

**IMPLICATIONS OF LOCAL TELEVISION FOREIGN SOAP OPERAS ON
AUDIENCES' ATTITUDES TOWARDS LOCAL MOVIES
DEVELOPMENT: THE CASE OF AZAM TELEVISION IN TANZANIA**

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**A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE
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CERTIFICATION

The undersigned certify that they have read and hereby recommend the acceptance by the Open University of Tanzania, a dissertation entitled; **“Implications of Local Television Foreign Soap Operas on Audiences’ Attitudes towards Local Movies Development: The Case of AZAM TV in Tanzania”** in partial /fulfilment of the requirement for the Award of the Degree of Master of Arts in Mass Communication (MAMC).

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DECLARATION

I, **Debora Sanja**, declare that the work presented in this dissertation is original. It has never been presented to any other University or Institute. Where other people's works have been used, references have been provided. It is in this regard that I declare this work as originally mine. It is hereby presented in the partial fulfillment of the requirement for the Degree of Master of Arts in Mass Communication (MAMC).

.....

Signature

.....

Date

DEDICATION

This dissertation is dedicated to my beloved Mother Saida Haji. A message for Her,
it can be done, play your part.

ACKNOWLEDGEMENT

First and foremost, I offer my sincerest gratitude to my supervisor, Dr. Henry L. Mambo, who devoted much of his time to read this dissertation and ensuring that it complies with standards set by Open University of Tanzania. I attribute the level of my Master degree to His encouragement and effort, and without him, this thesis, too, would not have been completed or written.

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ABSTRACT

The study analysed the implications of Local Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development with special reference to AZAM TV in Tanzania. The main objective was to examine the implications of local television foreign soap operas on audiences' attitudes towards local movies development in Tanzania. The specific objectives were: To analyse audiences' attitudes on foreign soap operas with regard to local movies in Tanzania; to examine the factors that positively affect Tanzanian audiences' attitudes to watch foreign soap operas; to examine factors that negatively affect Tanzanian audiences' attitudes towards local movies; and to suggest ways to improve local Tanzanian movies towards its development. Uses and Gratifications and Reception Analysis Theories were used, while cross sectional and phenomenological research designs were used for this study. 100 participants were selected using stratified random and purposive sampling. Questionnaires and in-depth interviews were used to collect data. Findings showed that 67 % of all respondents agreed that they watched soap operas, 74.62 % respondents watched foreign soap operas compared to local movies. Further, 80 % of audiences had positive attitudes towards foreign soap operas. In addition, with regard to positive factors that influence Tanzanian audiences' attitudes to watch foreign soap operas, the findings indicated that 80% agreed that there were positive factors that influenced them to watch foreign soap operas. While the findings have shown that 87% of respondents said there were negative factors that influenced Tanzanian audiences not to watch Bongo movies. The study found that 90% of respondents agreed there are effective strategies to enhance the development of local Tanzanian soap operas.

Keywords: *Local Television, Implications of Foreign Soap Operas, Foreign Soap Operas, Attitudes, Local Movies Development.*

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LIST OF ACRONYMS AND ABBREVIATIONS

E-E	Entertainment Education
IBA	Independent Broadcasting Authority
ITV	Independent Television
RTD	Radio Tanzania Dar-es- Salaam
UGT	Uses and Gratifications
USA	United States of America
UK	United Kingdom
TV	Television
USA	United States of America
UGT	Uses and Gratifications Theory
RAT	Reception Analysis Theory
SABC	South Africa Broadcast Corporation
SPSS	Statistical Package for Social Science

CHAPTER ONE

INTRODUCTION

1.1 Chapter Overview

This chapter highlights the background to the study, statement of the problem, the purpose of the study, objectives of the study which includes both main and specific objectives and research questions in accordance with the objectives of the study. The chapter further highlights the significance of the study, physical and thematic scope of the study as well as the research proposal setting.

1.2 Background to the Problem

According to Nesken, (2019), entertainment Education (E-E) serial dramas known as soap operas have become a popular TV genre used to educate viewers on various social issues. According to Lavin, Palesa, Asha, (2018), Soap operas have been the most common genre in media since the 1930s. Lavin, Palesa, Asha, (2018) pointed out that historically Soap operas started in the USA in 1930 whereby serialized dramas on radio and later on television were broadcasted daily. According to (Lavin, Palesa, Asha, 2018), those serials were sponsored by giant soap powder manufacturers, like Proctor and Gamble, Colgate and PalmoliveHobson.

Lavin, Palesa, Asha (2018) further points out that soap operas programs were intended to draw the attention of female or housewives who spent their time at home during the day time. In the same point of view, Lavin, Palesa, Asha (2018) asserts that the programs caused opportunities for the sponsoring organisations to market and sell their products easily. Due to its lucrative impacts, according to Lavin, Palesa, Asha (2018) soap operas programs have since then expanded in different

countries of the world including United Kingdom (UK), Australia, and eventually to the developing countries and creating an enthralled audience for product placements. Soap operas according to Nesken (2019) has become a genre which started as a minor aspect of television broadcasting has nowadays developed into one of the most-watched genres in current television broadcasting in almost every country of the world.

Elizabeth (2013) asserts that, soap operas are talked over everywhere; inside social, physical and individual environment. She further argues that this genre seems to swing from a celebration of the trivial moments of life that many may cherish to the hysteria of unlikely crises points that throw the lives of almost all characters in a soap opera into the stew pot. Asha (2018) and Osman, (2011) in addition to that pointed out that television is likely a leading source of entertainment for the whole household. Considering this, Asha and Osman (2018, 2011) asserted that television networks air soap operas and other entertainment programs in the evening, when the entire family is together, thus, watching television soap operas are among the primary sources of enjoyment and entertainment.

According to Palasa (2018), today, millions of people worldwide, television and soap opera watching is a daily activity and a popular culture phenomenon around the world. Palasa (2018) emphasized that the majority of viewers watch television throughout their lives. Livingstone (2002 and 2013) argue that researchers in both traditional mass communication and cultural studies are apprehensive about viewers' interpretations of television programs. He further points out that studies of soap operas expose a world in which personalities are more likely to be involved in affairs

than everyday people. According to Elizabeth (2018), soap operas are different from other genres in that they offer intervals for relationships to change and progress.

