

**UNIVERSITY OF NAIROBI**

**THE ROLE OF EDUTAINMENT AS AN HIV AND AIDS COMMUNICATION  
STRATEGY AMONG THE YOUTH IN NAIROBI COUNTY : A CASE OF *SHUGA*  
TELEVISION SERIES**

By  
Megeke Pauline Kerubo  
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## **DECLARATION**

I declare that this is my original work and has not been submitted to any other college, institution or university other than the University of Nairobi for academic credit.

**Signed:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**MEGEKE PAULINE KERUBO**

**K50/69970/2013**

This Project has been presented for examination with my approval as the University supervisor.

**Signed:** \_\_\_\_\_

**Date:** \_\_\_\_\_

**DR. NDETI NDATI**

## **DEDICATION**

To my late father Megeke, loving mother Moraa and siblings, Joash, Diana and Victoria.

## **ACKNOWLEDGEMENT**

I sincerely wish to acknowledge the support from my supervisor, Dr Ndeti Ndati without whom I could not have gone this far with my project work. I appreciate his timely advice, guidance and encouragement.

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## **ABBREVIATIONS**

<b>UNAIDS:</b>	United Nations
<b>WHO:</b>	World Health Organization
<b>UNGASS:</b>	United Nations General Assembly Special Session
<b>NASCOP:</b>	National AIDS & STI Control Programme
<b>UNFPA:</b>	United Nations Population Fund
<b>KDHS:</b>	Kenya Demographic health Survey
<b>SPSS:</b>	Statistical Package for Social Sciences
<b>ELM:</b>	Elaboration Likelihood Model
<b>NCPD:</b>	National Council for Population and Development
<b>PEPFAR:</b>	President's Emergency Plan for AIDS Relief
<b>UNICEF:</b>	United Nations Children's Fund
<b>BBC:</b>	British Broadcasting Corporation
<b>NACC:</b>	National AIDS Control Council
<b>HIV:</b>	Human immunodeficiency virus
<b>AIDS:</b>	Acquired immunodeficiency syndrome

## ABSTRACT

More than 30 years into the HIV and AIDS epidemic, it remains one of the most serious challenges to global health (Advocates for Youth, 2014). Over 70 million people worldwide are infected with the HIV virus since the beginning of the epidemic and over 38 million people have died of AIDS related illnesses (UNAIDS 2013). An estimate of 35 million people were living with HIV, 2.1 million people became newly infected with HIV and 1.5 million people died from HIV related illnesses, worldwide (UNAIDS 2013). Among all the continents of the world, the Sub-Saharan Africa was the most affected. The purpose of this study was to analyse the role of edutainment as a tool for communicating social change among the youth in Kenya. It examined the potential of edutainment as a tool for communicating social change as far as HIV and AIDS among the youth in Kenya is concerned. The study population was students enrolled for Bachelor of Arts (development communication), and Bachelor of Arts (broadcast production) in School of Journalism and Mass Communication who are between the ages of 18 to 24 years only from the University of Nairobi, main campus in Nairobi County. A sample of 180 students was selected. A descriptive study design was used in this study. This study utilised both quantitative and qualitative data. To collect the data, a survey method was applied. The quantitative data was then analysed using descriptive statistics with the aid of the Statistical Package for Social Sciences (SPSS). The analysis entailed descriptive statistics (computation of frequencies and percentages). Qualitative data from focus key informant interviews transcripts was analysed using content analysis with the help of a systematic coding procedure. The study made intertextual comparisons between the different interviews and comparing the considered elements to relevant literature. The analysed data then presented in prose form. The study found out that the *Shuga* television series was effective in communicating HIV and AIDS messages and that edutainment has an enormous potential in communicating developmental issues like HIV and AIDS, which is a health issue. The study also found that *Shuga* television drama had significant impact by; showing that HIV affects all walks of life regardless of social standing and race and creating awareness on the kinds of behaviour, including sexual involvement with multiple partners, sexual exploitation, and alcohol abuse can make young people more vulnerable. The study further found that that television drama was most effective in; reaching a large number of adolescents with HIV prevention messages, stimulating social action for particular issues, stimulating public discussion and debate and changing the youths' thinking around HIV testing. Finally the study found that the packaging of HIV and AIDS messages in the *Shuga* Television Series; focused on a current trends amongst the target audience, educational issues were presented in entertaining formats and social issues are seamlessly integrated into the entertainment, model positive attitudes and behaviours through characters that the respondents can bond with and numerous media houses for bigger impact and reach. Based on these findings, the study recommends that the national government of Kenya and the film industry should invest more on producing education entertainment programmes to communicate developmental issues, especially HIV and AIDS, which is a health concern. The media stakeholders should also be encouraged to offer platforms for airing entertainment programmes that educate people at the same so as to reach and impact on many people.

# CHAPTER ONE

## INTRODUCTION

### 1.1 Background of the study

More than 30 years into the HIV and AIDS epidemic, it remains one of the most serious challenges to global health (Advocates for Youth , 2014). Over 70 million people worldwide are infected with the HIV virus since the beginning of the epidemic and over 38 million people have died of AIDS related illnesses (UNAIDS 2013).

An estimate of 35 million people were living with HIV, 2.1 million people became newly infected with HIV and 1.5 million people died from HIV related illnesses, worldwide (UNAIDS 2013). Among all the continents of the world, the Sub-Saharan Africa was the most affected.

In Sub-Saharan Africa, there were 24.7 million people living with HIV, an estimated 1.5 million people who were newly infected and 1.3 million people died of AIDS related illnesses in 2013 (UNAIDS 2013) . These figures mean that Sub-Saharan Africa accounts for about 71% of the people living with HIV worldwide and 3 % of the people who die of AIDS related illnesses (WHO 2013).

#### 1.1.1 Prevalence of HIV and AIDS among the youth worldwide

Around the world, youth under the age of 30 years continue to represent a significant percentage of those living with HIV. Recent statistics from UNAIDS (2011) show that young people aged 15-24 years account for 41% of all newly diagnosed cases of HIV worldwide, and that roughly 5 million youth are now living with HIV. However, HIV prevalence varies between regions and countries of the world.

In the Caribbean, the HIV prevalence among 18-24-year-olds is 0.8% for females and 0.4% for males. This compares with a prevalence of 0.2% for both males and females in North America and Central and South America, a prevalence of 0.1% for males and females in Western and Central Europe and a prevalence of 3.4% for females and 1.4% for males in Sub-Saharan Africa.

Today, it is estimated that the youth aged 15-24 years account for about half of the new HIV infections worldwide (UNGASS, 2014). Among the youth living with HIV worldwide, 80% (about 4 million) live in Sub-Saharan Africa. This clearly indicates that the Sub-Saharan region is the hardest hit by the epidemic. Being a developmental issue, HIV and AIDS deters the economic development of a country, especially those with high prevalence rates. HIV and AIDS is recognised to be a major threat to national development in many countries in Sub-Saharan Africa (SSA). (Haacke, 2002; Feldman, 2003).

Young people, adolescent girls in particular, are disproportionately affected by HIV. Worldwide, nearly half of all new HIV infections occur in people under the age of 25. In Africa, the burden of HIV among the youth is so high that trends among young people shape the overall epidemic (The Population Council, 2014).

In Sub-Saharan Africa, the common practice of child and adolescent marriage is an important factor in the HIV and AIDS epidemic. Married adolescents know less about HIV, are less able to negotiate condom use, and are much more likely to use no method of protection from HIV than are their unmarried peers (Cohen, 2002).

In some regions of the world, the populations most at risk include young injecting drug users, young commercial sex workers, and young men who have sex with men. Millions of young people are at risk for HIV. Young people around the world must be provided with the tools they need to protect themselves from HIV – including comprehensive sex education and youth-friendly, affordable healthcare (Advocates for Youth, 2014). Further, less than one

third of the young people worldwide know how to protect themselves from HIV. This calls for proper and effective communication strategies to deal with the epidemic.

The HIV and AIDS pandemic in Sub-Saharan African countries is a clear threat, which demands urgent attention. An integrated approach using all relevant channels in society is required to confront the threat, and the use of communication media is especially important in this respect. Bringing about positive results in the efforts to stem the prevalence of HIV and AIDS depends, among other things, on the existence of an informed public that is sensitive to the causes, spread and prevention of the epidemic (Ndeti, 2011).

### **1.1.2 HIV and AIDS prevalence in Kenya**

In 2014, the estimated number of people living with HIV in Kenya was over 1.6 million and the estimated number of AIDS related illnesses was 58 000 people. There were approximately 88,620 new HIV infections that occurred among adults and 12,940 among children in 2013. Five counties: Homabay (12,280), Kisumu (10,350), Siaya (9870), Migori (6790) and Kisii (4890) contributed greatly to these numbers (NASCOP, 2014).

The NACC report (2013) says that people living with HIV in Kenya are stigmatised, with less than half of the men and women expressing an accepting attitude towards them – an obstacle to the nation's response to HIV.

### **1.1.3 Prevalence of HIV and AIDS among the youth in Kenya**

According to three national surveys by the Kenya Demographic Health Survey (KDHS) (2003), the 2007 Kenya AIDS Indicator Survey (KAIS), and the 2008/2009 KDHS report, HIV prevalence among the youth aged 15-19 years was 1.6% in 2003 KDHS report, 2.3% in the KAIS Report and 1.7% in the 2008/2009 KDHS report. This trend showed that the HIV infection levels were on the increase between the years 2003 and 2009.

The KDHS Report 2008/2009 attributed these figures to early sexual intercourse among the youth. From the report, 7 out of 10 girls and 8 out of 10 boys had engaged in sex by the age of 20 years. Consequently, the youth face high risks and challenges that are associated with early sexual debut( NACC, 2010)

According to the NASCOP estimates (2014), HIV prevalence among young females aged 15-24 was higher than that of males in the same age group at 2.7% and 1.7% respectively. Overall HIV prevalence was 2.2% for the same age group. Notably, young women in this age group account for 21% of all new HIV infections in Kenya, a clear incidence marker.

Between 2009 and 2013, the National AIDS Control Council (NACC) found out that the number of people living with HIV increased from 1.6 million to 1.9 million, with adolescent girls disproportionately infected. This was attributed to early marriages, early sex debuts and pregnancies.

