 7	<i>“It is about what we learn in the education; entertainment and edutainment programmes provided by the SABC television stories that we watch.”</i>
Participant 10	<i>“It is about the edutainment in the SABC TV channel programmes and its influence on the audience’s lives.”</i>
Participant 12	<i>“Edutainment or education and entertainment TV shows in changing behaviour.”</i>
Participant 13	<i>“It is about edutainment or education and entertainment under TV programmes.”</i>
Participant 14	<i>“Learning and behavioural change via means of edutainment through television shows.”</i>
Participant 18	<i>“This study is about edutainment; teaching TV viewers while they are entertained by what they watching on SABC TV channels.”</i>
Participant 20	<i>“It’s about SABC educating and entertaining the audience on social behaviour changing.”</i>

TABLE 3:THE STUDY IS ABOUT SABC TELEVISION PROGRAMMES

Participant	Quotation
Participant 1	<i>“The study is about the television soaps, dramas, telenovelas and other watched stories on SABC.”</i>
Participant 5	<i>“The study is about Television stories on SABC three channels.”</i>
Participant 8	<i>“It’s about the SABC TV and the shows we watch and impacts.”</i>
Participant 9	<i>“It’s about the viewers’ lessons from the SABC shows.”</i>
Participant 11	<i>“It is about TV programmes and how these programmes affect the viewers on how they behave and think.”</i>
Participant 15	<i>“It is about SABC TV programmes and the ways they change audiences’ behaviour.”</i>
Participant 17	<i>“The study is about the teachings we get on SABC TV channels programmes.”</i>
Participant 19	<i>“TV programmes that are educating and entertaining people who watch SABC television programmes.”</i>

TABLE 4:THE STUDY IS BASED ON TV INFLUENCING THE SOCIAL BEHAVIOUR OF ITS VIEWERS

Participant	Quotation
Participant 3	<i>“It is all about TV programmes on SABC channels changing people’s lives.”</i>
Participant 6	<i>“It is about communication under media; it is more about SABC television programmes influencing our lives as viewers.”</i>
Participant 16	<i>“It is about TV stories and the viewers.”</i>

Preferred characters on television programmes and the reasons

The viewers provided characters they prefer to watch on the SABC television programmes, which shows that they are not aware of the different genres they are exposed to. Media literacy is lacking in South African society. South African SABC television audiences need to be educated about the shows they watch in terms of genres so that they can understand the censorship of televised depictions in the shows they are watching. Furthermore, parents need to understand which programmes are to be watched by their kids according to the shows’ age restrictions. Since the viewers are responsible for viewing these programmes, moral issues or influences will affect them. They make time to watch these shows because they are entertained and get directly and indirectly educated. Some characters on television are more preferred than others. The interviewees indicated that, generally, the viewers prefer watching certain characters, as elaborated above, depending on how the character fulfils each individual.

Nevertheless, this shows that SABC television viewers cannot identify edutainment programmes from the others they watch on SABC television channels. The interviewees indicated that Lindiwe ‘MaNgcobo’ Xulu by Thandeka Dawn King on *Uzalo* is the most preferred character to be watched on SABC television programmes. The other prominent

character is Kumkani “Gadaffi” Phakade by Vuyo Dabula on *Generations: The Legacy*. The above-mentioned characters are from the other genres (soap opera and drama), not from edutainment. The uninformed viewers of SABC television programmes consume the displayed content on programmes while they are not educated about these programmes.

TABLE 5:UZALO (DRAMA) MOST PREFERRED CHARACTERS

Participant	Quotation
Participant 10	<i>“Sibusiso on Uzalo played by Simphiwe Majozi. I love the way he behaves, and I am interested in his character.”</i>
Participant 13	<i>“Sbu (Uzalo). It is because he makes me laugh.”</i>
Participant 14	<i>“Sbusiso Makhathin by Simphiwe Majozi on Uzalo. Because he is so funny, he doesn’t take things personally.”</i>
Participant 3	<i>“Nonkanyiso from Uzalo. She is an interesting character to be affiliated with.”</i>
Participant 9	<i>“Qhabanga (Uzalo) because he doesn’t give up in life no matter what.”</i>
Participant 12	<i>“Sbonelo- He is an interesting character who is a criminal.”</i>

TABLE 6:SKEEM SAAM’S (EDUTAINMENT) MOST PREFERRED CHARACTERS

Participant	Quotation
Participant 5	<i>“Nompumelelo Mthiyane (Skeem Saam) played Amanda Du-Point. She is a winner always a firm woman.”</i>
Participant 7	<i>“Elizabeth “Lizzy” (Skeem Saam) because she saves lives and she is mentally matured, she doesn’t kill people.”</i>
Participant 8	<i>“Lelo Mthiyane is the character that keeps me watching this programme.”</i>
Participant 11	<i>“Zamokuhle Seakamela from Skeem Saam. I prefer watching him because he is strong and open-minded and this helps him to overcome every circumstance he faces. He also accepts what he is given at a time dispute what his peers are given; like during the moment of their graduation he was given a gift of a laptop and a blanket by his mother and he accepted it while his mate T’bos was given a brand new car.”</i>

TABLE 7:SKEEM SAAM’S (EDUTAINMENT) MOST PREFERRED CHARACTERS

Participant	Quotation
Participant 15	<i>“Sphesihle Moroko (Generations: The Legacy). It is because she is calm and always have solutions for her problems.”</i>
Participant 19	<i>“Zitha (Generations: The Legacy). I prefer this character because I do see how she treats the guys she meets on her way, it helps me notice that kind of creatures men are.”</i>

TABLE 8: MUVHANGO (SOAP OPERA) MOST PREFERRED CHARACTERS

Participant	Quotation
Participant 6	<i>“Gugu Nkosi is a character from Muvhango. Her virtuosity of the ways she does things; handling her life and also the fact that she is a successful businesswoman.”</i>

TABLE 9: MOST PREFERRED CHARACTERS BY THE SABC TELEVISION VIEWERS

Participant	Quotation
Participant 1	<i>“The character I prefer to watch the most is MaNgcobo played by an actress Thandeka Dawn King (on Uzalo). She is a strong woman sort of tsotsi.”</i>
Participant 2	<i>“I prefer seeing a character of MaNgcobo from Uzalo; because she is my role model I look up to her.”</i>
Participant 4	<i>“The character of MaNgcobo from Uzalo is the character that I love watching more on my television. It is because she tells me more about the challenges and solutions to those challenges as a woman.”</i>
Participant 16	<i>“Lindiwe MaNgcobo (Uzalo). It is because she is brave and confident. She is respected by many.”</i>
Participant 17	<i>“Gadaffi (Generations: The Legacy). It is because he is clever and strong.”</i>
Participant 18	<i>“Gadaffi- Generations: The Legacy. I say this because I learn how to be a businessman.”</i>
Participant 20	<i>“Gadaffi (Generations: The Legacy). Because all the time he is on his mission he does not lose, he is a real hero a mafia.”</i>

Characters and their behavioural attributes audiences have imitated

Interviewees were asked to list characters and describe behavioural attributes of the characters they have imitated after watching the SABC Television programmes. This was done to determine the characters that might have a big influence on the way society behaves. Table 10 shows that the deep rural areas are full of media illiteracy and ignorant people who reject change and civilisation. Table 5-10 gives the characters of the SABC TV programmes that viewers watch on popular shows and their behavioural attributes. Their followers, who watch them almost every day, describe them. The characters' attributes give a clear image of how each character and their attributes influence the viewers. These findings complement the study by Govender (2013) and Muindi (2015) that state that some television programmes provide non-purposeful edutaining programmes. Most of the characters mentioned in the above tables are from non-purposeful edutaining programmes. The literature review revealed that viewers are not even aware of the different genres provided by SABC television and its content. It is evident that viewers are media illiterate, and media education is needed to enhance the visual literacy of the viewers from deep rural areas such as Ulundi.

TABLE 10:THE VILLAINOUS CHARACTERS WHO ARE ROLE MODELS AND HEROES TO THE VIEWERS

Participant	Character of choice	Behavioural attributes Quotation
Participant 8	“Sbusiso (<i>Uzalo</i>)	“He is always wishing for the best in life and always trying to do better.”
Participant 10	“Lindiwe MaNgcobo”	“She is a strong woman that knows her wealthy.”
Participant 14	“Mxolisi from <i>Uzalo</i> ”	“He is a criminal minded little man who is a dangerous criminal in his society.”
Participant 16	“Nkunzi from <i>Uzalo</i> ”	“He is a businessman that owns a lot of trading businesses and he is also a criminal.”
Participant 18	“Gadaffi from <i>Generations-The legacy</i> ”	“He is a thief, thug and also a criminal, he is smart and successful.”
Participant 20	“Nkunzi, Jack, Gadaffi, Sbu, Sbonelo, Cosmo and many more other characters from the most-watched programmes”	“These characters are the same to me, they mean and cruel they teach us a lot of crime.”

There are lessons propagated by these SABC television programmes broadcasted on SABC’s three channels through their characters.

TABLE 11:THE CORRUPT CHARACTERS WHO ARE ROLE MODELS AND HEROES TO THE VIEWERS

Participant	Character of choice	Behavioural attributes Quotation
Participant 1	“MaNgcobo (<i>Uzalo</i>) by Thandeka Dawn King”	“She is an independent strong woman, and she doesn’t want to be controlled.”
Participant 4	“MaNgcobo on <i>Uzalo</i> ”	“She is an independent woman that doesn’t depend on men and she doesn’t beg.”
Participant 5	“Nompumelelo Mthiyane from Skeem Saam”	“She is a woman that always wants to win; she does not rest until she gets what she wants. She is a very strong woman.”
Participant 9	“Sbu, Nkunzi, Screwdriver, and Mbatha are all playing on <i>Uzalo</i> ”	“They are all criminals though Mbatha is disguising with the church where he harasses teenagers.”
Participant 12	“Nkunzi from <i>Uzalo</i> ”	“He is a boss and a criminal.”
Participant 13	“Nkunzebomvu Mhlongo on <i>Uzalo</i> ”	“He is the boss that steals cars and a businessman.”
Participant 17	“Jack Mabaso (<i>Generations: The Legacy</i>)”	“He is a smart man that handles his problems fast and smoothly.”

This question was asked to determine the viewers' insights about the adequacy of the broadcasted locally produced programmes on the three SABC channels. Most of the viewers mentioned that the SABC television programmes are made up of bad and good characters. Innocent and defenceless viewers are therefore exposed to such content. The viewers consume both bad and good content presented by the SABC TV programmes. Additionally, viewers cannot determine which ones to look up to and which are suitable. The lessons for the viewers are divided into three types; there is form of a good character, bad characters and the characters with both characteristics of bad and good character. However, the influence on the audience depends on the characters an individual's choice to watch and the characters being in the story or programme. The above participants are making it clear the lessons they get from the SABC TV programmes. Most of the above viewers are taught by the characters of their choice to be independent and successful. Almost all of these responses are of the participants who report that the lessons given to them by their favourite characters are so helpful that they look up to these characters. Generally, they get life lessons and do exactly what they observe: The interviewees give a vivid image of the viewers living their lives according to the lives of the characters they see on TV.

Participants stressed that these SABC television programmes liberate them to live a healthy lifestyle. According to the participants' responses, lessons are separated into different groups. Some programmes serve the audiences' broad perspective of life and indirectly influence the viewers. The more their favourite characters do many good things in that particular programme, the more their fans reflect their favourite characters' good behaviour. In addition, the corrupt criminals' characters directly encourage the viewers to depend on what situation he/she is in to act in the manner they are acting. Most of the time, TV programmes assist by offering solutions to the viewers' problems. Most of the time, when their hunger and poverty are being provoked, solutions are provided in the act, and the audiences reflect them exactly as they are doing.