According to Asha (2018), in developing countries, soap operas have socio-cultural influences; thus, forming a sub-genre called “pro development soap operas”. These soap operas according to Asha (2018), are realistic, focusing on the real-life experiences of the audience and present characters that serve as appropriate role models. For example, In Latin America, soap operas constitute the most popular television genres and are named as telenovelas which produce pro-social content. In these soap at regional level, according to James (2019) argued that in Kenya, the first pro-development soap opera to be produced was *Tushauriane* (Let’s Discuss) in 1987. *Tushauriane* soap opera promoted family planning practices and was the most popular television programme in the history of Kenyan television.

In the Tanzanian context, historically according to Asha (2018), literatures suggest that the first soap opera has been a radio soap opera by the name of *Twende na Wakati*, literally translated in English as (let us go with Time) produced and aired by Radio Tanzania Dar-es-Salaam (RTD) in the end of the year 1990 and early of the 2000. According to Asha (2018), *Twende na Wakati* was at that time designed to address social problems such as high maternal mortality rates resulting from a high level of unplanned pregnancies, prevention of Human Immunodeficiency Virus/Acquired Immune deficiency Syndrome (HIV/AIDS), gender issues, spousal communication, and girl child schooling issues. Vaughan, Regis and St. Catherine (2000) pointed out that the impacts of these soap opera programs on radio were positive in minimization of myriad social problems and helped in raising awareness

among people on the use of preventive tools like condom use so as to prevent sexually communicable diseases and unplanned pregnancies.

Kapiolo (2020) further asserted that since the inception of television in the Tanzania specifically in Mainland in 1994, Kaole Sanaa group was the first locally recognized group as a producer of television soap opera. The most memorable television soap opera took place in 2000 named as *Hujafa Hujaumbika*, literally translated into English as “when you are still alive, you are not yet created “. According to Kapiolo (2020), several other television soap operas were produced, among them included *Fukuto* literally translated in English as “ hot” produced around 2000 and 2001. Since then, as noted by Kapiolo (2020), more groups evolved in the produce of soap operas. These include groups such as; Mererani Group, Mzizima Arts Group, Kamanda Family, and Tuesday Entertainment Company.

Today in Tanzania for example, through ITV and AZAM television are presumed to be the source of foreign soap operas women's pleasure in the genre, and it figures prominently in assessments of the programs' ideological function. Such critical unanimity, however, limits the ability to understand how the genre influences the viewers attitudes towards Local (Bongo) movies development. Based on this uncertainty, the study investigated the implications of local Television foreign soap operas on audiences' attitudes towards local movies development with reference to AZAM television in Tanzania.

1.3 Statement of the Problem

Lack of authenticity and creativity in the local (*Bongo*) movies contents has shifted the interest of Tanzanian audiences from them to foreign soap operas (Muhando,

2022). This shift has highly promoted foreign soap operas and leaving local (Bongo) movies stagnant (Muhando, 2022). While there is a claim that authentic movies and innovative one's influence audiences' outlook on the world and their social-cultural decisions, some audiences discredit local (Bongo) movies of having mishmash socio-cultural contents as they are non-culturally-located as the result, fail to generate meanings, hence enlarging the path for foreign soap opera which to most extent contradict with Tanzanian culture (Mambalaswa, 2023). According to (Asha, 2018), television viewers learn about groups in society, both majority and minority; and what they see on television either from foreign soap operas or local movies influences their attitudes and opinions.

Despite the proliferation of foreign soap operas and their implications to the Tanzanian attitudes towards the bongo movies development, few studies have focused on this area. For example, (Asha, 2018) conducted a study on Local television soap operas and their influences on perceptions and attitudes among audience in Tanzania. The author did not focus on foreign soap operas with regard to Bongo movie development. Asifiwe (2019) conducted a study on an Investigation into the impacts of Local Television Soap Operas on love Relationships boarding school students in Tanzania. Bearing into mind that there have been a number of Bongo movies over two decades now, and more recently Bongo soap operas and the gaps identified in the study carried out in Tanzania regarding this issue, the current researcher carried out this study in this area in order to bridge this knowledge gap.

1.4 Objectives of the Study

The study was guided by main and specific objectives;

1.4.1 Main Objective of the Study

The main objective of the study was to examine the implications of local television foreign soap operas on audiences' attitudes towards local movies development in Tanzania.

1.4.2 Specific Research Objectives

The following were the specific objectives to respond to the research questions:

- i. To analyse audiences' attitudes on foreign soap operas with regard to local movies (Bongo movies) in Tanzania;
- ii. To examine the factors that positively affect Tanzanian audiences' attitudes to watch foreign soap operas;
- iii. To examine factors that negatively affect Tanzanian audiences' attitudes towards local movies (Bongo movies); and
- iv. To suggest ways to improve local Tanzanian movies towards its development.

1.5 Research Questions

The following were the research questions of the current study.

- i. What were audiences' attitudes on foreign soap operas with regard to Bongo movies in Tanzania?
- ii. What were the factors that positively affect Tanzanian audiences' attitudes to watch foreign soap operas?
- iii. Which factors that could be negatively affecting Tanzanian audiences' attitudes towards local soap operas?
- iv. What tentative ways that could be taken to improve local Tanzanian soap

operas towards its development?

1.6 Significance of the Study

The findings of this study would be significant in the following aspects: Academic, social and cultural, policy and economic aspects. With regard to academic aspects, the findings of this study would act as a literature for other researchers who plans to carry out a study of the similar nature. With regard to social and cultural aspect, the findings of this study will uncover social and cultural issues in those foreign operas that in one way or another affects ours and which policy makers in this field can work on in collaboration with Baraza la Sanaa Tanzania (Board of Arts in Tanzania) BASATA in acronym to re-regulate the industry.

In addition to that, the findings of this study will raise awareness among Bongo movies actors on why people are too busy watching those Foreign Soap operas and what they can improve in their movies so as to attract more audiences. Finally, the findings of this study if used by other TV stations may help increase their economic status since during watching the SOAP OPERAS, business advert take place, hence the increase of income in the company.