The Ministry of Youth Affairs and Sports and the United Nations Population Fund (UNFPA) ( 2014) report says that HIV and AIDS pose a serious threat to the health of Kenyan youth. Further, young women between the ages of 15 and 24 are four times as likely to be infected with HIV as young men in the same age category, – a gender ratio that has not improved over the past 10 years. This, itself shows the dire need to keep increasing efforts in fighting the AIDS epidemic.

Despite the many strategies that have been undertaken to stem rising HIV infections among young people, success is limited and adolescent girls are clearly disadvantaged. In 2013, the Population Council documented limited involvement of young people in HIV programme and policy design, and the absence of comprehensive sexuality education in schools. Many HIV positive adolescents have lost one or both parents, engage in high levels of risky sexual behaviour, and have concerns about infecting others (Barnett, Tony and Piers, 1992)

The risks of HIV and AIDS may be particularly hard for young people to grasp. Because HIV has a long incubation period, a person's risky behaviour may not manifest immediate consequences. At the same time, the potential social costs to a young person of preventing HIV infection – including loss of the relationship, loss of trust, and loss of peer acceptance – can be too high a price for most adolescents to bear. Moreover, many young people are unaware of what constitutes risky behaviour (Ndeti, 2011).

#### **1.1.4 Edutainment as an HIV and AIDS communication strategy among the youth**

So many strategies have been used to educate people, especially the youth in an effort to control the spread of HIV and AIDS. One of these strategies is edutainment. Edutainment is a word whose origin is two words: education and entertainment. According to the Oxford Dictionary, edutainment refers to any of various media, such as computer software, that educate and entertain.

Barsam, (2004) defines edutainment as a field that uses popular entertainment formats to tackle serious issues in a bold and entertaining way. Okigbo and Eribo (2004) Edutainment is the process of purposely designing and implementing a media message to both entertain and educate in order to increase audience member's knowledge about an educational issue, create favourable attitudes and change overt behaviour. The larger purpose of entertainment education strategy is to contribute to the process of directed social change, which can happen at the level of an individual, community or society.

Okigbo and Eribo (2004) acknowledge that entertainment education is not a new phenomenon. It goes as far as back in human history as the timeless art of storytelling. However, while the concept of combining entertainment with education is not new,

“entertainment education via mass media is a relatively new concept. Its use in radio, television, comic books and popular music, at least when designed according to



communication and social psychological theories, has been increasing in the past three decades (Singhal and Rogers,1999).

Singhal, Obregon and Rogers,( 1994) Edutainment dates back to 1951 when the earliest well known illustration of entertainment education was used by the British Broadcasting Corporation, (BBC). BBC began broadcasting *The Archers*, a radio soap opera that carried educational messages about agricultural development. *The Archers* continued to be broadcast until 2001, addressing contemporary educational issues like HIV and AIDS prevention, environmental conservation and the like. In television, entertainment education was discovered more-or-less by accident in Peru in 1969, when the television soap opera *Simplement Maria* was broadcast.

It is after this that the ideas of combining education and entertainment in the mass media was born and has since spread to many countries worldwide. Over the past several decades, the education entertainment strategy has been widely invented and recreated in television , radio, film, print and theatre, including the well-known multi-media *Shuga* edutainment series (will be discussed in this study), which has not only been seen in Kenya, but in 22 African countries, and 70 countries worldwide.

It has been noted that many media health educational programmes are unable to attract large audiences. Edutainment, therefore, integrates educational issues into entertaining formats that enable health promoters to secure prime time mass media slots.The power of edutainment rests in its ability to model positive attitudes and behaviours through characters with whom the audience can bond.The characters come to play an integral part in the lives of the audiences, who experience their life lessons vicariously. The ability to attract advertising revenue also allows for partnerships of mutual benefit to develop between broadcasters and health promoters (Barsam, 2004)

### **1.1.5 The *Shuga* television series**

Launched in November 2009, *Shuga* is a television drama produced by MTV in collaboration with the United Nations Children's Fund (UNICEF) and the United States President's Emergency Plan for AIDS Relief (PEPFAR) as part of MTV's 'Staying Alive Ignite' campaign. The series is divided into seasons, whereby Seasons One and Two were filmed in Kenya (Malindi and Nairobi). It is after these two seasons that the rest of filming was moved to Nigeria. According to the production crew of the *Shuga TV Series*, producing the project in Nigeria will help the realisation of the series due to Nigeria's flourishing entertainment industry, compared to that of Kenya.

*Shuga* follows the lives of a group of cool young students based in Nairobi. The characters' bright lives and futures revolve around their love of risk and danger. It explores the issues of sexual relationships among urban youth against a background of continuing HIV and AIDS infections. It also examines the consequences of sexual decisions on the lives of young people and their partners and loved ones. It shows how some kinds of behaviour including sexual involvement with multiple partners, sexual exploitation, and alcohol abuse can make young people more vulnerable to HIV.

UNICEF and PEPFAR worked out the priority messages to get across to young people, which were about the dangers of having multiple sexual partners, the need to get tested for HIV, and stigma associated with being HIV positive. First aired in Kenya in November 2009 on MTV Base (DStv Channel 322) and terrestrial stations Citizen TV, KTN, NTV and KBC Channel One, *Shuga* reached viewers in 48 countries in Sub-Saharan Africa and more than 70 TV stations worldwide. It continues to be widely viewed in countries such as Zambia, South Africa and Jamaica, among others.

The global success of *Shuga* as a vehicle for HIV and AIDS messaging for youth consumption has been accepted worldwide. In May 2010, *Shuga* won a prestigious Gold award at the World Media Festival in Hamburg, Germany in the “Public Relations: Health” category, for its evoking and uncompromising focus on love, emotions and sexual behaviour amongst Kenyan youth.

## **1.2 Statement of the problem**

New infections are on the rise among the youth (The Population Council, 2014) despite the various communication strategies that have been used to communicate HIV and AIDS messages. This is a worrying trend that demands urgent attention.

The AIDS Infothek, (2000) shows that less than one third of the young people in developing countries, Kenya being among them, do not know how to protect themselves from HIV. Further, majority of the youth in Kenya are fairly well knowledgeable about HIV and AIDS but it stops at this. Most of the communication strategies that have been used over years have not made the youth to change behaviour and especially take preventive measures to avoid the spread of the disease (Advocacy for Youth, 2014) .

The NACC report (2013) shows that young people living with HIV in Kenya are stigmatised, with less than half of the the population in Kenya expressing an accepting attitude towards them an obstacle to the nation’s response to HIV.

This study, therefore, sought to evaluate the place of the edutainment, via TV drama, as an authentic outlet for fighting the alarming rates at which HIV and AIDS is spreading in Kenya. It places emphasis on the strategic role of television in penetrating the urban youth in Kenya, especially in Nairobi County, where the majority can access television. In so doing, it underscored the use of edutainment strategy in television drama (with *Shuga* Television

Series as a case study) as a powerful tool for creating and raising awareness on HIV and AIDS pandemic among the youth.

### **1.3 Study Objectives**

#### **1.3.1 General objective**

The purpose of this study was to analyse the potential of edutainment as a tool for communicating social change as far as HIV and AIDS among the youth in Kenya was concerned.

#### **1.3.2 Specific objectives**

1. To assess the effectiveness of television drama in communicating HIV and AIDS messages among the youth in Nairobi County.
2. To investigate the influence of *Shuga* Television Series on its youth audience in Nairobi County.
3. To find out how HIV and AIDS messages are packaged in the *Shuga* Television Series to impact on the life of youths in Nairobi County.

### **1.4 Research Questions**

1. How can television drama be effectively used to communicate HIV and AIDS messages in Kenya?
2. What was the impact of *Shuga* Television Series on its youth audience?
3. What How are HIV and AIDS messages packaged in the *Shuga* Television Series?

### **1.5 Justification of the study**

Research findings of this study can offer important advantages to leaders of national and county governments, broadcasting networks, educators, commercial sponsors and to audiences in Kenya.

The findings will help policy makers apply effective communication strategies in addressing other development problems (for instance illiteracy, gender violence, drug abuse) on a local, regional, or national level. The findings will also help both national and county government leaders to establish effective control of HIV and AIDS strategies among the youth. Further, the findings will contribute significantly in determining the levels of awareness of HIV and AIDS among the youth. Consequently, the findings will inform the government on how best to prioritise the management and prevention of HIV and AIDS, which is an economic development issue.

Edutainment integrates educational issues into entertaining formats. Broadcasting networks will be in a position to make informed decisions in coming up with programmes that attract large audiences and at the same time enable health promoters to secure prime time mass media slots. This will in turn attract advertising revenue, which allows for partnerships of mutual benefit to develop between broadcasters and health promoters.

Educators will get more information on how best to communicate HIV and AIDS messages. The audience, especially the youth will also acquire more information on HIV and AIDS and possibly avoid risky behaviours that may cause the spread of HIV and AIDS among them.

## **1.6 Operational Definition of Terms**

**Youth:** These are persons between the ages of 15 to 24 years without prejudice to definitions by member states(UNESCO).

**Edutainment:** It is the process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience member's knowledge about an educational issue, create favourable attitudes and change overt behaviour (Okigbo and Eribo, 2004)

**Communication strategy:** This is a plan for communicating information related to specific issues, events, situations or audiences. It serves as a blueprint for communicating with the public and stakeholders.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter focuses on scholarly works that address various perspectives of edutainment and its role in influencing behavioural response to HIV and AIDS media messages.

#### **2.2 Past struggles, present status and future agenda of edutainment**

##### **2.2. 1 Past struggles of edutainment**

Combining entertainment and education to produce social change is not new. It goes back in human history as the timeless art of storytelling. In countries, which are rich in oral tradition, folktales with moral messages are an integral part of people's non-formal education. Folk theatre, dance, drama, fables, morality plays, religious music and other forms of art display many elements of educational strategy (Singhal & Rogers, 1989). Piotrow (1994) agrees with Singhal by describing edutainment as perennial. Here, he means that it was present thousands of years ago, it is here today and it is likely to flourish in the future.