TABLE 12: SABC TELEVISION PROGRAMMES MEDIATE AND GIVE VIEWERS LESSONS ON SOCIAL BEHAVIOUR

Participant	Quotation
Participant 2	<i>“The way these characters are; my life is enriched because I always get plans on how to resolve problems I meet in life.”</i>
Participant 4	<i>“They are enriching my behaviour because I get the problem-solving strategies from TV and know I am rich when it comes to solutions. SABC stories taught me a lot.”</i>
Participant 13	<i>“They do spark the audience’s brain when they see something interesting in it, the audience then starts acting up because of the scenes shown on TV.”</i>

TABLE 13: SABC TELEVISION PROGRAMMES ARE INFLUENCING VIEWERS’ SOCIAL BEHAVIOUR

Participant	Quotation
Participant 3	<i>“Stories like Uzalo are teaching us about how to steal cars and all the other corrupt stuff.”</i>
Participant 6	<i>“Some audiences end up living their lives copying from characters they see on these programmes, and even what they do lies on what we watch on these television programmes.”</i>

Participant 7	<i>“The audiences’ behaviours are enriched because people are reflecting the life they see on television starting from the way they dress, the way they speak it is all copied from the lifestyles of these characters.”</i>
Participant 9	<i>“They influence the audience in a good way and also bad ways.”</i>
Participant 11	<i>“They are enriching the audiences’ social behaviour in both ways a positive and a negative way or lifestyle.”</i>

TABLE 14: CIVIL MORALS PROPAGATED BY THE SABC TELEVISION PROGRAMMES

Participant	Quotation
Participant 5	<i>“We learn almost every day empowered and liberated by these female figures characters teaching me how to live around people and how I must be treated.”</i>
Participant 8	<i>“These lessons distributed using mass media enrich massive viewers with their actions that make them behave like them.”</i>
Participant 10	<i>“Characters in the programmes are influencing the life we are living; we are trying to meet the standards of our role models in these stories on our favourite show.”</i>
Participant 14	<i>“Characters in these programmes are influencing the lives we are living; now even we copying the way they talk, the way they do things, the way dress we see it from them.”</i>

SABC television programmes in transforming and enriching the audiences' social behaviour

This question was asked to solicit participants' views about the adequacy of the broadcasted locally produced programmes on the three SABC channels. Most of the viewers mentioned that the SABC television programmes are made up of bad and good characters that are exposing innocent and defenceless viewers to the content of their kind. The viewers' consumption of both bad and good content presented by the SABC TV programmes influences how the public behaves. Additionally, audiences cannot determine which ones to look up to and which are suitable to be their role models. They are visual/media illiterate. The interviewees mentioned that the SABC locally produced programmes with their characters are so enriching that they are developed people now compared to what they were a couple of years before being exposed to television. Due to that, they watch these characters, influencing them to grow.

Most of these characters are made to be too good and too bad by the SABC TV programmes. It depends on the type of character and content they propagate that a viewer chooses to follow most of the time. If the viewer follows a good character, he/she will reflect well-developed behaviour, but if they follow a bad character, then they reflect bad behaviour in their societies. Below some participants indicate that they are made to behave like the characters they watch on television almost every day. They are influenced by these TV programmes every day, and even on the weekends, they get to watch the omnibus. They find these characters trying so bad to make them act and do as they do. Based on these results, most of the characters become relevant to the viewers. The viewers observe and adopt the way the characters behave depending on the situations they face in their lives and what the characters are propagating in the media. It makes them feel updated and live a relevant lifestyle. However, most of these interviewees indicated that it depends on the characters they follow. If their favourite character does something, they then follow, reflecting their favourite characters' way of life.

TABLE 15: AUDIENCE COPYING SABC TV PROGRAMMES FICTIONS

Participant	Quotation
Participant 6	<i>“Some audiences end up living their lives copying from characters they see on these programmes, and even what they do lies on what we watch on these television programmes.”</i>
Participant 7	<i>“The audiences’ behaviours are enriched because people are reflecting the life they see on television starting from the way they dress, the way they speak it is all copied from the lifestyles of these characters.”</i>
Participant 8	<i>“These lessons distributed using mass media enrich massive viewers with their actions that make them behave like them.”</i>
Participant 9	<i>“They influence the audience in a good way and also bad ways.”</i>
Participant 10	<i>“Characters in the programmes are influencing the life we are living; we are trying to meet the standards of our role models in these stories on our favourite show.”</i>
Participant 11	<i>“They are enriching the audiences’ social behaviour in both ways a positive and a negative way or lifestyle.”</i>
Participant 14	<i>“Characters in these programmes are influencing the lives we are living; now even we copying the way they talk, the way they do things, the way dress we see it from them.”</i>
Participant 18	<i>“The way they are teaching us to live our lives are enriching us in good and bad ways depends on a character that is giving lessons. Bad characters are giving a lot of bad ways of living and so also the good one.”</i>
Participant 19	<i>“They do enrich our behaviours as the audience, either a good or bad way. But in the end, we get one or two lessons to depend on the act.”</i>
Participant 20	<i>“These stories make us do the things these characters do.”</i>

TABLE 16:SABC TELEVISION PROGRAMMES AS A SOURCE OF SOLUTIONS

Participant	Quotation
Participant 1	<i>“The stories we watch on SABC television enrich us as the audiences; when it comes to the manner we interact and coexist with people around us.”</i>
Participant 2	<i>“The way these characters are; my life is enriched because I always get plans on how to resolve problems I meet in life.”</i>
Participant 4	<i>“They are enriching my behaviour because I get the problem-solving strategies from TV and know I am rich when it comes to solutions SABC stories taught me a lot.”</i>
Participant 5	<i>“We learn almost every day empowered and liberated by these female figures characters teaching me how to live around people and how I must be treated.”</i>
Participant 7	<i>“The audiences’ behaviours are enriched because people are reflecting the life they see on television starting from the way they dress, the way they speak it is all copied from the lifestyles of these characters.”</i>
Participant 13	<i>“They do spark the audience’s brain when they see something interesting in it, the audience then starts acting up because of the scenes shown on TV.”</i>
Participant 15	<i>“We are enriched on how to treat others around us, and the way we perceive life as a whole.”</i>
Participant 16	<i>“They inspire a lot of audiences; I am also inspired by these characters; they have nice lifestyles.”</i>
Participant 17	<i>“It is enriching us to understand the problems we are going to face in life, and gives us plans on how to solve them.”</i>

Results from interviews complemented and confirmed the understanding of participants about the characters they prefer watching and the reason for looking up to those characters. Results also confirmed the characters that are watched by the participants and their character attributes. The results also provided audiences’ perceptions of the lessons propagated by these SABC TV programmes. The AST is confirmed by these findings; audiences are exposed to the content set to have a certain fixed content with a specific narrative. Moreover, interviews with participants provided their perceptions about the adequacy of the broadcasted locally produced programmes on the three SABC channels. These results confirmed a TAM where the audience finds the technology useful; television serves the audience with useful content that they perceive as ease of use and get gratification in the use of television. The television the public watch makes it easy to access the content, and they perceive the content

provided as useful, then turn to believe and trust content served by the media. SABC channels are free-to-air. Results from interviews with SABC TV programmes audiences also revealed challenges faced by general viewers of the SABC TV programmes environments they live in and their behaviour. These results concluded by providing viewers' perceptions of the future of SABC television programmes. SABC TV programmes audiences need programmes that are going to influence them with good behaviour. Participants also pointed out that it is vital for youth or young adults to learn about the television programmes that help expose them to the things they are not conscious about or are not in their environment. In addition, SABC television should be used to teach learners and adults about positive life lessons.

FINDINGS PART TWO

This part of the findings is on data analysis based on the objectives of this research to ensure that the objectives of the study are met. Therefore, part two of the findings aims at providing meaning to collected data since the discussion of findings provides detailed meaning to the data itself. Questionnaires were provided to the respondents to answer the research questions. This was presented by appropriate graphs, pie charts and tables to present the outcomes that have been extrapolated from Statistical Package for the Social Sciences (SPSS, version 26). The following illustrations represent the results obtained from the questionnaires that were distributed to the respondents in the rural area of Ulundi.

DEMOGRAPHIC CHARACTERISTICS OF RESPONDENTS

This section analyses the responses to the statement about the gender of respondents.

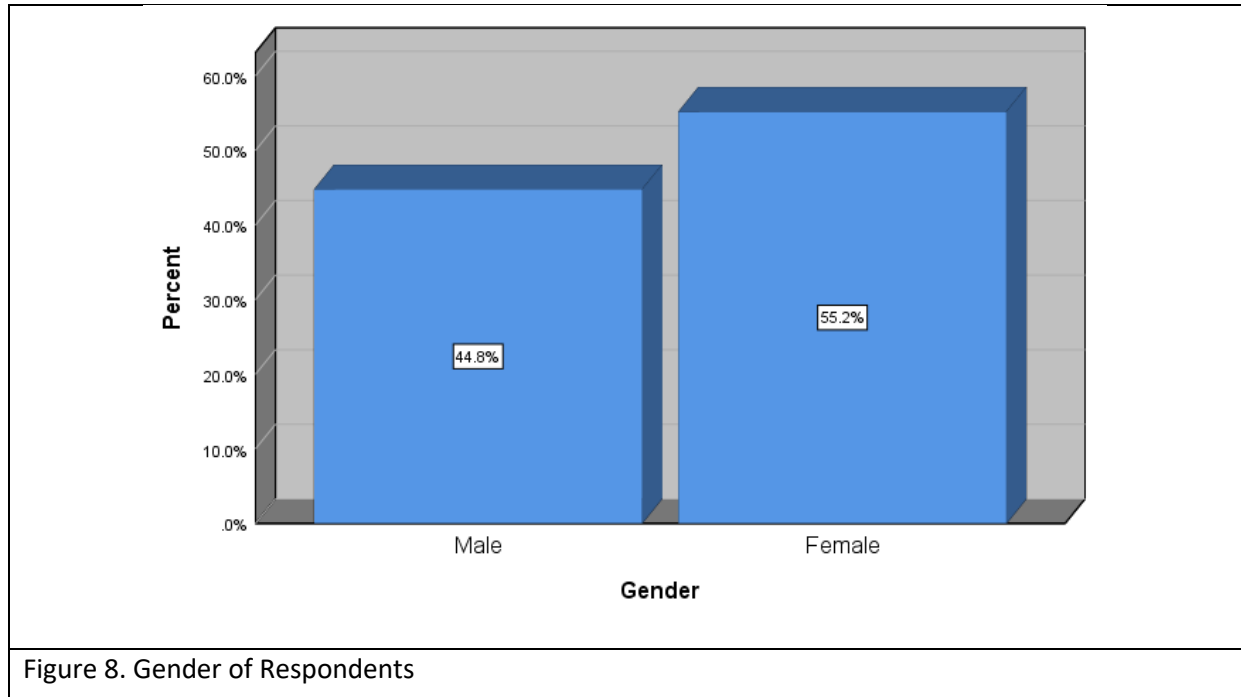


Figure 8 above illustrates the gender of all the respondents that took part in the research; according to the bar chart, 55.2% of the respondents were female, and the remaining 44.8% were male. These findings confirm a study by Martin and Harrison (2012), which states that black boys and girls reported considerably more overall television exposure than white boys and girls. More women responded in this study than men did. This confirms that the place of Ulundi is populated with more females than males, and more women spend time watching television. These findings complement Karamali (2013), who discussed that unemployed people spend more time on TV. The more time unemployed viewers spend on television, the more likely they are to imitate what they watch on television, as it is the only thing they see more frequently. Although women are dominant here, men are also close to the sum of women. More males do not reside in the rural area of Ulundi because of seeking jobs in the big cities.

This section analyses responses to the statement about the age group of respondents.

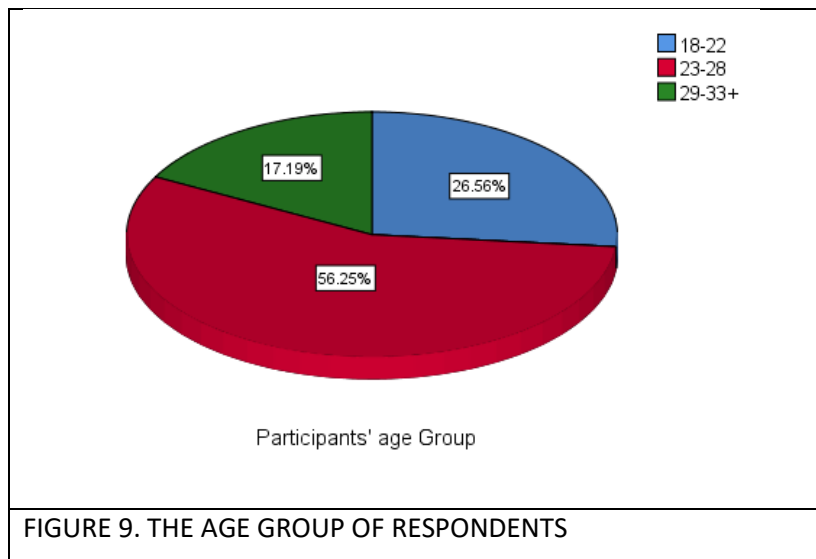


Figure 9 above illustrates the age of all the respondents that took part in the research. According to the bar chart, 56.25% of the respondents were between the ages of 23 and 28, which is the majority of the respondents. Young adults, who are active and ambitious, dominate the society of Ulundi. This age group should be at university or working, yet they are still permanent residents in the rural area of Ulundi. This reflects the highest level of unemployment in this area. This poses a challenge for the SABC TV programmes to put more portrayals that will influence these people to elevate their lives from the lives they are currently living. The respondents between the ages of 18 and 22 amounted to 26.56%. This age group must have started attending school later than the kids of their same age from well-developed places, and they have to walk long distances going to school. This led some of the respondents to complete their matric with their ages above 18 years. They might not have much time to invest in television, yet some of them manage to watch a couple of SABC TV programmes. 17.19% of respondents were between 29 and 33 years; they have all time to watch these programmes day and night and even programme omnibusses. The minority group of respondents from 29 to 33 years and over is looking after family elders and the unemployed; most of them are parents to the youth that still attend primary and high school in this area of Ulundi. These findings confirm the study of Heise *et al.* (2014), which reveals that the addictive viewing of TV is perpetual attachment viewing, which is mostly witnessed in viewers that do not work but merely stay alone and are illiterate.