1.7 Scope of the Study

This study focused on two main scopes namely: geographical and thematic scope of the study as highlighted below.

1.7.1 Geographical Scope of the Study

This study was carried out in Dar Es Salaam. Five districts namely: Ilala, Ubungo, Temeke, Kinondoni and Kigamboni were covered by this research. Few wards

among several others were selected for the geographical sample of the study.

1.7.2 Thematic Scope of the Study

The main focus of this study was SOAP OPERAS. This theme found out the answers from the respondents regarding the implication of Local Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development. Since the study had only one Soap Operas which was AZAM TV in Tanzania. Apart from AZAM, Step entertainment as a private Bongo movie company was also among the targets due to its productions of SOAP OPERAS and normal Bongo movies.

1.8 Limitations of the Study

During data collections, the researcher accoutered multiple limitations among them included: Since data collection were conducted during working hours, availability of some respondents from the ministry of Arts, culture and sports, Azam media, step entertainment and BASATA was a bit difficult. Since collection of Data were done in Dar es Salaam, while my work station is in Dodoma, it was a bit difficult to leave Dodoma for data collections in Dar es Salaam.

1.9 Delimitations

To delimit the above limitation, the research assistants used few minibuses of brake time to distribute the questionnaires and plan an appointment for the collections. To delimit this limitation, the researcher used research assistants to assist in the data collection.

1.10 Organisation of the Study

This research report is structured as follows:

Chapter 1: Background to the problem

This chapter highlights the introduction to the study, the background to the study, statement of the problem, research purpose, research proposal main objective, specific objectives, Significance of the study and Scope of the study.

Chapter 2: Literature Review

The chapter two of this research proposal is in sixfold namely: Definitions of key compound words and concepts, theoretical framework which discuss the theories that guided the research; related literature reviews from various scholars, empirical literature review as well as knowledge gaps.

Chapter 3: Research Methodology

This chapter defines and justifies the qualitative research methodology that were used to answer the research questions. The chapter substantiates the use of qualitative and quantitative research methods to collect data from participants and the reasons for sampling in terms of selecting participants. Population size as well as the sampling methods that were used are discussed in this chapter. It further demonstrates how data were collected and analyzed. Chapter four presents, analyses and discusses the findings of the study. Chapter five gives the conclusion, summary and recommendations. Finally, ethical considerations are outlined.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Chapter two is divided into fivefold namely: definitions of key compound words and concepts, theoretical framework; related literature reviews from various scholars; conceptual framework, empirical literature review as well as knowledge gaps.

2.2 Definitions of Operational Definitions

2.2.1 Soap Opera

Etymologically according to Erasto (2020), the compound word ‘‘ soap opera’’ originally comes from two distinct concepts. ‘‘Soap ‘‘ according to Erasto (2020) derived from its association with advertising soap products; while the concept ‘‘Opera’’ was a suggested ironic incongruity between the domestic narrative concerns of the daytime serial and the most elevated dramatic forms. With regard the definition of the compound word, Asha (2018) defines it as an ongoing episodic work of dramatic fiction presented in serial format on radio or television.

Okinyi et al, (2014) further argued that a soap opera is a serial show on TV or radio that highlights related story lines revolving around the lives of various characters. The stories in these episodes ordinarily centre intensely around passionate connections, to the point of melodrama. According to Okinyi et al (2014), soap opera has remarkable genre conventions. Firstly, it is an endless serial show that is aired every day. Secondly it has no hero or heroine and does not focus on a single character, but rather has a participatory association between a network of characters. Thirdly, soap operas incorporate a range of accounts, which join different stories that

are never totally concluded thus, Soap operas could be viewed as a consistent center with no assurance of a specific end or determination. Fourthly, soap operas have different quick divisions between storylines in a single scene. The minute viewers fixate on the characters and circumstances of one storyline, the soap proceeds onward to another storyline. The fifth feature is that the soap opera addresses socially-important subjects which include relationships, relatives, reproduction, sexual orientation and the role of society therein and actors serve as representatives of opposing views and the account plays out as these disparate positions are arranged, controlled and adjusted.

2.2.2 Attitude

According to James (2015), an attitude is a positive, negative, or mixed evaluation of an object expressed at some level of intensity. It is an expression of a favorable or unfavorable evaluation of a person, place, thing, or event. Psychologist Thomas, which imposes limits as a level attitude trend, is positive and negatively, associated with psychology.

2.2.3 Audience

According to James (2017), the concept refers to a group of individuals who gather together to listen to something. the things that can be listened to include music at the concert or watching movies.

2.2.4 Audiences Attitude

According to Hurbert (2017), the terms mean a set of emotions, beliefs and experiences that audience brings with them about a particular object, person, thing or event.

2.2.5 Local Movies

Local movies would mean according to Shangwe (2011), series of movies coming from its ones' country.

2.3 Theoretical Framework

Elizabeth (2013) pointed out that research of going deep in a phenomenon and interpretation has to be continuously positioned within historical traditions. This is due to the fact that individuals' histories play an important part in the manner in which they comprehend information. Elizabeth (2013), further asserted that in mass communication theory, viewers, together with creation and content have been spoken to throughout the years in one of the broad hypothetical standards: encoding and decoding.

These standards represent conflicting views on how the television audience should be conceptualized from the populist view on the one hand, which regards the audience as assorted and dynamic, to the elitist view that regards the audience as a homogenous, careless mass. This study used two theories namely; Uses and Gratifications (UGT) and Reception Analysis Theories (RAT) to analyze the information that were gathered from the field. The current researcher used the two theories to enable her to validate the findings from different angles. This reduced the potential biases or limitations associated with a single theory. This theoretical triangulation strengthened the overall validity of the study.

2.3.1 Uses and Gratifications Theory

According to Adomaa (2017) the UGT is an approach to understanding why and how people actively seek out specific media to satisfy specific needs. UGT is an

audience centered approach to understanding mass communication. Uses and Gratifications Theory UGT focuses on "what do people do with media. Adomaa (2017) further argued that experience shows that UGT discusses how users deliberately choose media that satisfy given needs and allow one to enhance knowledge, relaxation, social interactions / companionship, diversion, or escape.