Entertainment education has been around for centuries in the form of theatre, books, and storytelling. But the emergence of mass media, such as television, internet, radio, and mobile phones, has transformed entertainment education. Technological advances make it a sustainable, quick and cost-effective way to provide information and education to very large numbers of people – literally in the billions. Globally, more than 1.4 billion households have a TV with the figure expected to rise by another 150 million by 2013 (<http://wbi.worldbank.org/wbi/content/entertainment-education>)

In the event of formulating the entertainment education strategy, there were two undesirable trends in mass media programming: 1) entertainment-degradation programmes 2) boredom education programmes (Singhal 1994). Singhal says that entertainment-degradation programmes represent the growing trend of degrading a message to increase its entertainment value in order to achieve a larger audience. This trend could still be ongoing due to the highly commercialised nature of media in the world and this is evident in Kenya. Media practitioners capitalise on the commercial viability of a programme to air on radio, TV or publish in a newspaper. In the event of commercialising programmes, entertainment programmes end up earning prime time or space because they attract large audiences. As mentioned earlier, one characteristic of entertainment is that it is popular. People across cultures, all over the world like to be entertained. Giving the entertainment aspect of a programme a priority rather than the educative message in a programme results in what Singhal calls entertainment-degradation.

Boredom-education programmes represent a type of educational programming, which despite good intentions and heavy investment, are perceived as dull and didactic by audiences, whereby most programmes that promote agriculture, health and many others in many developing countries often fall in this category. In these programmes, educational content is overtly emphasized to the point that the audience members are annoyed. Audiences also lose interest because of the slow spaced non-engaging presentation style of many educational programmes.

The two undesirable trends that have emerged, therefore, lead us to a question, how best can we combine entertainment and education to achieve desirable results and make it become a best alternative in communicating social development issues, especially among the youth in this study.



Singhal, Obregon, & Rogers,(1994); John Hopkins Centre for Communication,(1995) point out that entertainment media have a high potential to educate the public on a variety of social topics like HIV and AIDS, gender equality, environmental conservation, literacy and many others. Further, the educational potential of entertainment media has not been tapped systematically in either developed or developing countries. They suggest that the policy makers and media practitioners should most seriously consider the potential of entertainment media because research suggests that carefully designed entertainment can reach audiences, educate them about development topics, and promote behaviour change among them and at the same time commercially viable

Scholarly and policy interest in using entertainment media for educational purposes is forewing. In 2000, the estimate of 75 communication projects was underway in about 40 developing countries, which combine entertainment and educational media appeals as strategies Singhal (2002).

Lozano and Singhal (1993) say that entertainment education provided recreation and escape from hard work. Here, Mendelsohn agrees with the proponent of the theory of Uses and Gratification theory, (Ruggiero and Thomas, 2000) that aims at explaining why and how people actively seek out specific media to satisfy specific needs. In this case, people seek media to escape hard work.

### **2.2.2 Future of edutainment**

Rogers & Shefner-Rogers (1994), entertainment education is on the rise, especially in developed centres as a viable communication strategy for population communication in the recent years.

Other sectors, apart from the health sector, see a great potential of edutainment if combined in their day today operations. According to World Bank, using entertainment education to

teach and promote sound financial behaviour is a relatively new idea and thus research in the field of financial entertainment education is limited. However, extensive evidence of the effectiveness of entertainment education developed over years in the health sector provides promise for its effectiveness in the financial sector as well. ( available on <http://wbi.worldbank.org/wbi/content/entertainment-education>).

However, for most policy makers in most developed countries, the entertainment education communication strategy is still an enigma. Many of them may not be aware or if they are, they are still not convinced that this strategy can work. Unfortunately, most of the research conducted to date on the entertainment education strategy, barring a few exceptions, has had methodological drawbacks, which make claims of media-induced behavioural change somewhat suspect. This problem may be overcome as more rigorous research designs are put in place to evaluate the audience effects of entertainment programmes.

This is one of the major reasons that justify the study, to ascertain its potential and find out the best ways possible to tap this potential and achieving other gains like social change and development in society and profits, especially for media practitioners.

### **2.3 Characteristics of edutainment**

Entertainment media is defined as the process of putting educational content in entertainment media messages in order to increase knowledge about an issue, create favourable attitudes and change overt topic (Singhal, 1996).

Phillips (2000), edutainment is a strategy to address the problems of development and social change. Barsam, (2004) defines edutainment as a field that uses popular entertainment formats to tackle serious issues in a bold and entertaining way. Okigbo and Eribo (2004) define edutainment as the process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience member's knowledge about

an educational issue, create favourable attitudes and change overt behaviour. The larger purpose of entertainment education strategy is to contribute to the process of directed social change, which can happen at the level of an individual, community or society.

Among the many characteristics of edutainment, Piotrow (1994) alights is the popularity of edutainment. An entertainment element makes edutainment popular, where people across the cultures like to be entertained. Further, edutainment is persuasive, meaning, the characters and messages encourage audiences to adopt pro-social attitudes and behaviours such as healthy lifestyles.

All these arguments have a common denominator; social change for development. This clearly shows that both agree that any edutainment programme, be it through broadcast or print, is always geared towards change towards favourable behaviours and attitudes which will in turn result in development in society.

Okigbo and Eribo(2004) and Piotrow (1994) also agree, from their definitions, that in edutainment, there is an element of popular culture. This allows these programmes that reach masses of audiences. Popular entertainment gets people talking and thinking. It aims not only to reach large audiences but to make a difference to the quality of their lives as well; social change for development.

#### **2.4 Ethical problems that underlie the edutainment strategy**

Edutainment strategy has not been spared of associated problems or problematic questions. The key question is, who is to determine what is right for whom? (Brown & Singhal, 1994). Brown and Singhal say that what makes a pro-social message for the production team may not be considered so by the audience. According to Malwade Rangararajan (1992), audience members process messages selectively. Some members may benefit more than others may. These are problems that are hard to completely overcome and it is common to all forms of

persuasive communication, thus all forms of persuasive communication must wrestle with these dilemmas. From Malwade and Singhal's arguments, they allude to the fact that audience research is a must-do before developing any edutainment messages that aim at achieving attitude and behaviour change.

## **2.5 Edutainment in Kenya**

High rates of population growth is one developmental issue that the government began dealing with since 1987. It is at this time that family planning was not a phenomenon in Kenya. The average woman bore eight children and polygamy was a common practice among the Kenyan men. A Kenyan man would have four wives and could easily father 30 or more children. This became a worrying trend because the population growth was not matching with the available resources and facilities (Rogers *et al.*, 1989). To address the population growth problem, Tom Kazungu, a radio producer at the government radio network was tasked to create a family planning soap opera, *Ushikwapo Shikamana.* 'Hold on to the one that holds you'. This title means that when given advice, take it.

The radio producer's urge to do the soap opera grew out of the 1983 Sabido Workshop on entertainment-education soap opera design that was organised in Mexico by Poindexter. This is the time plans for entertainment education television soap opera were also conceived then. Another team was created and together with Kazungu, worked to create a soap opera each. *Ushikwapo Shikamana* soap opera revolved around two families. One, was that of Mzee Gogo, a traditional Kenyan man with four wives, several children and many grandchildren. To contrast this, the production also involved a couple, Lulu and Jaka, and their two children. The two families were contrasted in the soap opera in terms of family harmony and opportunities for their children. This is a programme that was funded by the National Council for Population and Development (NCPD). From 1987 to 1989, 219 episodes of *Ushikwapo*

*Shikamana* were broadcast. The TV soap operas appealed more to the urban audience while the radio appealed more to the rural audience (Everett and Rogers, 2003).

## **2.6 *Shuga* in Kenya: harnessing the power of edutainment**

Kenya faces an enormous health and development challenges. An estimated number of people living with HIV in Kenya was over 1.6 million and the estimated number of AIDS related illnesses was 58 000 people. There were approximately 88,620 new HIV infections that occurred among adults and 12,940 among children in 2013. (NASCOP, 2014).

Among the youth, According to three national surveys by the Kenya Demographic Health Survey (KDHS) (2003), the 2007 Kenya AIDS Indicator Survey (KAIS), and the 2008/2009 KDHS report, HIV prevalence among the youth aged 15-19 years was 1.6% in 2003 KDHS report, 2.3% in the KAIS Report and 1.7% in the 2008/2009 KDHS report. This trend showed that the HIV infection levels were on the increase between the years 2003 and 2009.

The KDHS Report 2008/2009 attributed these figures to early sexual intercourse among the youth. From the report, 7 out of 10 girls and 8 out of 10 boys had engaged in sex by the age of 20 years. Consequently, the youth face high risks and challenges that are associated with early sexual debut( NACC, 2010). This trend still exists despite the highly developed mass media system in Kenya.

The *Shuga Series* was established in 2009 to harness the power of mass media for health development among the youth in Kenya, as far as HIV and AIDS is concerned. *Shuga* follows the lives of a group of ‘cool’ young students based in Nairobi. The characters’ bright lives and futures revolve around their love of risk and danger. It explores the issues of sexual relationships among urban youth against a background of continuing HIV and AIDS infections. It also examines the consequences of sexual decisions on the lives of young people and their partners and loved ones. It shows how some kinds of behaviour – including

sexual involvement with multiple partners, sexual exploitation, and alcohol abuse can make young people more vulnerable to HIV.

Season One of *Shuga* follows the lives and love of a group of young students whose bright lives and fabulous futures are balanced on a knife edge due to their love of risk and some bad choices. This season focuses on a modern girl, Ayira, who knows what she wants and how to get it. She develops passion with an older man at the expense of a long time lover Ty. It also looks at the life of two lovers Virginia and Leo who face various obstacles in their relationships but are determined to make it work.

In Season Two of *Shuga*, the storylines in this season are rape, transactional sex and homosexuality plus a bunch of other issues to be explored included HIV testing, stigma, condom use, gender inequity and the role of multiple concurrent partnerships in driving the HIV epidemic. This season also aired some gay scenes that were meant to tackle the HIV and AIDs spread among the gay people. According to Georgia Arnold, the executive producer of the drama series, the actual plan had to be pulled back to avoid controversy since it was a delicate matter in Kenya.

This literature shows that all scholars agree that entertainment education communication strategy is one method that should be given more consideration in advancing development and pro-social goals. It is one of the few communication approaches that can be socially responsible yet commercially viable.