This section analyses responses to the statement about the most watched SABC TV programmes.

TABLE 17:THE MOST WATCHED SABC TV PROGRAMMES

Most Watched SABC TV programmes	Frequency	Per cent
<i>Uzalo, Generations: The Legacy, Muvhango and Skeem Saam only</i>	328	85.4
<i>Other TV Programmes</i>	1	.3
<i>Uzalo, Generations: The Legacy and Skeem Saam only</i>	33	8.6
<i>Uzalo and Generations: The Legacy only</i>	15	3.9
<i>Uzalo-Only</i>	7	1.8
Total	384	100.0

Table 18 illustrates the most watched SABC TV programmes. Most respondents, 85.4 %, reflected that they watch *Uzalo, Generations: The Legacy, Muvhango and Skeem Saam* only among the most watched TV programmes on SABC. 8.6% showed they watched *Uzalo, Generations: The Legacy and Skeem Saam*; 3.9% watched *Uzalo and Generations: The Legacy* and 1.8% watched *Uzalo*, while 0.3% watched other programmes from other channels such as e.tv (enhanced television) (ICASA, 2016). These findings confirm a study by Shobiye (2018) which states that one is free to make his/her choice to watch communal TV in S.A.

M-Net programmes' languages comprise at least eight South African official languages and accommodate all societies in South Africa (Honig, 2019). These findings disconfirm the study of Muindi (2015), which asserted that television is credited with exhibiting families and individual viewers, yet it reflects only a certain part of people with their loxion culture such

as cohabitation instead of traditional marriages and propagates the proper marriages. The nature of these programmes consists of all different families and individuals, though the main aim of these is to globalise and outshine the traditional and indigenous knowledge of African traditional societies. Furthermore, Muindi stated that *Uzalo*, *Generations: The Legacy*, *Muvhango*, *Isidingo: The Need* and *Skeem Saam* are the most viewed television programmes on SABC TV.

PART TWO: LESSONS PROPAGATED BY THESE PROGRAMMES BROADCASTED ON SABC THREE CHANNELS THROUGH THEIR CHARACTERS

This section analyses responses to the statement about the viewers' most preferred characters to watch on SABC television programmes.

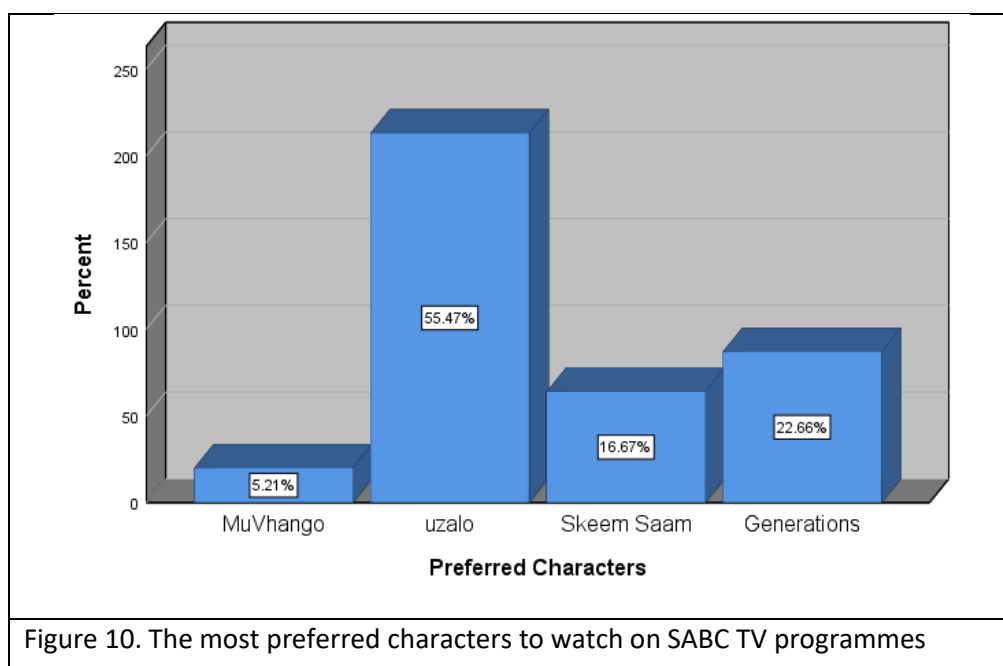


Figure 10 above illustrates the most preferred characters to watch on SABC TV programmes. 55.4% of the participants indicated that they preferred to watch characters from *Uzalo*. Many viewers indicated that they watch *Uzalo*. It is evident that these characters play a major role in these programmes and thus attract a large viewership. Moreover, these characters have a greater opportunity to influence viewers' attitudes and social behaviour. 22.66% of respondents mentioned that they prefer to watch *Generations: The Legacy* characters.

Generations: The Legacy is the second most watched programme. 16.67% of the respondents watched *Skeem Saam*, making it the third most preferred programme. Only 5.21% of respondents stated that they prefer to watch *Muvhango*'s characters. Viewers end up having relationships or attachments with the characters. Parasocial attachment is a form of habit that viewers tend to adopt when watching these television shows. An individual tends into having a relationship with the characters, unaware that they are reflecting the characters in their real lives. These findings complement the study by Bartsch (2012), which revealed that viewers' parasocial attachment to the characters shape attitude toward the characters and ultimately influence their consumption desire. Mood management is the idea that serves satisfaction from moods and emotions.

TABLE 18:UZALO'S MOST PREFERRED CHARACTERS

Lindiwe (MaNgcobo) Khanyile (formerly Xulu and Mhlongo), played by Dawn Thandeka King	Sbusiso (Sbu), played by Simphiwe Majosi
Nosipho Xulu, played by Nompilo Maphumulo.	Njeza, played by Nkanyiso Makhanya
Fikile, played by Nelisa Mchunu	Nkunzebomvu (Nkunzi) Mhlongo, Ofentse Aphane played by Masoja Msiza
Qhabanga Khumalo, played by Siyabonga Shibe	Hlengiwe (MaMlambo) Mlambo Mhlongo, played by Gugu Gumede
Mondli Mdlalose, played by Thembinkosi Thwala	Gabisile Mdletshe-Khumalo, played by Baby Cele Maloka
Sbonelo (Babo) Mhlongo, played by Wiseman Mncube	
Nonkanyiso, played by Thuthuka Mthembu	

TABLE 19:GENERATIONS- THE LEGACY MOST PREFERRED CHARACTERS

Vusi Kunene as Jack Mabaso	Odendaal Ivy Nkutha as Gog’Flo Diale
Vuyo Dabula as Gadaffi Phakade	Ronnie Nyakale as Cosmo Diale
Zoe Mthiyane as Zitha	Moopi Mothibeli as Smanga Moroka
Pearl Monama as Sphe	Letoya Makhene as Tshidi Phakade
Paballo Mavundla, Jera Moroka	Luyanda Mzazi as Lesedi
Junior Singo as Mpho	Musa Ngema as Mazwi
Manaka Ranaka as Lucy Diale	Asanda Foji as Simphiwe

TABLE 20:SKEEM SAAM’S MOST PREFERRED CHARACTERS

Cornet Mamabolo as Thabo “Tbose” Maputla	Patrick Seleka as Katlego “Kat” Pietersen
Lerato Marabe plays the role of Pretty Seakamela	Thabang Lefoa as Sphola
Amanda du-Pont as Nompumelelo “Lelo” Mthiyane	Mogau Motlhatlhi acts as Mapitsi Magongwa
Thabo Mkhabela as Leshole Mabitsela	Clement Maosa as Zamokuhle “Kwaito” Seakamela
Dieketseng Mnisi as Ntombi “MaNtuli” Seakamela	Koloi Shibambu by Tshepo Joseph Senatle
Eric Macheru as Leeto Maputla	

TABLE 21: MUVHANGO MOST PREFERRED CHARACTERS

Thandaza Nkosi by Sindi Dlathu	Humbulani Tsharani as Mulumisi
Gugu by Bukamina Cebekhulu	Maumela Mahuwa as Suzani
Rendani by Makapila	Kingsley Ramabulana as Vhangani
James by Dingaane Khumalo	Litebo Molise as Tebogo
KK by McDonald Ndau	Adzimbavhi Rambuda as Mpho
Azwinndini by Gabriel Temudzani	Buhle Samuels as Matshidiso
Nat Ramabulana as Tenda	Candy Magidimisa as Shaz
Thabelo Makakavhule as Mudi	Zonke Mchunu as Imani

Tables 20 to 23 in relation to Figure 10, illustrate the most preferred characters to watch on SABC TV programmes. These characters attract masses of viewers. These findings complement the study done by Muindi (2015), which states that television programmes that run throughout the week and at weekends are the most influential programmes to the viewers of television. The above-mentioned characters in Table 20 are the characters that keep the audiences watching, as they are the most preferred characters to watch. To conclude, these programmes' characters are the main influence on the attitude and social behaviour since they are watched on weekdays and, their omnibus, on weekends.

This section analyses the response to the statement about the reasons for willingness to see these characters more often.

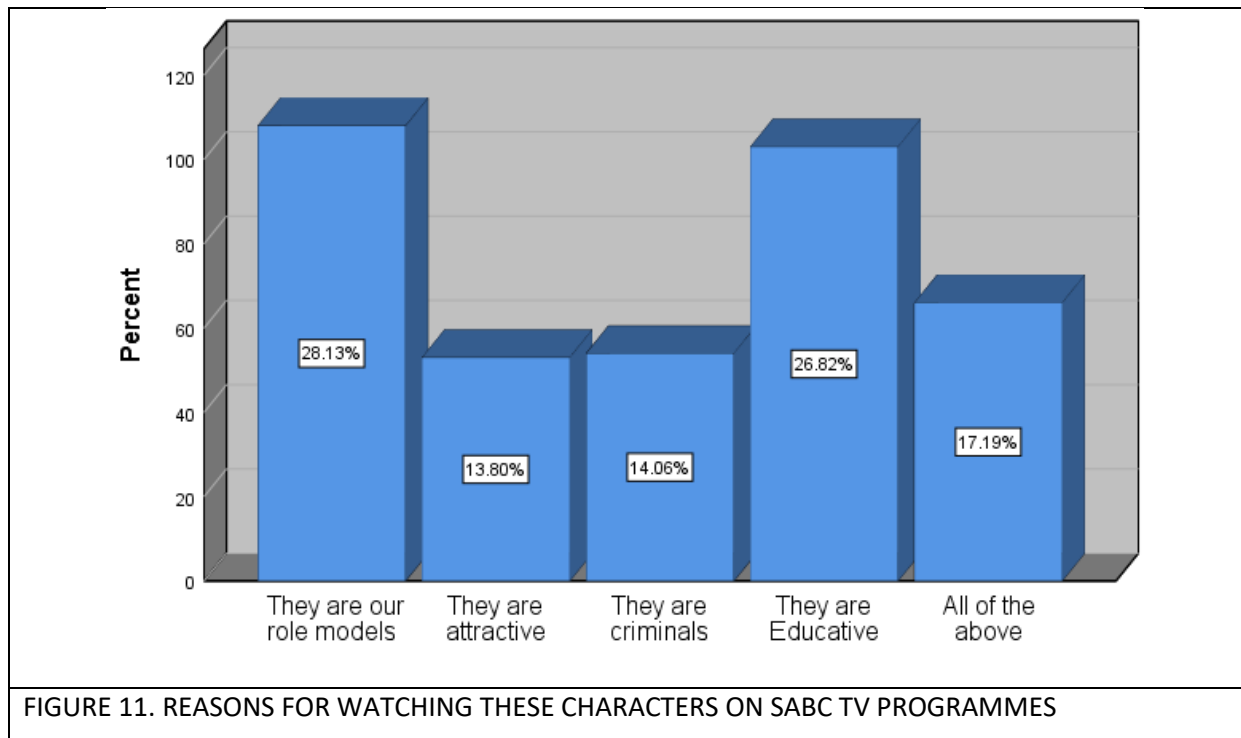


Figure 11 above illustrates the reasons for the viewers to watch these characters on SABC TV programmes. The above bar graph indicates that 28.13% of respondents preferred to watch SABC TV programmes' characters because they are their role models. This confirms the studies by Njisane (2014) and Ndlovu and Smith (2011), which state that the viewers are guided by certain characters as their role models who show them what to do and how about some issues they meet in life. The uneducated pursue harmony between themselves and characters through identifying with the characters as role models. 26.82% of respondents mentioned that they prefer to watch these characters because they are educative. This confirms the study of Modisane (2010) that television programmes are dedicated to youth with content of nudity, explicit sex, and gross, violent content. It is believed that youth is sophisticated and visually literate, but they get patronised by misreading and misinterpreting the television programmes to the extent that there is a misleading contravention of the educative objective of these TV programmes. 17.19% focus more on these roles because they are a mixture of all the mentioned character behaviour. These findings are confirmed by Castelló (2009), who states that if good characters are propagating good behaviour, there must be a vital role played by bad characters, too, to show differences and lessons through those characters. SABC Television programmes' content gives the obligations to the characters as they live according to the script or proposed text. Some television programmes

do not treat the complexity of society with the care that is well deserved. 14.06% of the respondents asserted that they prefer to watch these characters because they are attractive. The findings complement the study by Shobiye (2018), which states that the viewers of SABC TV watch television because they are gratified by the information they get from SABC TV programmes.