Flora (2017), in the same vein pointed out that synthesized that UGT's approach focused on "the social and psychological origins of needs, which generate expectations of the mass media or other sources, which lead to differential patterns of media exposure or engagement in other activities, resulting in need gratifications and other consequences, perhaps mostly unintended ones. This would mean that the audience just do not watch telenovelas since behavior are also fanned as a result of some type of content, some performer or compelling presentation.

Prudent (2020) further asserted that unlike the other theories concerning media use, Uses and Gratification explains the power of the audience to choose what media and its content to consume and what not to, with the reason that the consumer has a clear intent and use. This theory contradicts other theories like the Hypodermic Needle Theory which implies that the media have a direct, immediate and powerful effect on its audience. Ibid (2020) further asserted that the Hypodermic Needle Theory states that mass media is seen as all powerful, which explains that audience do not have control over the media content they consume; and Cognitive Dissonance Theory refers to the mental stress experienced by an individual who holds two or more contradictory beliefs, ideas, or values at the same time. Aar (2019) in addition argued that Uses and Gratification has several limitations which have been criticized

by a lot of theorists. For example, Aar (2019) says that the approach has not provided much successful prediction or casual explanation on media choice and use. Since it is indeed that much media use is circumstantial and weakly motivated, the approach seems to work best in examining specific types of media where motivations might be presented. From their point of view, approximately little attention is paid to the media content.

According to Palesa (2018), researchers may therefore pay attention to why people use media, but less to what meanings they actually get out of their media use. The approach starts from the view that the media is always functional to the people and thus may implicitly offer a justification for the way the media is currently organized (Nagel, Emilios, Karen, 2004). Also, since it is hard to keep track of exposure pattern through observation, Uses and Gratifications researches focus heavily on self-reports. Self-reports, according to Noah (2016) are based on personal memory which can be problematic since such as respondent might incorrectly remember how they behave in media use and thus distortion might occur in the study.

Uses and Gratifications theory has also been criticized as vulgar gratifications since it is believed to be individualistic and psycho-logistic, tending to ignore the socio-economic cultural context. For example, Kalen (2016) recognizes that individual differences in interpretation do exist, but emphasizes sub-cultural socio -economic differences in structuring the ways in which people understand their experiences with television. Upon all the above criticisms, Uses and Gratifications are very important to this present study as it is very relevant to this present study in many ways. The theory emphasizes on a viewer's choice by looking at their reasons for

using certain media and ignoring others. This theory stresses on various satisfactions audience get from the media based on their individual, social and psychological needs. In a broader view among communication researchers, Uses and Gratifications gives the foundation for understanding the stages through which media users seek information which best satisfy their needs.

2.3.2 Reception Analysis Theory

According to Asha (2018), a Reception Analysis Theory refers to an audience reception in the analysis of communication models. This theory was developed from the work of Hall (1980), especially in his formulation of the approach called the encoding-decoding model of communication (Holub, 1984). According to Asha (2018), encoding-decoding model of communication is a form of textual analysis that focuses on the scope of “negotiation” and “opposition” by the audience. This means that a text, be it a book, movie or creative work, is not simply passively accepted by the audience but the reader/viewer interprets it based on one’s individual cultural background and life experience.

The theory could not escape criticisms. According to Deborah (2020), reception theory has been criticized as its main ontological claim cannot be true since there is no theoretical basis between a reader’s subjective impression of a text and an interpretation based on reader’s preconceived knowledge or other factors. Despite those criticisms, several reasons pushed the current researcher to opt for this theory, among those reasons include: The theory according to Palasa (2018) highlights that viewers are dynamic and can connect fundamentally with specific content and draw from this their own particular significance - either unique or alike. These connections

and deductions can be different to what the creators of the content envisioned would take place. That is, it holds that human beings are not “blank slates” who just observe something and take as it is. Reception theory centers on the viewers' dynamic processing or grappling with the meaning of TV programs, where these are progressively examined inside their daily setting.

In the current study, audiences of the selected foreign soap operas television were given their own interpretations of the relationships portrayed on television and how they affect the Bongo movies development. In addition to that, the theory according to Elizabeth (2013) acknowledges the power that crowds have in connection to media writings, and therefore, restrict the media influences that suggest that viewers are dormant users of the media. This means that the reception analysis theory is the lens through which the researcher unpacks how audiences interpret information encoded in the foreign soap operas.

According to Palasa (2018), viewers are a source of wealth in the interpretive procedure and their connection with a script is situated against a foundation of desires, recollections, interests, information, experience and understandings. Finally, according to Elizabeth (2013), the theory stresses clarification and acceptance of historicity. This is the idea that understanding is assured by foundation information or the individual's social foundation and reliance. The translation is reliant on the social and settings of the viewer.

2.4 Empirical Literature Reviews

The current researcher has gone through different studies of the similar nature carried out in Western countries, Middle East, Asia and Africa. The review was

based on the theoretical frame works, empirical literatures and result emanated from the field so as to generate a theoretical framework and an empirical literature of this study. The review also facilitated the current researcher to identify gaps that the previous researchers have left during their studies.

2.4.1 Overview of Soap Operas

Soap operas according to Kun (2019), are very popular among people of all ages but the most affected being young and adult females who according to Kun, (2019) are in the assumptions that they are the ones that display events closely related to their real lives. A soap opera according to Palasa (2018) has been talked all over the world, within social, physical and individuals' environment since its inception in the United States of America. Palasa (2018) further argued that viewers encounter this through elucidation, which is established in past encounters, landing at a relevant situation that affects their conduct.

According to Roland (2000), Serial allatives appeared on radio in the United States around 1930. They were sponsored by advertisers, mainly producing laundry detergents and other household cleaning products such as; Colgate and Lever Brothers, who were dragged inward by the large shape of female housewives, who took pay attention to some of these things at home. For this reason, according to Constance (2017), these serial narratives were referred to as 'soap operas and the term continued to be used when the serial narratives moved from radio to television in the 1950s.