MCkee (2000) considers social and commercial marketing as when entertainers can sing sexual abstinence and of modifying sexual behaviour, while generating income. Considering that so much of popular culture supports unhealthy and at-risk lifestyles, the edutainment movement is one of the greatest revolutions of the 20<sup>th</sup> and 21<sup>st</sup> centuries (MCkee, 2000). This gives room to this study.

## **2.7 Functions of edutainment**

Edutainment communication is the most effective means of influencing behaviour of an individual and masses of people because of the following reasons:

- i) Edutainment, especially through TV drama reach the private sphere of people's houses as such makes it possible to bring issues as private as sexual practices into the home in an efficient and private manner.
- ii) Edutainment messages often prompt dialogue among listeners and viewers. This is the dialogue that may reinforce social stability or lead to pro-social change. Interpersonal dialogue within families and dialogues at the group level among community members facilitate discussion of sensitive or taboo subjects in ways that are supportive of social change in family and community at large.
- iii) Broadcasts disseminate pro-social models of behaviour that spark various forms of dialogue among audience members.
- iv) Edutainment is persuasive. Singhal and Rogers (1999) say 'entertainment education has certain effects as a catalyst for triggering interpersonal peer communication, leading to changes in the social discourse of the audience.

## **2.8 HIV and AIDS communication among the youth**

This study concentrates on the youth aged between 15-24 years. This group is particularly the most vulnerable to HIV infections to particularly sexually transmitted diseases, alcohol and drug abuse and related health issues in Kenya and other regions of the world (NCAPD, 2005). HIV awareness level as reputed in many survey studies;, KDHS, 2007; KAIS 2008; UON 2009; UNESCO Global Universities Response Survey, 2007 is at 80%. However, the knowledge by itself does not lead to lower rates of transmission. This is what prompts the question; how do you make people not just knowledgeable about HIV and AIDS but really

make them change behaviour and especially preventive measures to avoid the spread of the disease?

Many people find it very difficult to change their sexual behaviours even though they are aware that the major form of HIV virus transmissions is through unprotected sex (UNESCO 2007). Kenya, among other countries has worked towards making health services and behavioural messages more accessible to the youth. However, the HIV prevalence report (2012) among the youth had only fallen by 12% (UNICEF, 2012).

Ndeti (2013), HIV and AIDS communication among the youth requires a move away from debates about whether HIV is a health related or development problem. This is because, as observed by Kiai(2009), one of the opportunities lost in addressing HIV and AIDS was the early perception of HIV as a health problem rather than a development one. This in turn resulted in the neglect of other facets of the epidemic.

## **2.9 Perceptions of HIV risks among the youth**

According to Ndeti (2013), understanding the way perception of HIV risk is shaped and constructed is crucial in understanding why it has been so difficult to mitigate the spread of HIV and AIDS. The association between HIV infection and perception of risk in different regions of the world has emphasised the need to re-evaluate the public health measures being implemented to control the spread of HIV and AIDS, particularly among the youth who are mostly at risk. In Ndeti's study (2013), the high school students that he studied reacted to HIV risk by simply denying its existence and considering themselves not at risk, a syndrome he refers to as it-cannot-happen-to-me 'syndrome. In his study, he also found out that most of the youth had a shared thinking about HIV and AIDS as a normal disease like malaria.

Nzioka, (2004) suggested that unprotected sex was still a common feature among young people in spite of the high levels of awareness concerning the protective value of condoms.



Ndeti, (2013) supported this finding. It found out that 80.9 per cent of the students he studied did not use a condom the last time they had sex. This finding showed that there was a very low risk perception among the youth in secondary schools.

HIV and AIDS media campaigns were making very little impact if any. About 73.8 percent of the youth found the campaigns not very informative. In spite of the media messages passed across to the youth through numerous media campaigns, the young people have continued to involve themselves indiscriminately. To avoid this scenario of a population that is just knowledgeable about HIV and AIDS and no behaviour change, Singhal and Rogers (2002) have argued in favour of entertainment education. They argue that entertainment education is a strategy that involves people in the entire preparation of a campaign. Further, they say that entertainment education has been found more effective in motivating individuals to talk to each other about what they learnt from entertainment education messages. The scholars also said that that education entertainment messages enabled individuals in what they called socially supportive behaviour change.

### **2.10 Emerging gaps in the reviewed literature**

The above literature review brings to the fore a number of gaps that this study seeks to address. Singhal and Brown, 2002; Ndeti, 2013) all support the fact that entertainment education is a very effective strategy in communicating HIV and AIDS messages for social change. However, they have not brought to the fore the real potential of this communication strategy, especially among the youth in order to achieve the desired goal – sexual behaviour change among the youth.

Ndeti, (2013) study confines itself to secondary school students, who in most cases are confined and have to behave in a certain manner because of school rules, leaving out an important group of youth that are not as confined and have much more freedom in making

choices as compared to the secondary school ones. Further, he has recommended edutainment programmes in communicating HIV and AIDS messages, hence the need to find out the potential of this strategy in Kenya, using the *Shuga* case study. The findings would then benefit the relevant stakeholders as justified in Chapter One.

## **2.11 Theoretical Framework**

### **2.11.1 Introduction**

According to Kerlinger *et al* (1964), a theory is a set of interrelated concepts, definitions and prepositions that present a systematic view of a phenomenon by specifying relations among the variables with an aim of examining and predicting the phenomena. Every empirical study should be grounded in theory. This, therefore, means that every study has to be conducted scientifically and empirically tested.

There is no one model that adequately addresses the wide range of variables, which inhibit or facilitate behaviour change. Therefore, theoretical models to address HIV and AIDS in the Kenyan context require careful consideration. It is because of this that a combination of a number of theories will most likely provide solutions to workable HIV and AIDS communication studies.

In this study will use three major communication theories: Uses and Gratifications theory, Theory of Planned Behaviour and the Social Learning Theory.

### **2.11.2 Uses and gratifications theory**

This is a theory that was suggested by Blumler and Katz in (1974).The original conception of this theory was based on the research for explaining the great appeal of certain media contents where the core question is: Why do people use media and what do they use them for?

The theory suggests that media users play an active role in choosing and using media. Users take an active part in the communication process and are goal-oriented in their media use.

The users' needs influence what media they would choose, how they use certain media and what gratifications the media give them. This theory has grouped the audience's needs as cognitive, affective, personal integrative, social and tension needs. This is a theory that differs from the perspectives in that it regards audiences as active users as opposed passive receivers of information.

According to Singhal, *et al.* (2004), unlike the other traditional media effects theories, which focus on 'what media do to people' and assume that audiences are homogenous; this theory is more concerned with what people do with media. The basic assumptions of this theory as stated in a study of Katz, Blumler, and Gurevitch in (1974) are as follows:

- i) The audience is conceived as active.
- ii) Need gratification and media choice lies with the audience member.
- iii) Media competes with other sources of need satisfaction.
- iv) Many of the goals of mass media use can be derived from data supplied by individual audience members themselves.

The youth select, choose, interpret and interact with mass media and react to the media messages in order to speak to an emerging sense of themselves. This theory will help enhance the understanding of how the HIV and AIDS content the youth attend to in the edutainment programmes is interpreted or incorporated into their lives.

### **2.11.3 The Theory of Planned Behaviour**

This is a theory that was suggested by Ajzen in 1985. The Theory of Planned Behaviour (TPB) predicts an individual's intention to engage in a behaviour at a specific time and place. It explains all behaviours over which people have the ability to exert self-control. The key

component to this model is behavioural intent whereby behavioural intentions are influenced by the attitude about the likelihood that the behaviour will have the expected outcome and the subjective evaluation of the risks and benefits of that outcome. The TPB states that behavioural achievement depends on both motivation (intention) and ability (behavioural control). It distinguishes between three types of beliefs – behavioural, normative, and control.

This study uses the Theory of Planned Action because it has been used successfully to predict and explain a wide range of health behaviours and intentions including smoking, drinking, health services utilisation, breastfeeding, and substance use, among others.

#### **2.11.4 The Social Learning Theory**

Most messages for the entertainment education are designed on the basis of behaviour change, where human communication theories have always been used. One of the main theories is Albert Bandura's (1977) social learning theory which states that learning can occur through observing media role models and that this learning is more effective and efficient than direct experimental learning. The theory suggests that when people observe a model performing behaviour and the consequences of that behaviour, they remember the sequence of events and use this information to guide subsequent behaviours. Observing a model can also prompt the viewer to engage in behaviours that they already learnt. Depending on whether people are rewarded or punished for their behaviour and the outcome of the behaviour, the observer may choose to replicate behaviour modelled. The *Shuga* Television Series provides models for a vast array of people in many different environmental settings that its youth audience can identify with.

#### **2.12 Empirical review**

Ndeti, N. (2011) did a study on the role of Interpersonal Communication in shaping and influencing behavioural responses to HIV and AIDS among the youth in Secondary schools in

Nairobi County. The study found that the youth use interpersonal communication to engage in discourses that generate meanings, interpretations and understanding of HIV and AIDS with their peers. The interpersonal discourses generated form a common stock of lay knowledge from which the youth made decisions about their behavioural responses to HIV and AIDS. The study concluded that the HIV and AIDS preventive behaviours are not only the outcome of an individual decision but are 'rational' decisions stemming from a blending of lay discourses juxtaposed with limited bio-medical knowledge. Therefore, interpersonal exchange is important in mediating mass media campaigns' influences on people's attitudes and beliefs.

Ambuto and Akeyo, D.(2009) investigated communication strategy effectiveness in HIV & AIDS awareness and voluntary counselling and testing in Kenya. Research findings revealed that media campaigns coupled with expansion of Voluntary Counselling and Testing (VCT) services have led to a widespread change in perception, reducing stigma and lack of confidence in VCT services. Many youth boast of their HIV and AIDS awareness and involvement with VCT. Mass media is upheld as the most effective channel of the communication strategy for increased HIV and AIDS awareness and voluntary counselling and testing. Radio and television were in particular lauded by a majority of the respondents confirming findings by the Western World studies that broadcast media played a vital role in communicating HIV and AIDS issues. On the other hand, parents, churches/mosques, institutions of learning and spouses were playing an ignorable role in the communication strategy. The recommendations were that the under 15years age group should be included as a target group in the communication strategy.