This section analyses responses to the statement about SABC television programmes projecting messages that are demonising viewers' way of life.

TABLE 22: SABC TV PROGRAMMES ARE PROJECTING MESSAGES THAT DEMONISE VIEWERS' LIVES

SABC TV programmes are projecting messages that are demonising viewers' lives	Frequency	Per cent
Agree	159	41.4
Disagree	224	58.3
Total	384	100.0

Table 21 illustrates that 58.3% of respondents disagree that SABC TV programmes are projecting messages that demonise viewers' lives. These findings confirm a study by Orgeret (2010), which states that television programmes present themes central to the aspects of lives of the citizens in South Africa, such as criminality, drugs, sex, rape and corruption, which is meant to educate people to refrain from. This emphasises that this is normalising almost every taboo South African media is trying to educate, but instead, it does the opposite. Moreover, Orgeret states that television programmes trigger great debates about current issues faced by society. However, 41.91% of the respondents agreed that SABC TV programmes project messages that demonise viewers' lives. The findings here confirm the study by Muindi (2015), which states that television programmes present two sides of characters, a priest (God-fearing) and a gangster (criminal minded).

The everyday exposure of the viewers to the characters on television develops involvement, personal interaction, and gradual integration of values. The portrayed depictions on television programmes end up reflecting the viewers' lives.

This section analyses the responses to the statement about SABC TV programmes propagating messages that lead to criminal behaviour in society.

TABLE 23: SABC TV PROGRAMMES PROPAGATE MESSAGES THAT LEAD TO CRIMINAL BEHAVIOUR IN SOCIETY

	Frequency	Per cent
Agree	275	71.6
Disagree	109	28.4
Total	384	100.0

Table 22 illustrates that 71.6% of the respondents agreed that SABC TV programmes propagate messages that lead to criminal behaviour. According to this study referring to *Figure 9*: the biggest number of youth between the age of 23 and 28 is permanently residing in the rural area of Ulundi; due to high unemployment rates, this leads youth to misinterpret the educational acts on the TV programmes of educating the youth of crime and do the opposite of what is aimed by the nature of the edutainment programmes. These findings confirm what is said by Bandura (2009) and Karamali (2013) that the more time unemployed viewers spend on television, the more likely they are to imitate what they watch on television. Television influences the way viewers talk, behave, dress and even control their thoughts. Television presents the viewer's disharmony as physical violence is a favoured resolution to personal battles. This is found satisfactory and moderately effective. Crusaders succeeding over evil through violent means legitimise, embellishing and belittling human violence. 28.4% of the respondents disagreed that SABC TV programmes propagate messages that lead to criminal behaviour. Most respondents said these programmes broadcasted on SABC TV

channels propagate messages that influence viewers to behave like criminals. The criminal behaviours propagated on mass media influence many viewers to solve their poverty problems by committing crimes. The minority is not seeing anything wrong with the messages they get on the SABC TV programmes. Shobiye (2018) states that the viewers select SABC TV channels that satisfy viewers' needs.

This section analyses responses to the statement about SABC TV programmes propagating messages that lead to well-developed behaviour.

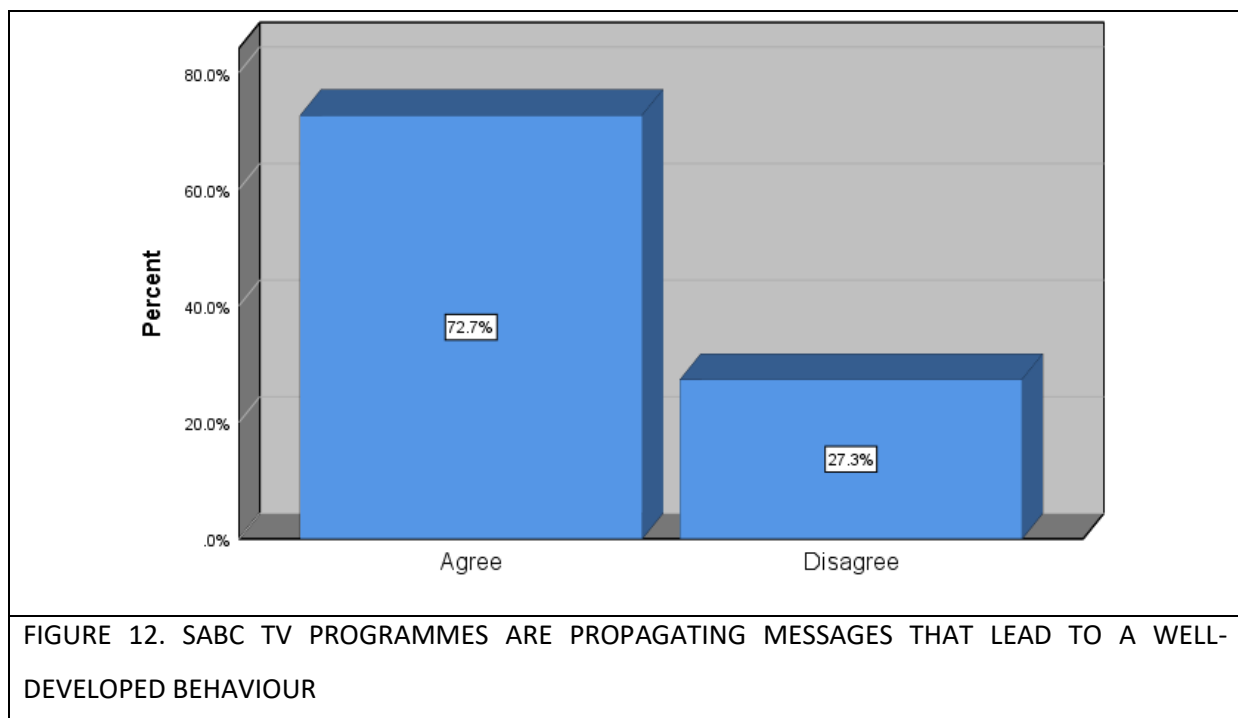


Figure 12 illustrates that 72.7% of the respondents agreed that SABC TV programmes propagate messages that lead them to behave well. The majority of the viewers reported that these SABC TV programmes present messages that develop their attitudes and social behaviours. These findings confirm the study by Njisane (2014), which states that television programmes such as educational ones influence viewers' perceptions and encourage viewers to take positive action. However, 27.3% disagreed that SABC TV programmes are propagated messages that lead to well-developed behaviour. Additionally, the majority find these SABC TV programmes useful in developing them, while the minority do not find SABC TV programmes developing them.

This section analyses the responses to the statement about characters' traits that are mostly watched because of what they are.

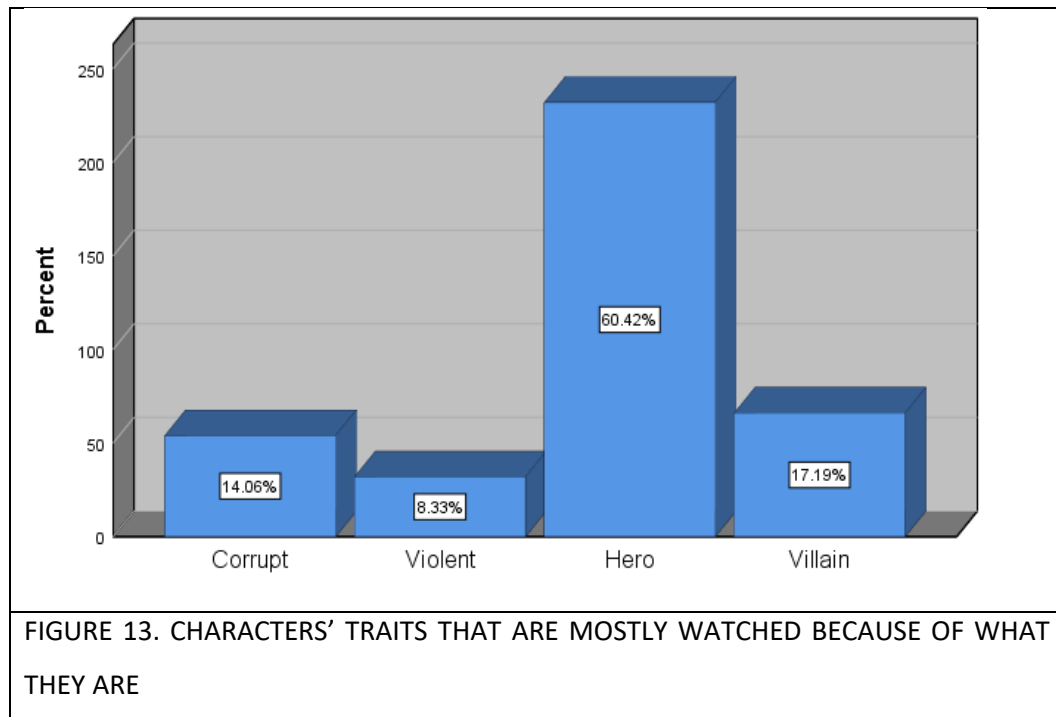


Figure 13 shows that the majority of 60.42% of respondents admit to watching these characters who are their heroes. These findings confirm a study by Ryerson (2008), which reveals that television programmes create moments where viewers grow a bond with the characters they watch and impersonate them with fictional roles' intellect and attitudes based on different plots and storylines. They influence the values and behaviours of the viewers and acknowledge those characters as their heroes because they never disappoint. On the above bar chart, 17.19% of respondents claim they watch their favourite characters because they are villains. These findings confirm and complement the study by Fabio *et al.* (2017) that concluded that these TV programmes convey quality scenes with healthy communications and lead to good outcomes. However, some TV shows endorse dangerous social behaviours that are both violent and adventuresome, which are alleged to be intentional and unintentional injuries. 14.06% of respondents stated that they watch their favourite characters that are corrupt. Findings confirm an article by News24 (2018) that states that television programmes characters who are killers, drug lords, corrupt and represent all other evils have everlasting

roles that never fail and never get caught or killed. These characters never disappoint the viewers – they tend to be popular favourites and role models to the mass viewers. A total of 8.33% of respondents watch their favourite characters because they are violent. Dangerous acts depicted on the shows are considered to be high-risk and toxic for viewers; they increase mental stimulation and violent adventuresome social behaviour because it is normalised by TV depictions.

There is a positive behavioural change in the viewers who watch SABC telenovelas. Additionally, exposure to television is related to sophisticated degrees of wrongs. The social reasoning conditions people frequently copy to produce new social behaviour are probed by the venturesome behaviour depicted by TV. The bold conduct tested by TV prompts people to act, particularly when sitting in front of the TV to the immersion point. These respondents claimed that they watch villains as their favourite characters. There are certain things consumed from these villain characters' depictions. Most of these respondents behave directly or indirectly like their favourite characters that influence them every day. Corrupt characters are also the third group of characters that are mostly watched by SABC TV audiences. These are people in the society practising corrupt ways of life, adopting it from these corrupt characters they study almost every day and night and on weekends through omnibus. Besides, the majority of respondents watch their heroes, the characters that they relate with who happen to be their role models. Those characters shape their attitude and social behaviour in society. Most of the characters influence more of their fans who follow them and try to live the same standard and solve their issues the same way their favourite characters do on TV. Lastly, the final group of minority respondents asserted that they watch SABC TV programmes for their favourite characters that are violent. These are people filled with anger issues and happen to resolve their problems with violent behaviour, which is what they copy or learn from these programmes through these characters. Moreover, it is believed that pictures and voices on TV may desensitise an individual to specific behaviours such as violence. This promotes risky behaviour, aggression, rebellion and drug abuse.

This section analyses the response to the statement about characters and their behavioural attributes that viewers have imitated.