Constance (2017) made this interesting observation: In the US the very term soap opera marks out the serial's ironic relationship both with high art and the dirt soap is

purchased to eliminate. Constance (2017) further argued that the "soap" in soap opera alludes to the role of the serial form from its earliest days to the present as an advertising vehicle for laundry detergents and home cleansing products. The "opera" in soap opera signals a travesty: the highest of dramatic art forms is made to describe the lowest. Similarly, western movies were called "horse operas" in the 1930s. In addition to that, according to Constance (2017), Soap companies sponsored Spanish-language radionovelas that were produced in Cuba in the 1930s and 1940s and spread round the area. Later on, some countries began to produce their own radionovelas. Today, Radio novelas are no longer popular as they once were. Instead, the television serial drama format known as telenovela is the most popular television program genre.

2.4.1.1 Australian Experience

According to Asha (2018), the Australian soap opera *Home and Away* was created by Alan Bateman in 1988, focusing on the poor children from broken homes and its themes were meant to take educational approach for daily entertainment. According to Asha (2018), in the case of that soap opera, the idea was to challenge the "traditional" Australian discourse of suburban middle-class life by highlighting the potential for the genre to extend beyond the dominant ideals and include other members of society within a broader cultural discourse.

Emphasizing on how cultural identity is particularly crucial with regard to adapting the foreign soap operas from other cultural contexts, Germany's longest-running daily soap opera, *Gute Zeiten, Schlechte Zeiten* (Good Times, Bad Times), began as an adaptation of the Australian show *The Restless Years* in 1992. The first 230

episodes of *Gute Zeiten, Schlechte Zeiten* were filmed according to the original Australian scripts, while the local writers worked on independent dialogues and storylines after the initial period failed to draw a big audience (Moran, 1998).

2.4.1.2 Ghanaian Experience

According to Constance (2017) Ghana has been importing and airing Latin American telenovelas since the early 1990s, and telenovelas have permeated many aspects of the Ghanaian daily life, when compared to other foreign globally-distributed media products that are aired on Ghanaian television. According to Constance (2017), students and adult females are part of this audience as digital media has spread and gained popularity among the youth and women. Sunday (2021) asserted that more and more often, young people are watching telenovels on their smart phones over the internet. Hall (2005) further argued that a medium is likely to play a role in influencing the academic performance of students. Students who are in an urban setting encompassing slum life and middle-class socio-economic status refer to telenovelas for hints on the latest trends in fashion, romance, hairstyles, opinions or slang, soaps and at times, reflect on their lives and prepare for their social change based on the lives of characters they identify with.

2.4.1.3 South African Experience

According to Palesa (2018), Soap operas in audio format were introduced in South Africa in 1953 and were aired on SABC's Springbok Radio and their popularity amongst female listeners was frequently documented in annual SABC reports. Palesa (2018) further argued that soap operas were only introduced on television in South Africa in around 1984 but until 1993 all soap operas broadcast on the SABC were

not produced locally.

Motsaathebe, (2009) in addition to that argued that South Africa's conversion programme post 1994 anticipated that the broadcasting industry needed to be transformed to adapt for all sectors of the population. This was due to the fact that it had been preserving all kinds of stereotypes including racial and gender stereotypes. As a result, according to Motsaathebe, (2009) a governing body- the Independent Broadcasting Authority (IBA) - was tasked with overseeing the modification and restructuring of the broadcasting industry in South Africa.

At that time, according to Motsaathebe (2009), more than sixty per cent of shows on the SABC were developed overseas and had little or no relevance to the local population- particularly Blacks, Indians and Coloureds. Duncan and Glenn (2010) asserted that the IBA suggested the prioritising of local programming and this decision made the SABC to propose the establishment of three channels which would offer services in all eleven official languages in South Africa.

According to Duncan & Glenn, (2010), research indicated that the South African audience is self-divided into three market sections founded on language groupings. It was suggested that SABC 1 would deliver content to the Nguni language group while SABC 2 would concentrate on the Sotho language group and SABC 3 English. Not long after this proposal had been adopted, the SABC shifted and re-launched its three television channels, trying to move them away from the separation of white and black audiences on different channels and to put emphasis on a nation- building role.

As a result of the transformation imperatives, according to Palasa (2018), Mfundu Vundla, a veteran television producer, was approached to produce a soap opera for the SABC. This was to be “Generations”. As indicated in the SABC’s 1994 Annual Report, SABC chairperson Dr Ivy Matsepe-Casaburri specified that the SABC pledged to boost South African drama productions (SABC Annual Report, 1994). In addition, the SABC’s strategy was to add local content programming to match the interests and demand of much of the South African population. The SABC realised that local content was extremely popular with South African audiences.

2.4.1.4 The Kenyan Experience

According to Suzan (2013), the historical roots of serial dramas in educating viewers date back to 1969, when the highly popular Peruvian telenovela, *Simplemente Maria*, was broadcasted. According to Suzan (2013), the story was about a young woman who learns to sew and lifts herself out of poverty by sewing for a living. After watching the program, many women signed up to sewing classes and tried to emulate her. This unveiled the potential of serial drama edutainment and today the serial drama format is consciously used to provide plotlines embedded with information that raise awareness and promote safer alternatives crucial in changing high-risk behaviors such as; HIV/ AIDS, reproductive health, and sustainable rural livelihoods among others issues.

2.4.2 Positive and Negative Influencing Factors of Soap Operas on Audiences Attitudes

Opera is a 400 years old genre, with artists working in it all over the globe. Since its inception, composers, singers and directors have used the arts form to tell important

stories, to entertain and to comment on the issues of their days (Aubrey, 2016). Now traditional staggering opens up dialogues on our cultural histories and modern productions give us new ways to see the world (Aubrey, 2016).

2.4.2.1 Factors that Positively Affect Audiences' Attitudes to Watch Soap Operas

Be it outside African countries or inside African countries, the desire to tell and hear the stories from others remains the same. In his study Beenisch (2017) found out that stories excite people's imagination, create emotional connections and empathy with imaginary characters. This means according to Beenisch (2017) engaging and inspiring stories encourage the audience to believe and motivate them into actions since they reshape social values and create genuine long term behaviour responses. On the other hand, Laurent (2018) argued that stories are a powerful medium for social change.