Kamali and Ruth, N. (2012) determinants of effectiveness of sex, HIV/AIDS awareness campaigns on sexual behaviour change among school going youths in secondary schools in Bamburi Division, Mombasa County, Kenya. The study findings revealed a great success of

HIV and AIDS awareness campaigns in terms of creating awareness, that awareness levels on HIV and AIDS for the school going adolescents was high on almost all the indicators tested on HIV and AIDS infection and prevention. However, even with high awareness, the trend showed that the youth still had problems of putting what they were aware of into practice and therefore majority of them are still indulging in sexual risk-taking behaviours that expose them to the risks of contracting HIV and AIDS. This a clear indication that all these high awareness have not led to any remarkable sexual behaviour change. The most effective source of HIV and AIDS information in this study was mass media followed closely by teachers and friends, family role in socialising the youth and communication on sex. HIV and AIDS had a minimal impact in changing behaviour while there was clear evidence that the youths were more free to discuss sex and HIV related issues with their peers than they do with parents.

Ocharo and Caroline N. (2009) did a study on the challenges of communicating to the youth on HIV/AIDS, a case study of Kenya, The study found out that the advert 'Tumechill' (meaning we have abstained) speaks their language clear and loud to a certain social group of the youth though it may not reach all the youth social groups. Not all the youth belong to the same social classes. Whereas some may understand what 'Tumechill' means to some, this may not appeal depending on their social backgrounds. Communicators should, therefore, come up with a variety of messages deemed acceptable by the various social youth groups instead of catering for only a specific group. The findings also indicated that 56% of the respondents did prefer the electronic media as a means of communication to them on issues related to HIV and AIDS but one drawback to this would be that those in rural and slum areas could afford television sets, thus no access to the communication. There was one point in time when the Kenya government had mobile cinemas which could be used to transmit information only that insecurity has been on the rise and night meetings are usually discouraged.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

This chapter presents the research methodologies that used to carry out the study. Also in this chapter are the research site, research methodology, target population, unit of analysis and observation units' research site, sampling design, techniques of data collection, instruments of data collection and data analysis.

#### **3.2 Research site**

The study site was Nairobi where the majority of youths can access television. It examined the potential of edutainment as a tool for communicating social change as far as HIV and AIDS among the youth in Kenya is concerned among students in the University of Nairobi, Main Campus. The institution was preferred because it has youth from all backgrounds, both rural and urban. It also has youth from most if not all parts of the country.

#### **3.3 Study Population**

This study concentrated on youth aged between 18-24 years. This range of years covers all the students in the University of All the Academic Years in the University of Nairobi. According to the University of Nairobi database (2015), there are a total of 49,488 undergraduate students. These comprise both male and female students that come from all parts of Kenya.

Most of the youth in this university access television because the university has installed televisions in strategic areas that can easily be reached by the students. In addition, some students own televisions in their halls of residence.

This study targeted 1,200 students enrolled in Bachelor of Arts (development communication), and Bachelor of Arts (broadcast production) who are between the ages of 18 to 24yrs only from the University of Nairobi, main campus in Nairobi County.

### **3.4 Research design**

A descriptive study design was deemed the best design to the objectives of the study. This design was considered appropriate for the type of objective of this study as it enabled the researcher to describe the potential of edutainment as a tool for communicating social change as far as HIV and AIDS among the youth without manipulation of variables, which was the aim of this study.

The research design requires gathering data from the target research site and compiling databases in order to analyse the material and arrive at a more complete understanding of the study. The research design of this study was a descriptive survey research. A descriptive survey research seeks to obtain information that describes existing phenomena by asking individuals about their perceptions, attitudes, behaviours or values (Mugenda and Mugenda, 2003). This study used a mixed method/cross-sectional design where both qualitative and quantitative data were collected.

### **3.5 Sample Size and Sampling Techniques**

#### **3.5.1 Sample Size**

In this study, the total population was 1,200 students from the School of Journalism and Mass Communication undergraduate students, both male and female.

A sample of 180 students was utilised in this study;

$$15\% * 1,200 = 180$$



This constituted of 15% of the targeted population. Mugenda and Mugenda (2003) stated that, a sample of 10-30% is adequate representation for data collection. In addition, Kotler et al., (2001) argue that if well chosen, samples of about 10-30% of a population can often give good reliability findings.

### **3.5.2 Sampling Techniques**

Sampling is the process of selecting a number of individuals for a study in such a way that the individual represents a larger group from which they are selected. Sampling procedures provide a valid alternative to a census where it is impossible to survey the whole population. Simple random sampling technique was used to select the sample. The technique produced estimates of overall population parameters with greater precision. For quantitative data, this study focused on probability sampling where the probability of each selection was known. Stratified random sampling, a probability type of sampling was used because it allows the researcher to stratify the respondents on sex; male and female.

After the two groups were formed, a simple random sample was taken within each group. Each member in each strata had an equal probability of being chosen for the sample of the study. To avoid bias, each member was assigned a number. After this, the researcher picked numbers at random. The reason for selecting simple random sampling was the ease of assembling the sample and it also minimised a sampling error as every member of the target population has an equal chance of selection. This method of sampling was also highly representative when almost all subjects participated.

For qualitative data, purposive sampling was done. The researcher used her skill and prior knowledge to choose respondents to participate in interview schedule. The researcher decided to sample respondents depending on the level of study of the students and the courses the students may have learnt, that may be relevant to this study.

### **3.6 Data Collection Methods**

This study utilised both quantitative and qualitative data. To collect quantitative data, the survey method was applied. Here, a questionnaire (appendix II) was the tool used to collect data from the respondents. The questionnaire was divided into various sections, following the research objectives. The questionnaire was a combination of open- and closed-ended questions but most of the questions were close-ended to allow easy coding and faster responses. The 5-scale Likert type scale was adopted for the study.

For qualitative data, this study used interview schedules for key informant interviews. Interviews allowed a trade-off between comprehensive coverage of topics and in-depth exploration of a more limited set of questions. Patton (2002) asserts that, the quality of the information obtained through these methods is largely dependent on the interviewer's skills and personality. In-depth interviews also encourage capturing of the respondents' perceptions in their own words and are very desirable strategy in qualitative data collection.

The researcher and four research assistants through direct interaction with the respondents to explain the motive of the study and for purposes of creating rapport that facilitated the interviewing process administered the questionnaires. The researcher trained research assistants on all issues pertaining to the data collection procedures and techniques before carrying out the study. There was also a need to protect the identity of the respondents, thus the questionnaires did not require the respondent's names or details that may reveal their identity.

#### **Key Informants**

Interview schedules were issued to key informants who were the lecturers and dean of students, as they are the most influential people in that department and thus have a better understanding of communication.

### **3.7 Data Analysis and presentation**

Data analysis is the process of bringing order, structure and meaning to the mass of information collected. It involves examining what has been collected and making deductions and inferences. Quantitative data collected was edited, coded, classified and tabulated with regard to the type and source. During the editing process, the researcher carefully scrutinised the collected raw data from all the respondents with a key objective of ensuring it was accurately, uniformly and completely entered. The data was then edited according to the research themes. The data was then analysed with the aid of the Statistical Package for Social Sciences (SPSS). The analysis entailed computation of descriptive statistics (frequencies and percentages). Tables, as well as measures of central tendency (mean, and standard deviations) were used as appropriate to present the data collected for quantitative variables for ease of understanding and analysis.

Based on the in-depth interviews transcripts, a content analysis was conducted with the help of a systematic coding procedure. Quality was ensured through data triangulation and through the application of systematic pattern and content analysis. Content analysis is an instrument of qualitative data reduction and categorisation based on core consistencies and meanings, which serves to identify the most important meaning units. The core meanings found throughout such content analysis are referred to as patterns or themes. In this study, the responses from different respondents were grouped by topics from the guide. This study then followed the extensive strategy approach, trying to filter the most important elements and discussing them in detail. Finally, the study made intertextual comparisons between the different interviews and compared the considered elements to relevant literature.

## **CHAPTER FOUR**

### **DATA ANALYSIS AND INTERPRETATION**

#### **4.1 Introduction**

This chapter presents the data that was found on the the potential of edutainment as a tool for communicating social change as far as HIV and AIDS among the youth in Kenya is concerned. The research was conducted on sample size of 180 respondents comprising of students enrolled in Bachelor of Arts (development communication), and Bachelor of Arts (broadcast production) who are between ages of 18 to 24yrs only from the University of Nairobi, main campus in Nairobi County out of which 121 respondents completed and returned the questionnaires duly filled in making a response rate of 67%. The study made use of frequencies (absolute and relative) on single response questions. On multiple response questions, the study used Likert scale in collecting and analyzing the data whereby a scale of 5 points was used in computing the means and standard deviations. These were then presented in tables as appropriate with explanations being given in prose.

#### **4.2 Respondents' Bio Data**

This section presents the background information of the respondents in relation to their gender, age bracket and number of years in the institution.

**Table 4.1: Respondents' Bio Data**

Demographic characteristics	Number of respondents		Total	Percentages		Total
	Male	Female		Male	Female	
Gender	65	56	<b>121</b>	54%	46%	<b>100%</b>
Age Bracket						
18-22	20	14	<b>34</b>	17%	12%	<b>28%</b>
23-27	35	26	<b>61</b>	29%	21%	<b>50%</b>
28-32	12	14	<b>26</b>	9%	12%	<b>21%</b>
<b>Total</b>	<b>67</b>	<b>54</b>	<b>121</b>	<b>55%</b>	<b>45%</b>	<b>100%</b>
Number of years in the institution						
0-1	16	22	<b>38</b>	13%	18%	<b>31%</b>
2-3	33	26	<b>59</b>	27%	21%	<b>49%</b>
4-5	7	17	<b>24</b>	6%	14%	<b>20%</b>
<b>Total</b>	<b>56</b>	<b>65</b>	<b>121</b>	<b>46%</b>	<b>54%</b>	<b>100%</b>

**Source: Researcher, 2015**

The findings in table 4.1 depict that majority (54 percent) of the respondents were male and 46% were female. This implies that even though most responses came from the males, hence gender disparity. In addition, majority (78 percent) of the respondents were between the ages of 18-27 cumulatively. The findings further reveal that most (49 percent) of the respondents have been in the institution for 2-3 years. Others (31 and 20 percent), have been in the institution for 0-1 years and 4-5 years respectively.