**TABLE 24:CHARACTERS AND THEIR BEHAVIOURAL ATTRIBUTES
AUDIENCES HAVE IMITATED FROM THESE TV PROGRAMMES**

The most watched characters' attributes	Frequency	Per cent
Good person	147	38.3
Cruel person	103	26.8
Proud single parent	29	7.6
Legal business person/ Entrepreneur	17	4.4
Illegal business /Criminal person	88	22.9
Total	384	100.0

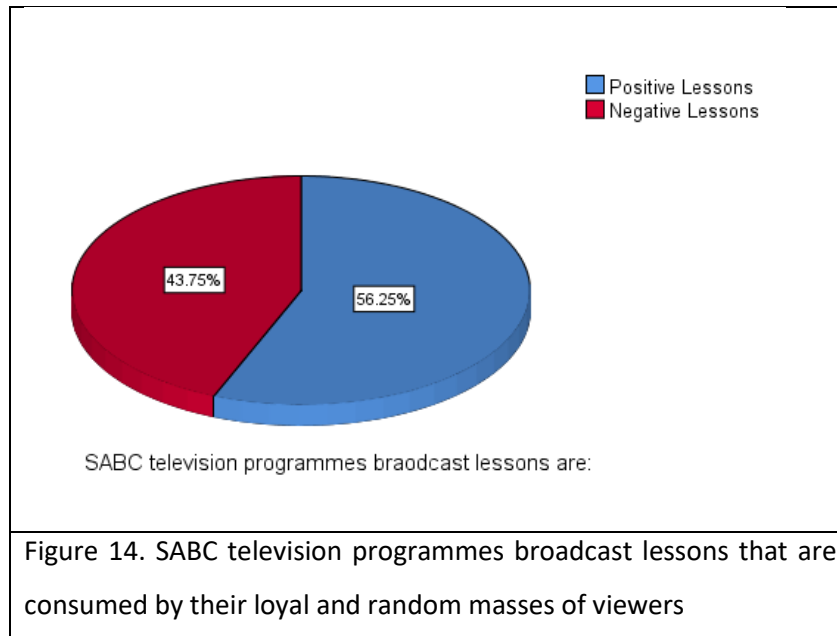
From Table 23 above, 38.3% of the respondents indicated that most character attributes that are presented by the SABC TV programmes are good people. These findings confirm a study by Castelló (2009), which states that good characters propagate and educate about good behavioural change to the viewers. Television programmes are sources of routinising and banalising viewers as individuals and the entire society. They change the definition of culture and society, while television is part of a compound social environment. Moreover, 26.8% of respondents mentioned that most of the characters on SABC Television programmes are cruel people. Muindi's (2015) study is confirmed by these findings that television characters give TV control over viewers' relationships and interpersonal and everyday life routines. Then 22.9% of respondents stated that the characters they watch are criminals, and some are illegal business owners.

The viewers' reaction to the scene where Gadaffi points a gun at other characters to solve issues makes him a hero. It seems as if many people are inspired and gratified by such content. Figure 3 elaborates more than the written words of the fans of SABC TV programmes. These findings confirm the study by Shobiye (2018), which states that TV viewers consume television programmes because they are gratified by their favourite

characters, which also gratify their needs. 7.6% of respondents asserted that their favourite characters' behavioural attributes are independent and single parents. Due to television programmes, relationships and marriages do not survive. If partners fail to treat each other as married couples, this may be caused by characters that do not live in the real world but live in their fantasy world (News24, 2018). A minority of 4.4% of respondents asserted that their favourite characters are legal business owners; others have professional jobs and are entrepreneurs. These findings confirm the findings of a study by Melkote (2006), which states that mass media serve as a vehicle for conveying new philosophies and reproductions from the west to the growing republic and from city to countryside zones. Media has an authoritative and straight effect on individuals socially and economically adopted from seeing images of developed countries on mass media. SABC TV programmes present characters that expose viewers to business ideas, professional jobs, and entrepreneurs. Figure 10 illustrates the most preferred characters on SABC TV programmes. The majority of the respondents indicated that they prefer to watch characters from these TV programmes more frequently, such as Lindiwe (MaNgcobo), Khanyile (formerly Xulu and Mhlongo), played by Dawn Thandeka King.

PART THREE: SABC TELEVISION PROGRAMMES ARE TRANSFORMING AND ENRICHING THE AUDIENCE'S SOCIAL BEHAVIOUR

This section analyses response to the statement about SABC television programmes' lessons that are consumed by their viewers.



According to Figure 14, the majority of 56.25% of respondents say SABC television programmes broadcast lessons that are positive. They find some moderated TV programmes more educative, informative and inspiring, which can be more influential than reading books in class and listening to vocals when it comes to teaching viewers about life generally. Viewers that often view scholastic and violent-free TV illustrations perform better when it comes to academic practice compared to those watching mixed content. Adversely, SABC programmes are full of violence, corruption, and villainous characters that are not teaching good behaviour. However, 43.75% of respondents say SABC television programmes broadcast lessons that are negative. TV programmes are more entertaining than educational; this means television shows viewers a mixture of culture and world-views, including humanism and ethics. These findings confirm a study by Modisane (2010), which says television programmes dedicated to youth have content of nudity, explicit sex, and gross, violent content. It is believed that youth is sophisticated with visual literacy, but they get patronised by misreading and misinterpreting television programmes. This poses a challenge for the viewers to learn more about media visual literacy.

This section analyses responses to the statement about the audiences' perspective on the lessons they get from SABC television programmes.

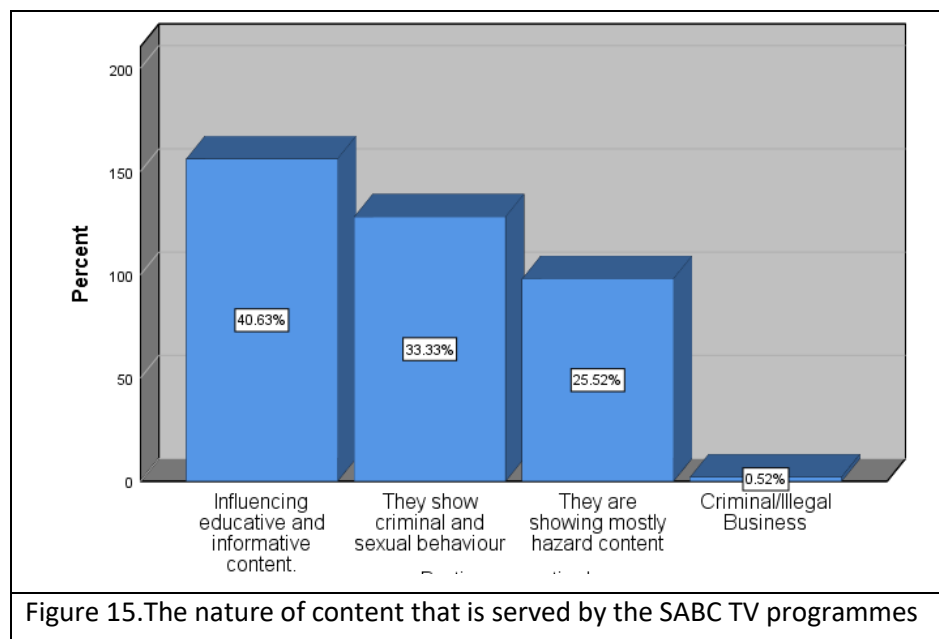


Figure 15 above illustrates the viewers' perspectives on the lessons these TV programmes teach. 40.63% of respondents said these programmes' lessons are influential, educative and informative, while 33.33% said these programmes show criminal and sexual activities. 25% of respondents asserted that the depictions they always present on these programmes are made up of mostly hazardous content. 0.5% of respondents revealed that illegal businesses and crime are the most presented lessons on television through some characters. Figure 10 and Table 19 show these characters' attributes which influence the viewers.

This section analyses responses to the statement about things the viewers of SABC television programmes have learnt and imitated from their favourite characters.

TABLE 25:SABC TV CHARACTERS THAT HAVE BEEN IMITATED BY THEIR AUDIENCE

Behaviour learnt and imitated by audiences	Frequency	Per cent
Imitated good behaviour	174	45.3
Imitated bad behaviour	210	54.7
Total	384	100.0

Table 24 above illustrates the characters that have been imitated by viewers. 45.3 % of respondents have learnt a lot from the characters, and they have imitated those attributes in real life. 54.7% of respondents imitated bad social behaviour. The outcomes of this research confirm studies such as Bartsch (2012) and Ndlovu and Smith (2011) that the youth copy what is portrayed on television programmes in real life, not considering that television programmes are just depictions and not real events. Moreover, these SABC TV programmes provide fictional characters that do not exist in real life.

This section analyses responses to the statement about the viewers' perspective on the lessons they get from SABC television programmes.

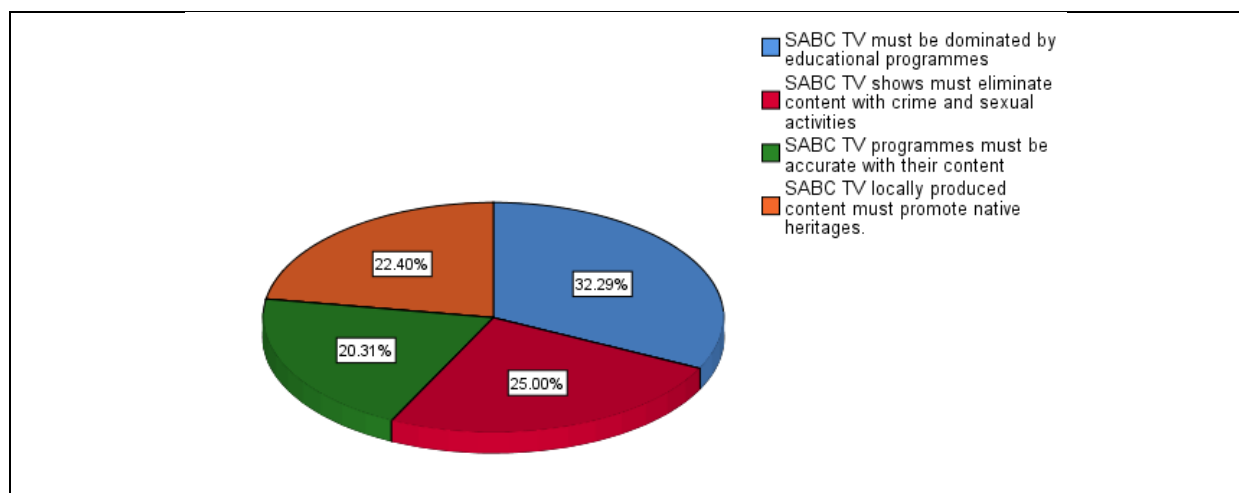


Figure 16. The viewers' perspective on the lessons they get from SABC television programmes.

Figure 16 illustrates the audiences' perspective on the lessons they get from SABC television programmes. 32.29 % of respondents are the majority who suggested that SABC TV must be dominated by educational programmes. These findings complement the study by Mthethwa (2014), which explains that the SABC edutainment television programmes are created to change and improve life amongst the South African populace using TV. Through edutainment television programmes, the viewers are exposed to the idea of a sexual network. An educational message is amplified to caution viewers against HIV infections and other social issues in society. 25% of respondents suggested the elimination of criminal and sexual activities broadcasted on these programmes, which disconfirm studies by Barnet (2004) and Singhal (2013) that SABC television has edutainment and educational broadcasting. They also mentioned that television soap operas, drama, and telenovela connect well with people's daily lives, which makes edutainment an accurate tool for communicating development. It is suggested that the criminal and sexual activities that are broadcast be filtered and removed from the content. 22.40% of the respondents recommended that SABC TV programmes' content must promote more native heritage. This confirms a study by Barnet (2004), which states that SABC television programmes show the illogicality of presenting public service broadcast with worldwide social objectives. It does not help the local content since the South African industry focuses more on native growth. A minority of 20.31% of respondents said SABC TV programmes must be more careful about the content they present to the viewers. These findings complement a study by Njisane (2014), which states that television programmes amplify individuals' perceptions by increasing awareness of the vulnerability of social issues. The content should appeal to and inspire the audience to change the way they see life and enhance good social behaviour.

CONCLUSION

This chapter discusses the findings and results of this research. This was accomplished by analysing and deducing the data gathered for this research. Results supplemented or confirmed that the SABC television programmes are not visual/media literacy. They find television programmes easy to access on free-to-air channels and fall victims to parasocialism; they take every content they see portrayed by their favourite characters, impersonate it, and

find it useful since it gratifies them. These results also revealed some challenges that hindered SABC television programmes from functioning according to their vision and mission.

Moreover, the study noted the positive and healthy transformation reflected by data collected from the participants. The agenda-setting theory is reflected through the agenda and narrative set by the SABC public broadcaster. It serves the South African public good; it shapes their lives with a healthy lifestyle through the content and characters to convey healthy messages. SABC viewers fail to differentiate between fiction and reality. Lastly, the stories of SABC TV westernise everything, which is mainly developing the South African from traditional ways of living to the new ways of living their lives under the fourth industrial revolution. The following chapter (Chapter 6) delivers the summary, followed by conclusions and recommendations grounded on the findings and results of this research.

Chapter 6

CONCLUSIONS AND RECOMMENDATIONS

INTRODUCTION

In Chapter 5, the findings were presented using tables, graphs, and written analysis. This research is comprised of six chapters. The previous chapter provided two parts of comparative findings on how SABC transforms societal behaviour through edutainment in locally produced TV programmes. The research is based on the study objectives expressed in the first chapter. In this chapter, the researcher offers recommendations for additional scholarly work related to this study.

The outcomes of the research over the objectives of the research are discussed as reflected below:

- To identify the different types of locally produced television programmes watched by the Ulundi audience on SABC.
- To examine how characters of the locally produced SABC television programmes affect the audience's lifestyles.
- To determine how locally produced SABC television programmes transform and enrich the audience's social lives.