The experience of Betty Freedance Femina mystique inspired the second wage feminists' movement in the 1960, one that changed women working conditions, family lives and sexuality (Aubrey, 2016). In addition to that, when Tom Hang gave a human face to HIV victims and homosexuality in the film Philadelphia, he encouraged for the first time public discussion and empathy. This is the power of stories and it can be applied in the development sector (Laurent, 2018). When it comes to changing attitudes, behaviour, knowledge and perceptions for sensitive issues (such as family planning, HIV/AIDs and domestic abuse in conservative societies), the application of entertainment education (EE) becomes an innovative, effective and almost necessary solution. Using the power of storytelling, E-E

employs radio, TV, music and theatre for behaviour change in communities (Laurent, 2018). According to Asha, (2018), soap operas have been specifically designed to reinforce or promote values and beliefs that improve health, education, social

relationships and the overall quality of life in the developing countries. In the same line of thought, Asha, (2018) noted that soap operas interventions are important, not only because they seek to increase knowledge among the target audience on an issue or group of issues, but also because they address attitude and behavior change, and can influence perceptions of social norms. A combination of entertainment and education goes far back in history as the timeless art of storytelling (Khalid & Ahmed, 2014). The writers further explained that mythology, epics, and chronicles have been significant in the historical evolution and in teaching the moral principles of life.

Soap operas share the concept of immediacy with real life (Asha, 2018). In addition, (Asha, 2018) argued about the use of the social cognition associated with regular day-to-day existence to decipher soap operas. For instance, Wyer and Adaval (2004) proposed that subconscious ideas and learning from television coverage can influence the understanding of new information and suggestions. Similarly, according to Asha, (2018), O'Guinn and Shrum (1997) found out that dedicated soap opera viewers have fundamentally-higher simplicity of recovery of ideas in memory from watching soap opera and afterward utilize these by methods of heuristics (mental shortcuts) in their interpretation of the real world. Information that viewers are presented with whilst watching soap operas can impact judgments and choices

viewers make in real life. Asha, (2018) pointed when discussing scripting theory, messages that are considered to be precise will be easier to incorporate into individual's sexual scripts because they do not go against people's existing sexual scripts.

2.4.2.2 Factors that Negatively Affect Audiences' Attitudes to Watch Soap Operas

Despite of its contributions to social changes, soap operas have been negatively criticized by different researchers. For example, Adrian (2022) argued that often most of soap operas show portray a sense of distorted reality. Things that happen in television soap rarely happen in everyday life, and this gives young stars a wrong picture of the outside world. Although people understand that these dramas are not real, they leave a negative impression on the viewers, especially teenagers (Lynn, 2023). In addition, Palasa, (2018) argued that soap operas can either explicitly, or implicitly, convey a specific theme which can possibly influence viewers' behaviour. For instance, youth watching sexualized media can be influenced to be more eager to commence dating (Palasa, 2018).

Palesa, (2018) notes that contemporary U.S soap operas have evolved remarkably since their initial days to commend heterosexual romance, marriage, and family life. Soaps' association with sentimental coupling, decoupling and re-coupling has rendered them impervious to portrayals of "otherness" of any sort, regardless of whether this is racial, ethnic, sexual or religious. In addition, (Lynn, 2023) pointed out that while numerous soap operas reference reality, they also veer away from genuine life situations and it is a direct result of this that soap operas could be viewed as a source of soft news. Soap operas according to Palesa, (2018), enables

viewers to investigate the narratives of the actors, while allowing them to test perspectives on social standards, which are difficult to talk about on a conceptual level for actual circumstances.

2.4.3 Television as a Factor in Shaping Behaviour and Attitudes of Viewers

According to Adama (2021), media researches have proven beyond reasonable doubt that viewing certain media can significantly increase the likelihood of behavioral change. With this understanding according to Adama (2021), entertainment in different formats has been incorporated in the puzzle for achieving the goal of social change. This is by embedding educational content onto the entertainment media, thus creating an educational entertainment media, often referred to as entertainment education. Television audiences according to Msemwa (2021) have expanded tremendously in countries across the world and for many people television has become an integral part of daily life, and is used to gratify different needs, varying from the need for information, to social interaction, and entertainment.

Msemwa (2021) further argued that in terms of coverage, TV has the ability to reach a wide geographic area than single films that offer selective viewing. Thus, more and more people see the development of television programs in which education and entertainment are combined; comedies, music videos, drama serials and game show among others. This programming reaches large sections of the public, and can be a promising vehicle for the promotion of a healthy lifestyle.

Today on television, according to Moses (2020), more than any other format, the serial drama is commonly known as soap operas are watched by different viewers

and sometimes used to educate audiences on a wide range of social issues. According to Fiske (2016), this nature of serial drama gives it an advantage over documentaries or single episode dramas since it allows the audience to form bonds with the characters as the plot unfolds. Hernandez (2012) asserted that impacts of television on viewers' attitudes and beliefs have been discussed by researchers since the arrival of television and the productions of soap operas.

Hernandez (2012) argued that research by different authors showed that television was a socially-transformative tool due to its capacity to guide culture and social perception and to unite groups of people through message broadcasting. Camaras (2021), indicate that researchers have confidence in the fact that television producing soap operas do influence viewers and opt to change their minds. For example, according to Constance (2017) and Suzan (2013), a theory of television effects named cultivation was developed by Gerbner and his associates and suggested that cultivation came about when viewers regularly watched television and integrated the material they watched into their real-world perceptions and judgments. They further claimed to support the theory of cultivation by presenting that light viewers have less real-world perceptions and beliefs that correspond to the world than heavy viewers.

According to Asha (2018), in support of this idea, studies have shown regular viewing of television relates positively with perceptions of things aired intensely on television. Ultimately, specific messages shared by media shape mentalities and curve convictions about reality and result in the cultivation process. Hetsroni, (2010), Palasa (2018) also pointed out that both cultivation and social cognitive theories claim that exposure to television can contribute to developing people's

perception of accurate social norms guiding to the understanding of their relational attitudes and expectations.