#### **4.3 The impact of *Shuga* Television Series on its youth audience**

The study began by investigating the impact of *Shuga* Television Series on its youth audience. Respondents were, therefore, asked questions in relation to this.

The study asked the respondents whether they had watched the *Shuga* Television Series. As per the findings in Table 4.2, majority (73 percent) said they had watched the television series where 27 percent said they had not watched it.

**Table 4.2: Watching of the *Shuga* Television Series by Respondents**

	n	Percent (%)
Yes	88	73
No	33	27
Total	121	100

**Source: Researcher, 2015**

The respondents who agreed that they had watched the *Shuga* Television Series were asked to state when they had watched it. From the findings in Table 4.3, 80 percent of the respondents said they had watched it in 2009, 85 percent watched in 2011 while 96 percent watched it in 2013. The varying periods of watching the TV series are explained by the fact that each of the stated year signifies the release of seasons 1,2 and 3 of the TV series respectively.

All the Key Informants said *they had watched the Shuga series right from its debut in the year 2009 to 2013.*

**Table 4.3: Period of Watching of the *Shuga* Television Series by Respondents**

	n	Percent (%)
2009	97	80
2011	103	85
2013	116	96

**Source: Researcher, 2015**

The respondents who said they had never watched the *Shuga* Television Series were requested to give their reason(s) for not watching it. Accordingly, the respondents said they never watched the TV series because they could not access a television by then, others said they were not aware of its existence. A few said they were not interested in the series.

The study sought to determine the impact of *Shuga* Television Series on its youth audience by requesting the respondents to rate a series of statements in this respect. The findings are discussed below.

**Table 4.4: The Impact of *Shuga* Television Series on its Youth Audience**

	<b>f</b>	<b>P(%).</b>
<i>Shuga</i> was just a television drama	43	23.9
It prevented me from alcohol abuse	80	44.3
It affirms the use of condom for HIV prevention	84	46.5
It helped me better understand the consequences of sexual decisions on the lives of young people, our partners and loved ones	89	50
It resonates with the current trend of young people's issues of sexual relationships against a background of continuing HIV and AIDS infections	92	51
It showed me the importance of knowing my HIV status	93	52
<i>Shuga</i> was educative on the current challenges facing the youth	94	49.2
It created awareness on the kinds of behaviour, including sexual involvement with multiple partners, sexual exploitation, and alcohol abuse can make young people more vulnerable to HIV	92	52
Shows that HIV affects all walks of life regardless of social standing and race	94	52.3

**Source: Researcher, 2015**

From the findings in Table 4.4, the respondents strongly agreed that the *Shuga* television drama had a significant impact by; Showing that HIV affects all walks of life, regardless of social standing and race (52.3 percent). Creating awareness on the kinds of behaviour, including sexual involvement with multiple partners, sexual exploitation, and alcohol abuse can make young people more vulnerable to HIV (52 percent). It showed me the importance of knowing my HIV status (52 percent). It resonates well with the current trend of young people's issues of sexual relationships against a background of continuing HIV and AIDS infections (51 percent). It helped me better understand the consequences of sexual decisions

on the lives of young people, our partners and loved ones (50 percent). *Shuga* was educative on the current challenges facing the youth (49.2 percent). It affirms the use of condom for HIV prevention (46.5percent) It deterred me from alcohol abuse (44.3 percent). on the contrary the respondents disagreed that *Shuga* was just a television drama (23.9 percent).

The Dean of students talked about how he viewed the *Shuga* TV series in relation to its role as an HIV and AIDS communication strategy.

*“Shuga television series was able to bring out real life issues in an entertaining way especially for the youth. It particularly portrayed the “evils” young people become entangled in and the ways in which they try to get out of these situations. Just like in real life it shows how some people get “unstuck” from the situations they face and how others are unable to get out. With such themes, the youth are able to see and understand what they go through and the consequences of the choices they make as well as the opportunities for reforming. For decades, attempts to curb HIV in Africa have focused on either medical solutions or behavioural changes – normally tied in with Christian-based abstinence messages. That has rarely worked in the continent's countries, which have withstood the worst of a 30-year epidemic.*

The study findings on impact of *Shuga* television series on its youth audience are in accordance to the basic assumptions of the uses and gratification theory as stated in a study of (Katz, Blumler, and Gurevitch in 1974), the youth select, chooses, interprets and interacts with mass media and reacts to the media messages in order to speak to an emerging sense of themselves. The theory suggests that media users play an active role in choosing and using media. Users take an active part in the communication process and are goal-oriented in their media use. The users’ needs influence what media they would choose, how they use certain media and what gratifications the media give them Katz (1959).



#### 4.4 Packaging of HIV and AIDS Messages in the *Shuga* Television Series

The study investigated how HIV and AIDS messages are packaged in the *Shuga* Television Series. Respondents were required to answer questions in relation to this.

The respondents were requested to point out the platforms from which they watched the *Shuga* Television Series. The findings in Table 4.5 reveal that 93 percent watched *Shuga* Television Series from Citizen TV, 84 percent watched *Shuga* Television Series from NTV, 79 percent watched *Shuga* Television Series from KTN, 61 percent watched *Shuga* Television Series from KBC Channel One TV and 27 percent watched *Shuga* Television Series from Youtube. This implies that the series was aired on different platforms and captured a wide range of audience.

**Table 4.5: Period of Watching of the *Shuga* Television Series by Respondents**

	n	Percent (%)
Citizen TV	112	93
KTN TV	96	79
NTV TV	101	84
KBC Channel One TV	74	61
Youtube	33	27

**Source: Researcher, 2015**

The study sought to determine the respondent's opinion on the packaging of HIV and AIDS messages in the *Shuga* Television Series. The findings are as presented in Table 4.6.

**Table 4.6: Respondents opinion on the packaging of HIV and AIDS messages in the *Shuga* Television Series**

	<b>f</b>	<b>P(%)</b>
Use of analogy to relate to the audience	89	49.2
Creating believable characters facing complex choices that I can identify with	89	49.6
Emotionally involving audience in the transformation of the characters the audience can identify with	90	49.7
A good balance of education and entertainment	90	50.1
The storyline/scenes are captivating	91	50.5
Use of celebrities as characters in creating authenticity of the message being communicated	92	51
Relating to familiar moral lessons that parallel our lives	93	51.
Numerous media houses for bigger impact and reach	94	52
model positive attitudes and behaviours through characters with I can identify with with	94	52
Social issues are seamlessly integrated into the entertainment	94	52.3
Educational issues were presented in entertaining formats	94	52.3
Focusing on current trends amongst the target audience	94	52.3

**Source: Researcher 2015**

The findings in Table 4.6 portray that the respondents strongly agreed the packaging of HIV and AIDS messages in the *Shuga* Television Series; focused on a current trends amongst the target audience, educational issues were presented in entertaining formats and social issues are seamlessly integrated into the entertainment (52.3 percent). Numerous media houses for bigger impact and reach and model positive attitudes and behaviours through characters that can be identified with (52 percent). Relating to familiar moral lessons that parallel our lives

and use of celebrities as characters in creating authenticity of the message being communicated (51 percent). The storyline/scenes are captivating (50.5 percent). A good balance of education and entertainment (50.1 percent). Emotionally involving audience in the transformation of the characters the audience can identify with (49.7 percent). Creating believable characters facing complex choices that I can identify with (49.6 percent). Use of analogy to relate to the audience (49.2 percent).

According to a 38 year-old lecturer,

*“The Shuga Television series was a carefully crafted story, in which social issues were woven into the popular dramas aimed at reaching millions both contextually and emotionally. The multimedia approach adopted for the series gave opportunities to reinforce messages through the different media, hence reaching many people. In addition, the choice of the drama being a series as opposed to a movie contributed to its as it allowed a variety of health and development issues to be covered a long period of time.*

Singhal & Rogers (2002) have argued in favour of entertainment education. They argue that entertainment education is a strategy that involves people in the entire preparation of a campaign. Further, they say that entertainment education has been found more effective in motivating individuals to talk to each other about what they learned from entertainment education messages. The scholars also said that that education entertainment messages enabled individuals in what they called socially supportive behaviour change. This assertion is in accordance with the study findings regarding packaging of HIV and AIDS in the Shuga television series.

#### **4.5 Effectiveness of television drama in communicating HIV and AIDS messages among the youth in Kenya**

The other objective of this study was to understand how effective the *Shuga* Television drama was in communicating HIV and AIDS messages among the youth in Kenya.

The respondents were asked to rate the effectiveness of the television drama effective in communicating HIV and AIDS messages among the youth in Kenya. Accordingly, the findings presented in Table 4.7 indicate that majority (67 percent) of the respondents were of

the view that the television drama was effective in communicating HIV and AIDS messages among the youth in Kenya to a great extent, 20 percent were of the same view but to a very great extent. Only 13 percent of the respondents thought that the television drama was to a little extent, effective in communicating HIV and AIDS messages among the youth in Kenya to a little extent.

**Table 4.7: Extent of the effectiveness of the television drama effective in communicating HIV and AIDS messages among the youth in Kenya**

	N	P (%)
Little extent	16	13
Great extent	81	67
Very great extent	24	20
Total	121	100

**Source: Researcher, 2015**

The study went on to request the respondents to rate a series of questions on the effectiveness of television drama in communicating HIV and AIDS messages among the youth in Kenya.

The findings are abulated as below.