The different types of locally produced television programmes watched by the Ulundi audience on SABC

With regards to this objective, the findings of the study established that even though this programme is not an edutainment programme, it is one of the popular and most watched SABC television programmes. SABC television programmes' followers learn every single day from these popular shows. Edutainment is a well-known television genre, and the South African Broadcasting Corporation (SABC) channels have programmes that run during the course of the week and at weekends. SABC1, SABC2, and SABC3 channels have a bunch of

TV programmes that have a great influence on their viewers' lives. The study shows that the SABC television programmes that are watched the most are:

- *Uzalo*,
- *Generations: The Legacy*,
- *Muvhango*, and
- *Skeem Saam*.

The content they promote and propagate on the mass media reaches the mass viewers; therefore, these must be accompanied by respect since the popular shows are watched during prime family time. *Skeem Saam*, *Intersexions*, *Tsha Tsha*, *Yizo Yizo*, *4Play: Sex Tips for Girls*, *DramAidE* and *Soul City* are recognised as edutainment programmes that have been presented by SABC television channels and had a great impact on audiences' lives. The nature of programmes should not be filled with strong and explicit scenes. Several people watch other channels such as e.tv (enhanced television) programmes which is a free-to-air channel. This channel is owned by M-Net (ICASA, 2016). These findings confirm the study by Shobiye (2017), which states that everyone in SA makes their own optimal choice to watch communal TV.

Characters of the locally produced SABC television programmes affect the viewers' lifestyles

The study demonstrated that the characters of the SABC television programmes affect viewers' lifestyles in two different ways - either good or bad. About this objective, every problem that viewers face, they get solutions from SABC television programmes characters' depictions. Moreover, each day relationships are likely to be influenced by television programmes enhanced by the relationship of characters in a show. Digit (2018) states that SABC television programmes present products with characters that educate about good behavioural change. There are characters that promote the agenda of mediation between God and people and those that present a gangster that preaches corruption to the viewers. This study revealed that the SABC television programmes are made up of bad and good characters, exposing innocent and defenceless viewers to such content. The viewers consume both bad and good content presented by the SABC TV programmes. Additionally, viewers cannot

determine which ones to look up to and who is suitable to be their role models; they are not visual media literate.

These programmes' characters are the main influence on the attitude and social behaviour since they are watched during the week and their omnibus on weekends. The criminal characters of the SABC TV programmes win and are praised as heroes, which will lead to a society that is full of criminals. Justice must be served in these programmes – criminals must reap what they sow and suffer for their wrong acts. They must set an example to the viewers that crime ends all the time badly and teach the police force how their duties must be done. This is because if they get away with crime and win, this builds interest in the neutral viewers to copy the roles they see on TV – that the mission is possible, there is no need to work hard in life. Muindi's (2015) study is confirmed by these findings. It states that television characters give TV control over the viewers' relationships and interpersonal and everyday life routines.

Locally produced SABC television programmes in transforming and enriching the audience's social lives

About this objective, the study also revealed that the public's behaviour is being addressed through the mass media in the form of edutainment programmes on SABC TV that brings about massive social change. The study confirmed that the TV programmes broadcasted by public TV enrich SABC viewers; these programmes are used by the SABC TV viewers as a model for daily living. Even though there is no direct two-way communication between SABC television and its viewers, the viewers do show the reflection on the characters they watch, including their trend phrases. Moreover, this study confirms the study by Shobiye, Naidoo and Rugbeer (2018) that shows that the only time audiences get a chance to reflect and respond to what they watch on television is when they interact with Broadcasting Regulatory Body (BRB). Moreover, if the viewers have something to reflect on about public TV programmes. However, the study also revealed that SABC TV viewers do interact with the SABC public TV on digital platforms such as YouTube, where they are able to watch these programmes and comment.

The study revealed that few of the programmes with a large number of viewers are entertainment programmes that enrich the lives of viewers in a bad and good way. The study revealed that these SABC television programmes are the greatest media to change societal behaviour, either in a good or bad way. The study further revealed that if good characters are propagating good behavioural changes, there is also a vital role played by bad characters in shaping the social behaviour of their fans. Television programmes' content gives the obligations to the characters as they live according to the script; however, some television programmes do not treat the complexity of society with care that is well-deserved (Castelló, 2009). This study confirmed a study by Shobiye, Naidoo, and Rugbeer (2017), which revealed that producers of public television stations could not instigate their own programmes but had to rely on sponsors' initiated programmes because of financial status. Wasko (2009) exemplifies that popular television programmes have two dimensions: they accumulate sketches based on coalitions of interest mandatory to the producers' appeal for new culture preferences widely shared by sophisticated mass viewers. The sponsors of the SABC television shape the station/channels' programmes more than the TV show producers. SABC television soaps and drama series appeal to the viewers since they show township life (Orgeret, 2010). Some South Africans tend to focus more on locally produced programmes since they teach them more about their lives, and they take note and walk in the footsteps of their favourite characters.

CONCLUSIONS OF THE STUDY

The conclusions of this study are based on the major findings from the television viewers as respondents and interviewees. Therefore, based on the findings from the respondents who are television viewers, the researcher concludes that the public broadcaster presents more entertainment programmes than edutainment which leads mass audiences to be exposed and influenced by the content that is meant to entertain them instead of shaping their lives. The fictional and realistic characters are the tools for conveying messages to the mass audiences since audiences relate more with their favourite characters and end up resembling those characters (Parasocial). The SABC television audiences tend to get fond of their favourite characters based on their traits and attributes; they get gratified by these favourite characters' fictional lives portrayed by the media. The attributes and traits done by these characters are

looking the audiences to participate in any actions similar to the actions of their appealing characters when it comes to resolving some social and personal issues.

Based on the data from the respondents, their favourite characters end up being their role models, and their lives get inspired by these fictional characters. The most watched programmes are the ones that mainly influence society in both good and bad manner; audiences take any attributes and traits that appeal to their issues and resolve their problems the same way their role models or resort to their issues. These most watched programmes have their own content that gets people interested in watching these shows more; messages conveyed through the most admired characters turn to be heard and consumed by the mass audiences. Audiences change most of the main aimed messages and misinterpret them to make wrong ethics which benefit and gratify them; audiences are failing to separate from the content that demonises their lives. More people love heroes in these programmes, yet the villains with criminal behaviours are favoured even more since they always win and are always glorified in these shows and good people suffer while they preach life with good behaviour.

Although the audience twists the main messages sent to them, more morals are planted with these programmes that gloss over the bad things that end up being imitated by the audiences. There is the media illiteracy audience that needs to understand villains' characters are there so that one could be able to separate between good and bad but not teach the bad ways of living in society. However, the content of television should be taken and interpreted in a good manner since it is meant to educate and inform the audiences about good behaviour.

Recommendations

The study recommends the following to the broadcasters and television viewers:

Recommendations for the Public broadcaster (SABC TV and other local TV media outlet)

The researcher derived these recommendations from the findings of the study to the Public broadcaster in regards to how they could advance social cohesion or nation-building. These recommendations illustrate the respondents' views in terms of the role the national/public broadcaster plays when it comes to social cohesion.

- The study suggests that the most watched and popular SABC TV programmes must pay more attention to the content they promote and propagate on the mass media. They must be accompanied by respect since popular shows are watched during prime family time. The nature of programmes should not be filled with strong and explicit scenes. Some legal businesspersons and women characters encourage viewers to be more business-minded than the illegal business portrayed on the current SABC TV programmes. SABC TV should ensure that the content limits criminal and sexual behaviour depictions. Criminal and sexual acts in everyday episodes must be supervised by production teams, especially the scriptwriting teams of these TV shows.
- The study indicated that the programmes most watched on SABC TV by teenagers and youth must teach more about a professional career, encourage them to fix their lives academically, and use their skills and talents. A number of people are not academically successful; therefore, creations such as performing arts (Music, visual arts, drama and dance) can give life to some hopeless youth that ends up on the streets, not knowing they can use their talents to make a living.
- The study further recommends that good characters on SABC TV programmes be elevated as well-behaved characters mean they are transforming viewers and channelling them in the right direction. Those characters should be praised and made role models; they must be the ones living luxurious lives instead of criminal characters. Bad roles should also die in these stories to give the consciousness to the SABC TV viewers that even thugs die too and make the good ones rich and successful. Thus, more people will be able to get a grip and take note that crime is not the way. Good characters must be the ones praised instead of making villains better people. It gives wrong impressions to viewers to want to do bad too. Educative and entertaining shows such as *Skeem Saam* drew many viewers in a good way. More of those characters need to be

promoted to grow upcoming generations or develop existing ones to be useful programmes.

- The study specified that SABC TV shows must encourage their viewers to elevate their lives since we live in the digital age. The viewers must be made aware of the outcomes of the fourth industrial revolution on these programmes for them to be always updated and encourage the youth to learn and study hard as soon as they can to be able to face life without being a criminal or an illegal businessman/woman.
- The study also recommends censorship of programmes directed to the youth and youth education so that they are visually literate in order to create a healthy society. Censorship is an essential part when it comes to the content served to the public that has defenceless and innocent viewers. This research established that age restrictions must be disclosed to the targeted population to avoid the spread of information and education of certain unsuitable content. The study recommends that the shows meant for adults be viewed on-screen after 10 pm when the minors are asleep to avoid corrupting their minds.
- Native languages must be used in order for the visually illiterate youth to understand the segmentation of the show they are about to watch. Native languages must be promoted more than the colonial languages on locally produced SABC TV programmes since they are outshined by colonial languages most of the time when communicating. The study also suggests that the SABC TV programmes must be multilingual so that native people of South Africa can be able to watch these shows. This will make viewers' lives easy and strike an interest in native South Africans learning the other native languages.
- This study indicated that if criminal characters of the SABC TV programmes win and are praised as heroes that will lead to a society that is full of criminals. This is because if they get away with crime and win, this builds interest in the neutral viewers to act in the roles they see on TV. Lack of morality in programmes presented to the viewers results in bad attitudes and unpleasant social behaviours. Police must appear as heroes most of the time on these programmes to strike fear to the criminals in life that police are

capable of correcting the situations the bad people put them through so that they can stay away from criminal behaviours. It provokes innocent, poor or needy viewers and makes them commit the same crime they learn about on SABC TV and the solutions on how to get away with the crime without paying for it. Policemen must not be made mannequins, and a joke but must be painted by these programmes on their heroic behaviour against crime and corruption. If the crime scenes are advantageous to the criminals who get away with every crime, it may lead viewers into wrongdoing. SABC TV shows with heavy and dangerous weapons shown every day on the screen influence youngsters to have ones too and use them as depicted on TV.

- The study recommends that the SABC TV viewers must have a direct platform where they will be able to respond and give feedback to the production teams that construct these programmes. The direct platform must allow the SABC TV viewers to give critics and suggestions on what might be right for the viewers besides the social media production pages only if the SABC TV programmes do care about the results their programmes viewers have after watching their programmes.
- Additionally, the shows that teach the South African native youth about their identity, from traditional history through the apartheid era to freedom, must also be included on SABC TV programmes.

Recommendations for the Public Broadcasters' mass audiences.

- This study indicated that the viewers must obey and respect the rules of censorship. Age restriction must be respected by the viewers of the public broadcaster's viewers. Young adults and adults should supervise from time to time that the youth and kids are watching appropriate content suitable for their age.
- Audiences must be able to distinguish between a fictional character and a real character. Not all characters are created on these programmes to do good; some have to be villains in order to show the other hero characters with good deeds. They should learn not to be passive to all lessons they take from the programmes, but they must take a good and healthy lifestyle from the characters and content presented to them.

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ANNEXURE A: PARTICIPANT INFORMED CONSENT DECLARATION

INFORMED CONSENT DECLARATION

(Participant)

Project Title: “The Role of the Locally produced SABC Television Programmes in Transforming Society Through Edutainment: A Case Study of Ulundi”.

Mbuyiselo Bonani Mlaba from the Department of the Communication Science University of Zululand has requested my permission to participate in the above-mentioned research project. The nature and the purpose of the research project and of this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is to; examine how SABC transforms societal behaviour through edutainment in locally produced TV programmes.

To identify the different types of locally produced television programmes watched by Ulundi audience on SABC.

To examine how characters of the locally produced SABC television programmes affect the audience’s lifestyles.

- To determine how locally produced SABC television programmes transform and enrich the audience’s social lives.

2. The University of Zululand has given ethical clearance to this research project and I have seen / may request to see the clearance certificate.

3. By participating in this research project, I will be contributing by enabling policy makers to have an alternative towards considering or incorporating proper strategies to the education sector to assist university students and staff members in preparing for the 4IR.

4. I will participate in the project by completing a voluntary questionnaire on the role of the university in embracing transformations ushered in by the Fourth Industrial Revolution.