2.4.4 Audiences as Agent to Social Change

According to Elizabeth (2013) and Palasa (2018), the viewers have been progressed during the development of communications studies. Hobson (1994) stated that, “the process of television communication is recognized as not being complete until it is perceived and understood by the viewers. Clearly, the viewers are viewed as basic element of the meaning creation process. Media researches identify viewers as prepared for their interpretive parts, with fortune resources. According to De Kock (2010), shared conversations on the interpretations of actors have proven these resources.

Actors are depicted in stories to represent the assortment of identity characteristics, all of which need to be discussed by viewers through connecting with other actors. Those deductions are fundamental for the development of stories, since the actors represent different account subjects. Prisca (2020) argued that, actors’ frequent generalization about sexual orientation, profession and qualities to facilitate the understanding procedure and legitimize the utilization of the viewers’ social learning. Prisca (2020) in addition pointed out that, the rationale of an actors’ identities are not made by the content alone, yet rely upon the viewers’ understanding. This verifies that their understanding of a character is on a par with their awareness of different people and actors in a soap. It is inside the setting of past translations that viewers can develop sound models of how to comprehend any fresh information.

According to Palesa (2018), viewers' understandings of TV program such as Soap Operas ought to mediate the impacts of viewing. These translations result from the beneficial use of ordinary social learning in an organized content. According to Zillmann and Bryant (1985) individuals within a crowd of people will not expect or translate such messages in the same way. The social cognitive perspective states that audience members create messages they get from TV watching, knowledge associated with past understanding and viewers' participation. This personal participation and experience impact the manner in which viewers associate with the images aired on television and consequently, the type of impact these images may contain.

Tager (1997) and Strelitz (2004), through their study on viewers' consumption and receiving of media, have substantiated that the diverse age groups of viewers explore and relate to media messages contrarily. Moreover, according to Palesa (2018), situations can likewise be extremely persuasive in how viewers consume media. Viewers not only make their own interpretations of shows, but are likely to build the circumstances in which viewing takes place and the manner in which the influence of viewing and programme content are put to practice. Viewers each take from their viewing experiences what they need, within the limits of each type of media source to fulfil their expectations. From the above reviews, the current research stresses on Local Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development.

In her study on local television soap operas and their influences on perceptions and attitudes among audience in Tanzania, Asha (2018) conducted a study in Coast

Region, Dar-es- Salaam, and Tanga Regions. The study comprised of 60 respondents who were purposively selected. Data were obtained through reviewing of the selected soap soaps, in-depth interviews and FGDs. Thematic coding approach was used to analyze the data. Reception Theory was used to guide this study. Asha (2017) argued that the study found out that themes in both soap operas reflect the day-to-day lives of the audience and that a design workshop is a vital element in the design of any soap opera. Means of learning among audience (viewers) of both soap operas were through self-reflection, changing to avoid similar fate that befell characters, changes of audiences' behaviors vis a vis changes of characters' behaviors in soap operas, and predicting the future and taking appropriate actions.

Furthermore, means of learning among audience (leading actors) were through exposing them to educative programs, by observing other leading actors in the same soap opera, and through prolonged acting. This study concluded that as long as the soap operas reflect day-to-day lives, audience's perceptions and attitudes will be influenced, positively or negatively. Suzan (2013) in her study on mise end scene in serial drama edutainment a case of setting in Siri a locally produced entertainment education serial drama in Kenya had the objectives of Identifying the functions of setting on the plot, Examining the relationship between setting and characterization and examining the contribution of setting in the realization of emerging themes. Systematic data gathering consisted of watching the drama to identify how the directors employed setting to effect on the plot, characterization and emerging themes.

Bandura's Social Cognitive Theory (SCT) which revolves around the process of learning directly related to the observation of models formed the theoretical basis for

the study. Data obtained was examined and analyzed in line with the study objectives. The study found that setting was part of the material fabric of a serial drama edutainment. Enlivened by the actor's presence, charged by the dialogue and quickened in the audience imagination setting and objects placed on the set take on a life of their own as they weave in and out of a dramas action impacting on an E-E serial dramas edutainment. The study also resulted into useful findings for film critics, producers and health communicators.

Constance (2017) studied; the influence of the Indian soap opera; kumkum Bhagya on the academic performance of second- and Third-year students of santa aria senior high School. This study was both qualitative and and quantitative and systematic sampling technique was used to select sample of the study. With regard to method of data collection, this study used questionnaires to collect the information from the field.

The findings from the field revealed that majority of the respondents watched Telenovela and that as many as 60 % of the 80 respondents were compelled sometimes to ignore their studies in order to watch their favorite Telenovela. Watching Telenovela posed some challenges on students' academic performance as these respondents are likely had their eyes on the clock while in class praying for the bell to ring for close of lessons for the day. In the study, the findings revealed that majority of the respondents (56%) preferred watching Telenovela than other types of movies. The respondents mentioned that they preferred Telenovela than Ghanaian movies. According to them, Ghanaian films were full of insults, poor pictures or camera shots and angles and bad editing whereas Telenovela had good plots, and

good camera shots. A number of the respondents claimed that they spend more than four hours of their time watching Telenovela. It was identified that most of these students perform badly in school.

Palesa (2017) in the same perspective conducted a study on an investigation into the Effects of Local Television Soap Operas on Romantic Relationships Among University of KwaZulu-Natal's Undergraduate Students on the Pietermaritzburg Campus. The study was positioned within a qualitative research paradigm conducted at UKZN Pietermaritzburg residences. This allowed for the examination, description and interpretation of the data developed throughout the focus groups and in depth interviews.

Convenience, purposive and snowballing procedures were adopted to select participants. A total of 30 undergraduate students participated in this study. Ten in-depth interviews and three focus groups of 6 to 8 participants were held. The focus group discussions and interviews were recorded and transcribed word-for-word. The data was analyzed using a critical thematic analysis to formulate dominant themes within the data. Findings from this study indicated that soap operas have a huge effect on students' romantic relationships.

Further findings were that although soap operas are informative, they can also be over-exaggerated in their portrayal of events. Participants indicated that this was however not entirely bad, as they used the watching of soap operas for relaxation and "escaping" their lives. They also argued that they learned from characters' experiences and used these lessons when faced with similar situations. Students

interviewed stated that a character's ability to move on, personality characteristics, their earning capacity, physical beauty and relational skills were found to be key influencing factors on the choice of a romantic partner in soap operas. Nonetheless, study participants complained about the portrayal of women in soap operas, describing them as being misrepresented and undermined.