**Table 4.8: Effectiveness of Television Drama in Communicating HIV And AIDS Messages**

	f	P(%)
Impact on the social and political environment;	71	39.5
Change behaviours;	73	40.7
Shift norms and attitudes	80	44.5
Increased knowledge and change of behaviours complemented with other communication content used with adolescents	82	45.6
Link people to services to get help and support;	83	45.8

Changes in youths perceptions of concurrent relationships	85	47.4
Impact on people's knowledge and attitudes to help them make informed choices about their health	86	48
Influence and effect policy change;	87	48.1
Awareness of HIV and AIDS related stigma	87	48.4
Changes in youths thinking around HIV testing	88	48.6
Stimulate public discussion and debate	89	49.3
Stimulate social action for particular issues.	91	50.4
Reaching a large numbers of adolescents with HIV prevention messages	92	51.3

**Source: Researcher, 2015**

According to the findings in Table 4.8, the respondents strongly agreed that television drama was most effective in; reaching a large number of adolescents with HIV prevention messages (51.3 percent). Stimulating social action for particular issues (50.4 percent). Stimulating public discussion and debate (49.3%). Changing the youths' thinking around HIV testing (48.6 percent). Awareness of HIV and AIDS related stigma (48.4 percent). Influencing and effecting policy change (48.1percent) Impacting on people's knowledge and attitudes to help them make informed choices about their health (48 percent). Linking people to services to get help and support (47.4 percent). Increasing knowledge and change behaviours complemented with other communication content used with adolescents (45.6 percent). Shifting norms and attitudes (44.5 percent). The least impact of the TV drama was in changing behaviours and (40.7 percent) and impact on the social and political environment (39.5 percent).

A 47-year old lecturer in the School of Journalism added his voice to the effectiveness of the TV series.

*“ The Shuga Television Series has been effective in communicating HIV and AIDS messages among the youth, especially in reference to getting to know one’s status, consequences of risky sexual behaviours and HIV and AIDs related stigma. Since most of the characters were young people like the youth, it got the youth to understand that the issue of HIV and AIDs is a real concept in the lives of young people.*

*Edutainment impacts on people’s knowledge and attitudes to help them make informed choices about their health by creating awareness on the existence of health related issues in terms of its acquisition, effects, people affected and sources of reprieve e.g hospitals, counselling centres. With that kind of awareness people can make informed choices.*

This study findings are in accordance to (Mckee,2000) who considers social and commercial marketing as when entertainers can sing sexual abstinence and of modifying sexual behaviour, while generating income. Considering that so much of popular culture supports unhealthy and at-risk lifestyles, the edutainment movement is one of the greatest revolutions of the 20<sup>th</sup> and 21<sup>st</sup> centuries (MCKee 2000, 155)

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Introduction

This chapter presents summary, conclusion and recommendations on the potential of edutainment as a tool for communicating social change as far as HIV and AIDS among the youth in Kenya is concerned.

#### 5.2 Summary of findings

##### 5.2.1 The impact of *Shuga* Television Series on its youth audience.

The study established that majority of the respondents (73 percent) had watched the television series while 27 percent said they had not watched it. Eighty percent the respondents had watched it in 2009, 85 percent watched in 2011 while 96 percent watched in 2013. The varying periods of watching the TV series is explained by the fact that each of the stated year signifies the release of seasons 1,2 and 3 of the TV series respectively. Those who had never watched the *Shuga* Television Series attributed it to the fact that they could not access a television by then, they were not aware of its existence and others were not interested in the series.

In relation to the impact of *Shuga* Television Series on its youth audience, the study established that the television drama had a significant impact by; showing that HIV affects all walks of life regardless of social standing and race (52.3%) . Creating awareness on the kinds of behaviour, including sexual involvement with multiple partners, sexual exploitation, and alcohol abuse can make young people more vulnerable to HIV (52%). It showed me the importance of knowing my HIV status (52%). Resonating with the current trend of young people's issues of sexual relationships against a background of continuing HIV and AIDS

infections (51%) It helped me better understand the consequences of sexual decisions on the lives of young people, our partners and loved ones (50%). *Shuga* was educative on the current challenges facing the youth (49.2%). It affirms the use of condom for HIV prevention (46.5%) It deterred me from alcohol abuse (44.3%). on the contrary the respondents disagreed that *Shuga* was just a television drama (23.9%).

Accordingly, Ndeti (2013), HIV and AIDS communication among the youth requires a move away from debates about whether HIV is a health related or development problem. This is because, as observed by Kiai (2009), one of the opportunities lost in addressing HIV and AIDS was the early perception of HIV as a health problem rather than a development one. This in turn resulted in the neglect of other facets of the epidemic.

Additionally, *Shuga* television series was able to bring out real life issues in an entertaining and more approachable way, especially for the youth. It particularly portrayed the “evils” young people become entangled in and the ways in which they try to get out of this situation. Just like in real life, it shows how some people get “unstuck” from the situations they face and how others are unable to get out. With such themes, the youth were able to see and understand what they go through and the consequences of the choices they make as well as the opportunities for reforming. The gritty sex and relationships TV drama, is reaching young people in a way traditional Aids campaigns have rarely done. For decades, attempts to curb HIV in Africa have focused on either medical solutions or behavioural changes – normally tied in with Christian-based abstinence messages. That has rarely worked in the continent's countries, which have borne the brunt of a 30-year epidemic. Similarly, Singhal & Rogers (2002) have argued in favour of entertainment education. They argue that entertainment education is a strategy that involves people in the entire preparation of a campaign. Further, they say that entertainment education has been found more effective in motivating



individuals to talk to each other about what they learned from entertainment education messages.

### **5.2.2 Packaging of HIV and AIDS Messages in the *Shuga* Television Series**

The study revealed that 93 percent of the respondents watched *Shuga* Television Series from Citizen TV, 84 percent watched *Shuga* Television Series from NTV, 79 percent watched *Shuga* Television Series from KTN, 61 percent watched *Shuga* Television Series from KBC Channel One TV and 27 percent watched *Shuga* Television Series from Youtube. This implies that the series was aired on different platforms and captured a wide range of audience.

The study determined that the packaging of HIV and AIDS messages in the *Shuga* Television Series; focused on a current trends amongst the target audience, educational issues were presented in entertaining formats and social issues are seamlessly integrated into the entertainment (52.3 percent each). Numerous media houses for bigger impact and reach and model positive attitudes and behaviours through characters they can bond with (52% each). Relating to familiar moral lessons that parallel our lives and use of celebrities as characters in creating authenticity of the message being communicated (51 percent each). The storyline/scenes are captivating (50.5 percent). A good balance of education and entertainment (50.1 percent ). Emotionally involving audience in the transformation of the characters the audience can identify with (49.7 percent). Creating believable characters facing complex choices that I can identify with (49.6% percent). Use of analogy to relate to the audience (49.2 percent).

Moreover, the study established that the *Shuga* series was a carefully crafted story, in which social issues were woven into the popular dramas aimed at reaching millions both contextually and emotionally. The multimedia approach adopted for the series gave opportunities to reinforce messages through the different media hence reaching many people.

In addition, the choice of the drama being a series as opposed to a movie contributed to its as it allowed a variety of health and development issues to be covered a long period of time. It was also able to establish loyal audiences at the outset of each new series, without having to build this from scratch every time.

### **5.2.3 Effectiveness of television drama in communicating HIV and AIDS messages among the youth in Kenya**

The study found out that majority (67 percent) of the respondents were of the view that the television drama was effective in communicating HIV and AIDS messages among the youth in Kenya to a great extent, 20 percent were of the same view but to a very great extent. Only 13 percent of the respondents thought that the television drama was effective in communicating HIV and AIDS messages among the youth in Kenya to a little extent. Singhal, Obregon, & Rogers,(1994); John Hopkins Centre for Communication,(1995) point out that entertainment media have a high potential to educate the public on a variety of social topics like HIV and AIDS, gender equality, environmental conservation, literacy and many others.

The study also determined that the television drama was very effective in communicating HIV and AIDS messages among the youth in Kenya by; reaching a large number of adolescents with HIV prevention messages (51.3 percent). Stimulating social action for particular issues (50.4 percent). Stimulating public discussion and debate (49.3 percent). Changing the youths' thinking around HIV testing (48.6 percent). Awareness of HIV and AIDS related stigma (48.4%). Influencing and effecting policy change (48.1percent). Impacting on people's knowledge and attitudes to help them make informed choices about their health (48 percent). Linking people to services to get help and support (47.4 percent). Increasing knowledge and change behaviours complemented with other communication content used with adolescents (45.6%). Shifting norms and attitudes (44.5 percent). The least impact of the TV drama was in

changing behaviours and (40.7percent) and impact on the social and political environment (39.5 percent).

The Shuga Television Series has been effective in communicating HIV and AIDS messages among the youth, especially in reference to getting to know one's status, consequence of risky sexual behaviours and HIV and AIDs related stigma. Since most of the characters were young people like the youth, it got the youth to understand that the issue of HIV and AIDs is a real concept in the lives of young people.

The study found that edutainment impacts on people's knowledge and attitudes to help them make informed choices about their health by creating awareness on the existence of health-related issues in terms of its acquisition, effects, people affected and sources of reprieve e.g hospitals, counselling centres. With this kind of awareness, people can make informed choices.

### **5.3 Conclusion**

This study sought to analyse the potential of edutainment as a tool for communicating social change as far as HIV and AIDS among the youth in Kenya is concerned. To achieve this the study assessed the effectiveness of television drama in communicating HIV and AIDS messages among the youth. It also investigated the influence of *Shuga* Television Series on its youth audience and determined how HIV and AIDS messages are packaged in the *Shuga* Television Series.

Based on the findings, this study concludes that;

Shuga TV series had great potential in communicating social change as far as HIV and AIDS among the youth in Kenya is concerned as it was designed to entertain, educate as well as inform the public on these issues. The TV platform used for *Shuga* TV series was effective in

communicating HIV and AIDS messages among the youth as it appealed to their minds and emotions, developing multi-layered storylines inspired by people's daily lives over successive installments. The characters offered opportunities for emotional identification and role modeling. In addition, the popular series maintained long-term contact with the viewers, exposing them to different aspects of the same theme over several years (2009-2013).

Although it tends to be difficult to trace direct cause-to-effect lines between specific features of edutainment programmes and behaviour-change among the audience, evaluations in this study demonstrate that the *Shuga* television series left a lasting impression on its audiences. This was especially in relation to showing that HIV affects all walks of life regardless of social standing and race. Created awareness on the kinds of behaviour, including sexual involvement with multiple partners, sexual exploitation, and alcohol abuse can make young people more vulnerable to HIV as well as educated on the current challenges facing the youth.