5. My participation is entirely voluntary and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
 6. I will not be compensated for participating in the research.
 7. There may be risks associated with my participation in the project. I am aware that
 - a. The following risks are associated with my participation: No risks are anticipated.
 - b. The following steps have been taken to prevent the risks: No respondent will be pressurised into participation. Respondents will not be misled into providing specific responses.
 - c. There is a 0% chance of any risk materialising
 8. The researcher intends publishing the research results in the form of a thesis and articles in academic journals and conference presentations. However, confidentiality and anonymity of records will be maintained and that my name and identity will not be revealed to anyone.
 9. I will not receive feedback/will receive feedback in the form of a full research report regarding the results obtained during the study.
 10. Any further questions that I might have concerning the research or my participation will be answered by:
 - ❖ Researcher: Mr M.B Mlaba (0727964278)
 - ❖ Supervisor: Dr G.M Naidoo (035-9026164)
 - ❖ Co-supervisor: Dr. M.R Metso (035-9026167)
 11. By signing this informed consent declaration I am not waiving any legal claims, rights or remedies.
 12. A copy of this informed consent declaration will be given to me, and the original will be kept on record.
- I..... have read the above information / confirm that the above information has been explained to me in a language that I understand and I am aware of the

contents of this document. I have asked all questions that I wished to ask and these have been answered to my satisfaction. I fully understand what is expected of me during the research.

I have not been pressurised in any way and I voluntarily agree to participate in the above-mentioned project.

.....

Participant's signature

Date

ANNEXURE B: ISIMEMEZELO SEMVUME YOKUBAMBA IQHAZA

ISINQUMO SOKUFUNDA

Umhlanganyeli

Isihloko seProjekthi: Indima Yezinhlelo Zethelevishini Zasendaweni Ezakhiwe Zokuxhumana Ekuguquleni Umphakathi Nge-Edutainment: Ucwaningo lwesigameko sasolundi

UMbuyiselo Bonani Mlaba ovela eMnyangweni Wezobuchwepheshe bokuxhumana kwinyuvesi yaseZululand ucele imvume yami yokubamba iqhaza kulo msebenzi wokucwaninga oshiwo ngenhla.

Uhlobo nenhloso yephrojekthi yocwaningo kanye nalesi simemezelo semvume esinolwazi ngichazelwe ngolimi engiluqondayo.

Ngiyakwazi lokho:

1. Inhloso yephrojekthi yocwaningo; hlola ukuthi i-SABC iguqula kanjani ukusebenza komphakathi ngokuhlelwa kwezinhlelo ze-TV ezikhiqizwelwe ababukeli.

- a) Ukuhlonza izinhlobo ezahlukahlukeni zezinhlelo zethelevishini ezikhiqizwe ezibukelwe ababukeli baso-Ulundi kwa-SABC.
- b) Ukuhlola ukuthi abalingiswa bezinhlelo zethelevishini ezikhiqizwe kwaSABC bayithinta kanjani indlela yebabukeli.
- c) Ukunquma ukuthi izinhlelo zethelevishini ezikhiqizwe yakwa-SABC ziguqula futhi zicebise kanjani izimpilo zenhlalo zababukeli.

2. INyuvesi yaseZululand inikeze imvume yokuziphatha kulo msebenzi wokucwaninga futhi sengibonile / ngingahle ngacela ukubona isitifiketi sokuthola imvume

3. Ngokubamba iqhaza kulo msebenzi wokucwaninga, ngizobe ngifaka isandla ngokunika amandla abenzi bezinqubomgomo ukuthi babe nenye indlela yokucabanga noma

ukufaka amasu afanele emkhakheni wezemfundo ukusiza abafundi baseyunivesithi nabasebenzi ekulungiseleleni i-4IR

4. Ngizobamba iqhaza kulo msebenzi ngokugcwalisa imibuzo yokuzithandela ngeqhaza leyunivesithi ekwamukeleni izinguquko ezenziwe yi-Fourth Industrial Revolution.

5. Ukuzibandakanya kwami kungokuzithandela ngokuphelele futhi uma ngabe ngasiphi isigaba ngifisa ukuhoxa ekubambeni iqhaza phambili, ngingakwenza lokho ngaphandle kwemiphumela emibi.

6. Ngeke nginxephezelwe ngokubamba iqhaza ocwaningweni.

7. Kungahle kube nezingozi ezihambisana nokubamba iqhaza kwami kuphrojekthi. Ngiyakwazi lokho

a) Izingozi ezilandelayo zihambisana nokuzibandakanya kwami: Azikho izingozi ezilindelekile.

b) Izinyathelo ezilandelayo zithathiwe ukuvikela ubungozi: Akekho ophendulayo ozocindezelwa ukuthi azibambe iqhaza. Abaphendulayo ngeke badukiswe ekunikezeni izimpendulo ezithile.

c) Kunethuba le-0% lanoma ikuphi ukubekeka engcupheni.

8. Umcwaningi uhlose ukushicilela imiphumela yocwaningo ngendlela ye-thesis kanye nezindatshana kumaphephabhuku ezemfundo kanye nezethulo zenkomfa. Kodwa-ke, ukugcinwa kwemfihlo nokungaziwa kwamarekhodi kuzogcinwa nokuthi igama lami nobunikazi bami ngeke kwembulwe kunoma ngubani.

9. Ngeke ngithole impendulo / ngizothola impendulo ngendlela yombiko wokucwaninga ophelele mayelana nemiphumela etholwe ngesikhathi sokufunda.

10. Noma yimiphi eminye imibuzo engingaba nayo mayelana nocwaningo noma ukubamba iqhaza kwami kuzophendulwa:

❖ Umcwaningi: Mr M.B Mlaba (0727964278)

❖ Umphathi: Dr G.M Naidoo (035-9026164)

❖ Umsizi ka-Mphathi: Dr. M.R Metso (035-9026167)

11. Ngokusayina lesi simemezelo semvume enolwazi angiqedi noma yiziphi izimangalo zomthetho, amalungelo noma amakhambi.

12. Ikhophi yalesi simemezelo semvume enolwazi ngizonikezwa, futhi kugcinwe okwangempela (originali) kwirekhodi.

Mina u-.....ngifunde imininingwane engenhla / uqinisekise ukuthi imininingwane engenhla ingichazwe ngolimi engiluqondayo futhi ngiyakwazi okuqukethwe yile dokhumenti. Ngibuze yonke imibuzo ebengifisa ukuyibuza futhi iphenduliwe ngokweneliseka kwami. Ngikufunda ngokuphelele okulindelwe kimi ngesikhathi sokucwaninga.

Angiphoqeleliwe ukubamba iqhaza futhi ngizivumele ngokwami kule-phrojekthi echazwe ngenhla.

.....

Isiginisha Yomhlanganyeli

Usuku

ANNEXURE C: LETTER OF INFORMED CONSENT

P.O. Box X1001

KwaDlangezwa

3886

8 April 2020

June 2020

Dear Participant

LETTER OF INFORMED CONSENT

I am currently researching partial fulfilment of a Master's degree in Communication Science, at the University of Zululand on a title: **The Role of the Locally produced SABC Television Programmes in Transforming Society Through Edutainment: A Case Study of Ulundi.**

The research aims to investigate the role of SABC in transforming society through edutainment.

I would be appreciated if you will give me about 10-20 minutes of your time to fill questionnaires. It is important to note that all answers are relevant. The information is required for research purposes only and will be treated with the utmost confidentiality. Please feel free to express your views correctly and honestly. Read each question carefully and take a moment to think about each answer. Mark your responses by placing an X or a tick in the appropriate spaces, or by writing down the appropriate information, where required.

Thank you for your co-operation

Yours faithfully

Mbuyiselo Bonani Mlaba

ANNEXURE D: INCWADI YEMVUME ENOLWAZI

P.O. Box X1001

KwaDlangezwa

3886

8 Mbasa/Ephreli 2020

Nhlangulana/Juni 2020

Mhlanganyeli Othandekayo

INCWADI YEMVUME ENOLWAZI

Ngenza ucwaningo njengamanje okuyinxenye yeziqu ze-Masters kwi-Science yezokuxhumana, eNyuvesi yase-Zululand Isihloko seProjekthi: Indima Yezinhlelo Zethelevishini Zasendaweni Ezakhiwe Zokuxhumana Ekuguquleni Umphakathi Nge-Edutainment: Case Study of Ulundi

Ucwaningo luhlose ukuphenya iqhaza elibanjwe umabonakude wakwa-SABC ekushintsheni umphakathi ngezinhlelo zabo ezifundisayo kodwa zibezijabulisa ababukeli. Ngingathokoza kakhulu umungangipha imizuzu eng-10-20 yesikhathi sakho ukugcwalisa uhlwu lwemibuzo. Kubalulekile ukuqaphela ukuthi zonke izimpendulo zakho ziyahambelana. Ulwazi ludingekangenhloso yalolucwaningo kuphela futhi kuzoqikelelwa ukuth kuzobayimfihlo kamcwaningi. Ngicela uzizwe ukhululekile ukuveza uvolwakho ngendlela okuyiyona nangeqiniso. Funda umbuzo ngamunye besuqikelela ukuth uthatha iskhathi sakho ngaphambi kokubuphendule. Makha impendulo yakho ngo X noma ngo-✓ endaweni efaneleyo, noma ubhale phansi ulwazi olufaneleyo lapha oludingeka khona.

Siyabonga ngokubambisana nawe.

Ozithobayo

Mbuyiselo Bonani Mlaba

0727964278

ANNEXURE E: RESPONDENT STATEMENT

The Role of the Locally produced SABC Television Programmes in Transforming Society Through Edutainment: A Case Study of Ulundi



Faculty of Arts

Department of Communication Science

Researcher: Mbuyiselo Bonani Mlaba

Supervisor: Dr G.M Naidoo

Co-Supervisor: Dr M.R Metso

PART A: NOTE TO THE RESPONDENT

In this study, a Researcher wants to investigate the role of SABC transforming society through edutainment. It also seeks to:

- To examine the most-watched edutainment programmes broadcasted on the SABC television for the audience.
- To determine the effects of the content broadcasted by SABC television edutainment programmes to the audience.
- To identify the influence of the characters' lifestyles on SABC television edutainment programmes on the audience.
- To discover the advantages and risks of SABC television edutainment programmes influence on the audience.
- Your contribution to this study as a respondent will remain private and confidential

- Your permission to use these responses is required. This will form the first part of the questionnaire.
- This is a confidential survey and your name will be anonymous. All personal information will remain confidential
- This questionnaire will take approximately 10-20 minutes to complete.

PART B: THE QUESTIONNAIRE

Requests for permission to use your responses for academic research

HOW TO COMPLETE THE QUESTIONNAIRE?

- Your opinion is required. It does not matter what other people think. I am slowly interested in your opinion. Tell me how you feel. Your responses are important to me.
- Read each question carefully and take a moment to think about your answer.
- You can mark each response by making a tick ($\sqrt{\quad}$) or an (x) or encircling each appropriate response with a PEN (not a pencil), or by filling in the required words or numbers.
- Please do not change any of your responses afterwards (for instance: do not scratch out or tippex any of your responses)

ANNEXURE F: QUESTIONNAIRE FOR THE TARGETED POPULATION.

CONFIDENTIAL SURVEY



UNIVERSITY OF ZULULAND

Research Aim(S):**The Role of the Locally produced SABC Television Programmes in Transforming Society Through Edutainment: A Case Study of Ulundi****Terms of Survey**

- All information that you provide, including name and contact details, will in no way be linked to you as an individual. Your survey will be kept strictly confidential throughout the research.
- Contact details will not be given out, they are needed for formal purposes
- Participation in this survey is voluntary
- This survey will take you approximately 30 minutes to complete
- By completing the declaration below, you permit us to use your responses and you show that you understand the terms.

Declaration by participant:

I hereby allow my responses to be used in this research and acknowledge that I understand the above terms of the survey

Contact no:

Date:

Signature.....

ANNEXURE G: QUESTIONNAIRES.

Respondent no: _____

Section A: Personal Information

You can mark each response by making a tick (✓) or an (x)

- **Gender**

Male	1	Female	2
------	---	--------	---

- **Age group**

18-22	1	23-28	2	29-33	3
-------	---	-------	---	-------	---

Edutainment television programmes are produced to educate people while entertaining them, drama and soap operas are used to educate people about issues that are faced by the society. These programmes are used to intervene in the socio-politic issues faced by society. Television programmes are believed to have a particular impact on societal and personal values, through soap operas, drama and telenovela programmes on television present a coherent system of messages and images to the society.

Section B:

PART ONE: *Which television programmes do you watch per week on SABC's three channels?*

3. List at least the top five programmes you watch on SABC three television channels and state the type (genre) of programmes you watch.

Programmes	Channel	Genre
<i>e.g Muvhango</i>	<i>SABC 2</i>	<i>Soape</i>

PART TWO: *What lessons are propagated by these edutainment programmes broadcasted on SABC three channels through their characters?*

4. From the above-mentioned television programmes which character you preferred to see the most on those television programmes more often:

5. Why?

.....
.....
.....

Place ONE Tick (✓) or a cross (X) for each statement below			
NO	STATEMENT	Agree	Disagree
6	SABC television programmes are preaching demonising ways of living.	1	2
7	SABC TV programmes propagate messages that lead to criminal behaviour.	1	2
8	SABC TV programmes are propagating messages that lead to a well-developed	1	2

	behavior		
--	----------	--	--

Place ONE Tick (✓) or a cross (X) for each statement below					
NO	STATEMENT	Corrupt	Violent	Heroes	Villains
9	Characters' traits are mostly watched because they are :	1	2	3	4

10. Kindly list characters and behavioural attributes you have imitated from these characters found on TV edutainment programmes since you started watching them:

I.

PART THREE: *How do SABC television programmes transform and enrich the audience's social behaviour*

11. Do you think SABC television programmes bring positive or negative lessons?

Place ONE Tick (✓) or a cross (X) for each statement below	
Positive	
Negative	

12. Why?.....

.....
.....

11. Mention things you have learnt and imitated from these characters from the television programmes since you started watching them:

I.
.....
.....
.....

12. From the above answers, provide any information you would like to add conclude with?

II.
.....

THANK YOU

ANNEXURE H: ISITATIMENDE SOPHENDULAYO

Isihloko seProjekthi: Indima Yezinhlelo Zethelevishini Zasendaweni Ezakhiwe Zokuxhumana Ekuguquleni Umphakathi Nge-Edutainment: Case Study of Ulundi



Faculty of Arts

Department of Communication Science

Researcher: Mbuyiselo Bonani Mlaba

Supervisor: Dr G.M Naidoo

Co-Supervisor: Dr M.R Metso

PART A: Imiyalelo

Kulolu cwaningo, umcwaningi ufuna ukuphenya iqhaza lomphakathi oququla i-SABC ngokusebenzisa uhlelo. Ifuna futhi

- Ukuhlola izinhlelo ezithunyelwe kakhulu ezisakazwa kuthelivishini ye-SABC yezilaleli.
- Ukunquma imiphumela yokuqokethwe okusakazwa yizinhlelo zokuhlela ithelevishini ze-SABC kubabukeli.
- Ukuhlonza ithonya lokuphila kwabalingiswa ezinhlelweni zokuhlela ithelevishini ze-SABC ezilalelini.

- Ukuthola izinzuzo nezingozi zezinhlelo ze-SABC zethelevishini kunomthelela ezilalelini.
- Igalelo lakho kulolu cwaningo njengommangalelwa lizohlala liyimfihlo futhi liyimfihlo
- Imvume yakho yokusebenzisa lezi zimpendulo iyadingeka. Lokhu kuzoba yingxenye yokuqala yemibuzo.
- Lokhu kuyinhlobo eyimfihlo futhi igama lakho lizobe lingaziwa. Yonke imininingwane yomuntu izohlala iyimfihlo
- Leli phepha lemibuzo lizothatha cishe imizuzu eyi-10-20 ukuqeda.

PART B: UMBUZO

Izicelo zemvume yokusebenzisa izimpendulo zakho ocwaningweni lwezifundo

INDLELA YOKUTHOLA UMBUZO

- Umbono wakho uyadingeka. Akunandaba ukuthi abanye abantu bacabangani. Nginentshisekelo kancane ngombono wakho. Ngitshale ukuthi uzizwa kanjani. Izimpendulo zakho zibalulekile kimi
- Funda umbuzo ngamunye ngokucophelela bese uthatha isikhashana ukucabanga ngempendulo yakho.
- Ungamaka impendulo ngayinye ngokwenza i-tick ($\sqrt{\quad}$) noma i (x) noma ujikeleze impendulo ngayinye efanelekile nge-PEN (hhayi ipensela), noma ngokugcwalisa amagama noma izinombolo ezidingekayo.
- Uyacelwa ukuthi ungashintshi noma yiziphi izimpendulo zakho ngemuva kwalokho (ngokwesibonelo: ungakhiphi noma unikeze izimpendulo zakho)

ANNEXURE I: UMBUZO WEZOBUCHWEPHESHE

ISIVIVINYO SOKUXHUMANA



UNIVERSITY OF ZULULAND

Inhloso Yocwaningo:

Isihloko seProjekthi: Indima Yezinhlelo Zethelevishini Zasendaweni Ezakhiwe Zokuxhumana Ekuguquleni Umphakathi Nge-Edutainment: Case Study of Ulundi

Imibandela Yokuhlola

- Imininingwane yokuxhumana ngeke inikezwe, iyadingeka ngezinhloso ezihlelekile
- Ukubamba iqhaza kulolu cwaningo kungokuzithandela
- Le nhlokhono izokuthatha cishe imizuzu engama-30 ukuqeda
- Ngokugcwalisa isimemezelo esingezansi, usivumela ukuthi sisebenzise izimpendulo zakho futhi ukhombisa ukuthi uyawaqonda amagama.

Isimemezelo ngobambiqhaza:

Ngale ndlela ngivumela izimpendulo zami ukuthi zisetshenziswe kulolu cwaningo futhi ngiyavuma ukuthi ngiyayiqonda imigomo engenhla yocwaningo

Inombolo Yocingo:

Usuku:

Isiginesha.....

ANNEXURE J: IMIBUZO.

Inombolo Yomphenduli: __

Section A: Imininingwane Yakho

Ungamaka impendulo ngayinye ngokwenza i-tick (✓) noma i (x)

- Ubulili**

Owesilisa	1	Owesifazane	2
-----------	---	-------------	---

- Iminyaka ngokwamaqembu**

18-22	1	23-28	2	29-33	3
-------	---	-------	---	-------	---

Izinhlelo zethelevishini ze-Edutainment zikhiqizwa ukufundisa abantu ngenkathi bezijabulisa, ama-drama kanye nama-opera asetshenziswa ukufundisa abantu ngezinkinga ezibhekene nomphakathi. Lezi zinhlelo zisetshenziselwa ukungenelela ezindabeni zenhlalo-yezepolitiki umphakathi obhekene nazo. Izinhlelo zethelevishini kukholakala ukuthi zinomthelela othile ezindinganisweni zenhlalo nakwezomuntu, ngokusebenzisa ama-opera, idrama nezinhlelo ze-telenovela kuthelivishini zibonisa uhlelo oluhambisanayo lwemiyalezo nezithombe emphakathini.

Section B:

PART ONE: Yiziph izinhlelo zetelevishini/umabonakude ozibukayo ngeviki eziteshini zika-SABC?

- Nikeza izinhlelo ezinhlanu ozibuka eziteshini kumabonakude/thelevishini kwa-SABC, nikeza nesiteshi bese uchaza uhlobo lohlelo olukhethile.

Izinhlelo	Iziteshi	Uhlobo
<i>e.g Muvhango</i>	<i>SABC 2</i>	<i>Soape</i>

PART TWO: *Iziph izifundo ezisatshalaliswa izinhlelo ezisakazwa eziteshini zakwa-SABC ngabalingiswa balezinhlelo?*

3. Kulezi izinhlelo zethelevishin/umabonakude ozikhethile ngenhla, imuphi umlingiswa okuhlabumxhwele noqokelayo ukumbukela ezinhlelweni ezikhathini eziningi
-
-
-

4. futhi kungani?

.....

.....

.....

Ungamaka impendulo ngayinye ngokwenza i-tick (✓) noma i (x)			
NO	ISITATIMENDE	Vumelana	Akuvumelani
6	Izinhlelo zikamabonakude/thelevishinizakwa-SABC zishumayela izindlela ezingalungile zokuphila.	1	2
7	Izinhlelo zethelevishini u-SABC zisakaza imiyalezo eholela ekuziphatheni ngobugebengu	1	2
8	Izinhlelo zethelevishini u-SABC zisakaza imiyalezo eholela ekuziphatheni okuhle	1	2

Ungamaka impendulo ngayinye ngokwenza i-tick (✓) noma i (x)					
NO	ISITATIMENDE	Banenkohlakalo	Banobudlova	Bangama qhawe	Bayizi khohla kali
9.	Abalingiswa abathile babukwa kakhulungoba:	1	2	3	4

10. Nikeza uhlu lwabalingiswa abathathu kanye nemfanekiso yezenzo zabo okewazilingisa empilweni yakho selokhu waqala ukubukela lezizinhlelo:

II.
.....
.....

PART THREE: *Izinhlelo zaikamsbonskude kwa-SABC ziziletha kanjan izifundo ezinhle noma ezingezinhle?*

11. Ngabe ucabanga ukuthi izinhlelo zethelevishini uSABC ziletha izifundo ezinhle or ezingezinhle?

Ungamaka impendulo ngayinye ngokwenza i-tick (✓) noma i (x)	
Ezinhle	1
Ezingezinhle	2

12.Kungani?.....
.....

.....
.....

13. Yisho izinto ezintathu ozibonele kubalingiswa balezinhlelo ozibukayo:

.....
.....

14. Ngaphandle kwalezizimpendulo ezingenhla, yengeza ulwazi ongathanda ukuvala ngalo kulolucwaningo.

.....
.....

NGIYABONGA

ANNEXURE J: INTERVIEW SCHEDULE FOR THE TARGETED POPULATION.



Edutainment television programmes are produced to educate people while entertaining them, drama and soap operas are used to educate people about issues that are faced by the society. These programmes are used to intervene in the socio-politic issues faced by society. Television programmes are believed to have a particular impact on societal and personal values, through soap operas, drama and telenovela programmes on television present a coherent system of messages and images to the society.

Interview schedule (Focus Group)

1. What do you understand the study to be about?
2. From the television programmes, which character you preferred to see the most on those television programmes more often and why?
3. Kindly list characters and describe behavioural attributes you have imitated from these characters found on TV edutainment programmes since you started watching them.
4. What lessons are propagated by these edutainment programmes broadcasted on SABC three channels through their characters?
5. How do television programmes transform and enrich the audience's social behaviour?
6. Any other comment?

Thank you for your co-operation.

ANNEXURE K: ISIQINISEKISO SOKUFUNDA KWE-TARGETED POPULATION.



Izinhlelo zethelevishini ze-Edutainment zikhiqizwa ukufundisa abantu ngenkathi bezijabulisa, ama-drama kanye nama-opera asetshenziswa ukufundisa abantu ngezinkinga ezibhekene nomphakathi. Lezi zinhlelo zisetshenziselwa ukungenelela ezindabeni zenhlalo-yezepolitiki umphakathi obhekene nazo. Izinhlelo zethelevishini kukholakala ukuthi zinomthelela othile ezindinganisweni zenhlalo nakwezomuntu, ngokusebenzisa ama-opera, idrama nezinhlelo ze-telenovela kuthelavishini zibonisa uhlelo oluhambisanayo lwemiyalezo nezithombe emphakathini

Isheduli yokuxoxisana (Gxila eqenjini)

1. Ngabe uqonda ukuthi ucwaningo lukhona ngani?
2. Ezinhlelweni zethelevishini, okuyinto oyithandayo ukubona okuningi kulezo zinhlelo zethelevishini kaningi nokuthi kungani?
3. Faka ohlwini lwabalingiswa bese uchaza izimfanelo zokuziphatha ozilingise kulezi zinhlamvu ezitholwe ezinhlelweni zokuhlela ze-TV selokhu waqala ukuzibuka.
4. Yiziphi izifundo ezisatshalaliswa yilezi zinhlelo zokuhlela ezisakazwa ku-SABC iziteshi ezintathu ngezinhlamvu zazo?
5. zinhlelo zethelevishini zikuguqula kanjani futhi zicebise indlela yokuziphatha kwababukeli?
6. Noma yikuphi okunye ukuphawula?

Ngiyabonga ngokubambisana.

ANNEXURE L: ETHICAL CLEARANCE CERTIFICATE

**UNIVERSITY OF ZULULAND
RESEARCH ETHICS COMMITTEE**
(Reg No: UZREC 171110-030)



RESEARCH & INNOVATION

Website: <http://www.unizulu.ac.za>
Private Bag X1001
KwaDlangezwa 3886
Tel: 035 902 6731
Fax: 035 902 6222
Email: LundaliN@unizulu.ac.za

ETHICAL CLEARANCE CERTIFICATE

Certificate Number	UZREC 171110-030 PGM 2020/62				
Project Title	The role of the Locally produced SABC Television Programs in Transforming Society Through Edutainment: A Case Study of Ulundi				
Principal Researcher/ Investigator	M.B Mlaba				
Supervisor and Co-supervisor	Dr G.M Naidoo			Dr M.R Metso	
Department	Communication Science				
Faculty	Arts				
Type of Risk	Medium Risk – Data collection from people				
Nature of Project	Honours/4 th Year		Master's	x	Doctoral
					Departmental

The University of Zululand's Research Ethics Committee (UZREC) hereby gives ethical approval in respect of the undertakings contained in the above-mentioned project. The Researcher may therefore commence with data collection as from the date of this Certificate, using the certificate number indicated above.

Special conditions:

- (1) This certificate is valid for 1 year from the date of issue.
- (2) Principal researcher must provide an annual report to the UZREC in the prescribed format [due date-02 November 2021]
- (3) Principal researcher must submit a report at the end of project in respect of ethical compliance.
- (4) The UZREC must be informed immediately of any material change in the conditions or undertakings mentioned in the documents that were presented to the meeting.

The UZREC wishes the researcher well in conducting research.


Professor Mashupye R. Kgaphola
University Research Ethics Committee
Deputy Vice-Chancellor: Research & Innovation

02 November 2020

CHAIRPERSON
UNIVERSITY OF ZULULAND RESEARCH
ETHICS COMMITTEE (UZREC)
REG NO: UZREC 171110-30

02-11-2020
STAMP

RESEARCH & INNOVATION OFFICE