The *Shuga* television series was packaged such that it drew audiences into the centre of the sexual relationships among urban youth against a background of continuing HIV and AIDS infections emotionally, catalysing the discussion and debate on these issues. Media and popular culture influence us in many different ways. Edutainment is a way to harness its enormous potential to influence individuals and society in a positive way.

#### **5.4 Recommendations**

Based on the findings, this study recommends;

The government and the film industry stakeholders should produce more educative films on other aspects in society such as environmental conservation, literacy and gender equality so as to be able to reach and influence the public as in the case of the *Shuga* TV series.

The Shuga TV series should continue to be produced so as to strengthen the intended impacts on society.

The youth should be encouraged to watch more education-based programmes so as to be insync with the happenings in their environment. This will increase their exposure levels and knowledge base on socio-cultural issues.

The media stakeholders should be encouraged to offer platforms for airing educative programmes, movies or series so as to reach and impact on many people.

### **5.5 Suggestions for Further Research**

The study also recommends that in future researchers can look into;

- i. Analyse the potential of edutainment as a tool for communicating social change as far as HIV and AIDS among the adults in Kenya.
- ii. This study can also be replicated in other Counties in Kenya so as to compare the findings.
- iii. Analyse the potential of radio and/or print edutainment

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**APPENDIX 1: INTRODUCTION LETTER**

University of Nairobi,

P.O Box 30197,

Nairobi.

Date.....

Dear Sir/Madam/

**RE: LETTER OF INTRODUCCION**

I am a student at University of Nairobi taking a Masters of Arts degree course in development communication. As a requirement for the fulfillment of the Masters degree, I intend to carry out research on **The Role of Edutainment as an Hiv And Aids Communication Strategy among the Youth in Nairobi County : a Case of *Shuga* Television Series**. Kindly spare some of your time to complete the questionnaire attached herein. The information given will be handled with utmost confidentiality.

Yours faithfully

Megeke Pauline Kerubo

## APPENDIX 2: STUDENTS' QUESTIONNAIRE

### Section A: Bio Data

1. Gender

01= a) Male [ ]

02= b) Female [ ]

2. Please tick your Age Bracket

01=18-22 [ ] 02= 23-27 [ ]

03=28-32 [ ]

3. Number of years you have been in the institution?

01=0-1 [ ] 02= 2-3 [ ]

03= 4-5 [ ] 04= above 6 [ ]

### Section B: The impact of *Shuga* Television Series on its youth audience.

4. Have you watched the *Shuga* Television Series?

01= Yes [ ]

02= No [ ]

If yes, when did you watch it?.....

If no, why did you not watch it?

.....

5. To what extent do you agree with the following statements relating to the impact of *Shuga* Television Series on its youth audience? **Where: 5 - Strongly Agree 4 - Agree 3 - Neutral 2 - Disagree 1 - Strongly Disagree**

	1	2	3	4	5
<i>Shuga</i> was just a television drama					
<i>Shuga</i> was educative on the current challenges facing the youth					
It resonates with the current trend of young people's issues of sexual relationships against a background of continuing HIV and AIDS infections					
It helped me better understand the consequences of sexual decisions on the lives of young people, our partners and loved ones					
It created awareness on the kinds of behaviour, including sexual involvement with multiple partners, sexual exploitation, and alcohol abuse can make young people more vulnerable to HIV					
It showed me the importance of knowing my HIV status					
Shows that HIV affects all walks of life regardless of social standing and race					
It deterred me from alcohol abuse					
It affirms the use of condom for HIV prevention					
Others					
.....					
.....					

**Section C: How HIV and AIDS messages are packaged in the *Shuga* Television Series**

6. On which of the following platforms did you watch *Shuga* Television Series from?

Citizen TV [      ]

KTN TV [      ]

NTV TV [      ]

KBC Channel One TV [      ]

Others.....

7. Which of the TV series characters did you identify with and why?

.....  
 .....

8. Please indicate your level of agreement with the following statements relating to how HIV and AIDS messages are packaged in the *Shuga* Television Series. **Where: 5 - Strongly Agree 4 - Agree 3 - Neutral 2 - Disagree 1 - Strongly Disagree**

	1	2	3	4	5
A good balance of education and entertainment					
Creating believable characters facing complex choices that the I can identify with					
Social issues are seamlessly integrated into the entertainment					
Educational issues were presented in entertaining formats					
Numerous media houses for bigger impact and reach					
collaborating with reknowned partners creating authenticity of the message being communicated					
emotionally involving audience in the transformation of the characters they identify with					
model positive attitudes and behaviors through characters with I can bond					
The stories are captivating					
Use of analogy to relate to the audience					
Relating to familiar moral lessons that parallel our lives					
focusing on a current trends amongst the target audience					

**Section D: Effectiveness of television drama in communicating communicate HIV and AIDS messages among the youth in Kenya**

9. To what extent is television drama effective in communicating HIV and AIDS messages among the youth in Kenya?

- No extent
- Little extent
- Moderate
- Great extent
- Very great extent

10. On a rating of 1-5, where, 1= not effective 2= less effective 3= moderately effective 4= effective and 5= Very effective, how would you rate the effectiveness of television drama in communicating HIV and AIDS messages among the youth in Kenya? (please tick the rating on the right side appropriately)

	1	2	3	4	5
impact on people's knowledge and attitudes to help them make informed choices about their health					
shift norms and attitudes					
change behaviours;					
stimulate public discussion and debate					
link people to services to get help and support;					
impact on the social and political environment;					
influence and effect policy change;					
stimulate social action for particular issues.					
reaching a large numbers of adolescents with HIV prevention messages					
increased knowledge and change behaviours complemented with other communication content used with adolescents					
changes in youths thinking around HIV testing					
changes in youths perceptions of concurrent relationships					
Awareness of HIV and AIDS related stigma					

**Thank you very much for your participation.**

### **APPENDIX 3: INTERVIEW SCHEDULE**

1. Have you watched the *Shuga* Television Series? When, why, how long?
2. In your opinion what is the influence of *Shuga* Television Series on its youth audience?
3. Which platforms did you watch *Shuga* Television Series from? (specify the media and media house)
4. How are HIV and AIDS messages packaged in the *Shuga* Television Series?
5. Which of the TV series characters are identifiable with the youth? and why?
6. Do you think the *Shuga* Television Series has been effective in communicating HIV and AIDS messages among the youth? How?
7. How does edutainment impact on people's knowledge and attitudes to help them make informed choices about their health?
8. In your opinion what is the influence of edutainment on policy change?
9. How can we improve edutainment to achieve its objectives of educating and entertaining?

**Thank you very much for your participation.**

**APPENDIX 4: CERTIFICATE OF FIELDWORK**



**UNIVERSITY OF NAIROBI  
COLLEGE OF HUMANITIES & SOCIAL SCIENCES  
SCHOOL OF JOURNALISM & MASS COMMUNICATION**

Telegram: Journalism Varsity Nairobi  
Telephone: 254-02-3318262, Ext. 28080, 28061  
Director's Office: 254-02-2314201 (Direct Line)  
Telex: 22095 Fax: 254-02-245566  
Email: [director-soj@uonbi.ac.ke](mailto:director-soj@uonbi.ac.ke)

P.O. Box 30197-00100  
Nairobi, GPO  
Kenya

**REF: CERTIFICATE OF FIELD WORK**

This is to certify that all corrections proposed at the Board of Examiners' meeting held on 2/11/2015 in respect of M.A./Ph.D final Project/Thesis defence have been effected to my/our satisfaction and the student can be allowed to proceed for field work.

Reg. No: K50/69970/2013

Name: MEGEKE PAULINE KERUBO

Title: THE ROLE OF EDUTAINMENT AS AN HIV AND AIDS

COMMUNICATION STRATEGY AMONG THE YOUTH IN NAIROBI COUNTY: A CASE OF SHUKA TELEVISION SERIES

Dr. Necho Njoroti  
SUPERVISOR

Dr Samuel Sirungu  
PROGRAMME COORDINATOR

Dr. Necho Njoroti  
DIRECTOR



<u>[Signature]</u> SIGNATURE	<u>9.11.2015</u> DATE
<u>[Signature]</u> SIGNATURE	<u>9.11.2015</u> DATE
<u>[Signature]</u> SIGNATURE/STAMP	<u>9.11.2015</u> DATE

**APPENDIX 5: CERTIFICATE OF CORRECTIONS**



**UNIVERSITY OF NAIROBI  
COLLEGE OF HUMANITIES & SOCIAL SCIENCES  
SCHOOL OF JOURNALISM & MASS COMMUNICATION**

Telegram: Journalism Varsity Nairobi  
Telephone: 254-02-3318262, Ext. 28080, 28061  
Director's Office: 254-02-2314201 (Direct Line)  
Telex: 22095 Fax: 254-02-245566  
Email: [director-soj@uonbi.ac.ke](mailto:director-soj@uonbi.ac.ke)

P.O. Box 30197-00100  
Nairobi, GPO  
Kenya

**REF: CERTIFICATE OF CORRECTIONS**

This is to certify that all corrections proposed at the Board of Examiners meeting held on 2/11/2015 in respect of M.A/PhD. Project/Thesis Proposal defence have been effected to my/our satisfaction and the project can now be prepared for binding.

Reg. No: K50/69970/2013

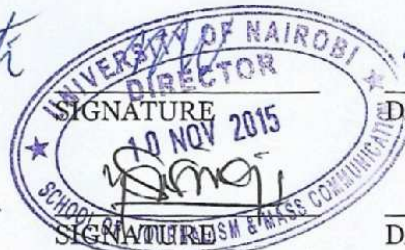
Name: MEGEKE PAULINE KERUBO

Title: THE ROLE OF EDUTAINMENT AS AN HIV AND AIDS COMMUNICATION STRATEGY  
AMONG THE YOUTH IN NAIROBI COUNTY: A CASE OF SHUGA TELEVISION SERIES

Dr. Ndetei Ndetei  
SUPERVISOR

Dr Samuel Sirngi  
M.A. COORDINATOR

Dr Samuel Sirngi  
DIRECTOR



Sirngi  
SIGNATURE/STAMP

9.11.2015  
DATE

9.11.2015  
DATE

9.11.2015  
DATE