Participants indicated that sexual activities on soap operas were over-exaggerated. In short, participants in the study felt that they never got what they expected in relationships when they had based their expectations on soap opera portrayals of relationships. They also pointed out that traditional gender roles and transactional relationships are very popular in soap opera portrayals, and this might unintentionally encourage the viewers to follow similar behaviors. To conclude, the participants indicated that all the themes that emerged from the data have an influence in their relationships.

Hosai (2020) conducted a study to explore the representations of gender relations in transnational television soap operas broadcast on Afghan television stations, audiences' decoding of the representations, and the role of the media in promoting social change. The selected soap operas for the study were *Paiman* and *Qesay Maa*, Turkish television soap operas dubbed in the Dari language. The study based on feminist theory and feminist methodology, providing a balance of content and reception analysis. Drawing on feminist media studies and focusing on media representations, the study analysis of transnational soap operas echoed previous studies on representations of gender relations and indicated that gender relations were often portrayed in stereotypical and traditional manners.

The analysis further demonstrated that women were objectified in different ways and were often represented as domestic, passive, selfless beings in men's service. Moreover, relationships between women were often based on rivalry, hatred, and shaming and often without any particular reason. The study also found that contrary to women, men were often represented at outdoor and professional settings. Additionally, grounded on encoding/decoding model through a feminist lens, the thematic analysis of focus group discussions was used.

2.5 Conceptual Framework

Consistent with the conceptualisation of local television foreign soap operas on audiences' attitudes towards local movies (*Bongo movies*) from the literature reviewed above, the present study was guided by the framework given in Figure 2.1 below. The conceptual framework of this study groups the variables into four parts namely independent, background, intermediate and dependent variables. Background variables, these are variables associated with level of AZAM television that broadcast both foreign soap operas and local movies. Independent variables, these form the major aspect of change. These include audiences' attitudes and local movies. This means that, the more the audience is negatively affected by a movie, the less the interest of it, vice versa is true.

Dependent variables, these are expected outcomes that are caused by ways that local movies (*Bongo movies*) can apply in order to reach its development. These outcomes are the following: focused on relevant theme, have been skillfully directed, directors have been creative, have been of intricate plot, arranged in frequent cliffhangers manner., focused on emotional relationships and domestic situation have continuous

storylines dealing with domestic themes, focused on personal or family relationships and a limited running character.

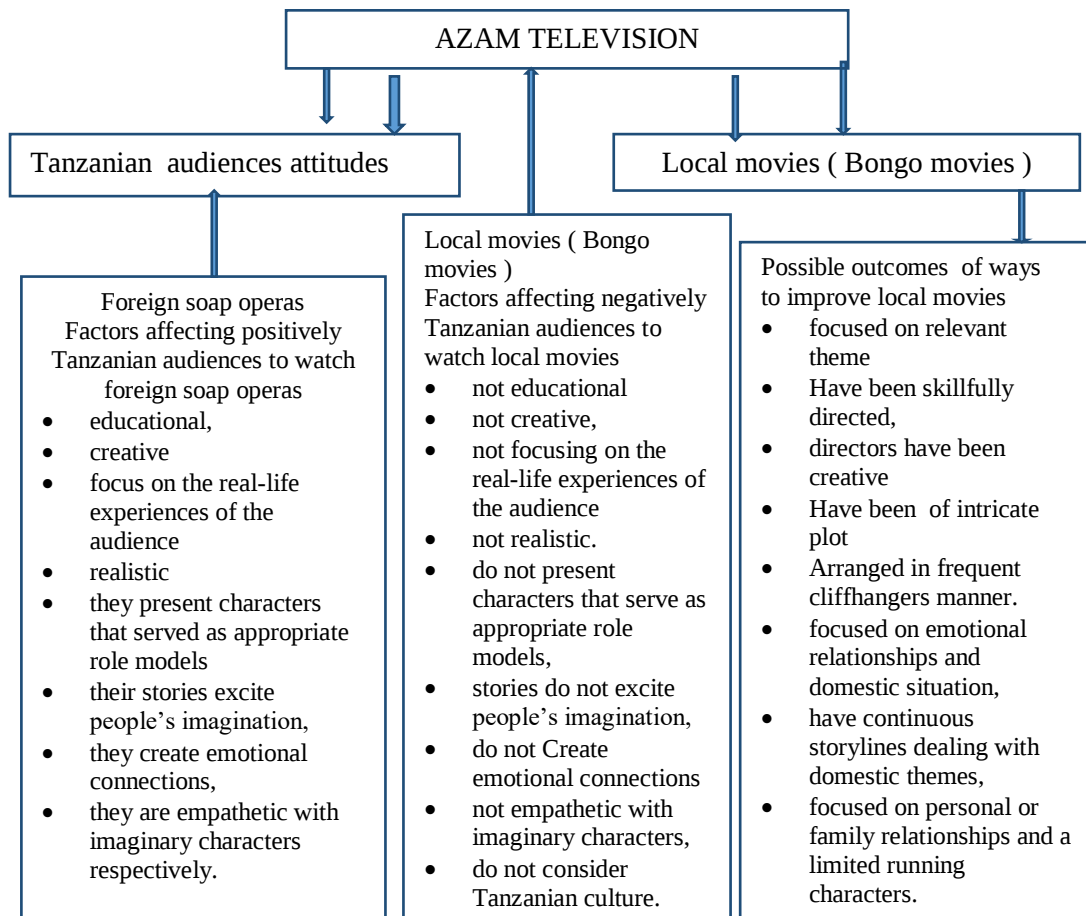


Figure 2.1: Conceptual Framework

Source : Researcher Construct, 2024.

2.6 Knowledge Gaps

The current researcher made a thorough review on the study related to the current topic. The researcher reviewed international, regional and local studies and found knowledge gaps in most of the reviewed studies. The current researcher during her review found that most of the studies carried in Tanzania related to this topic were obsolete but only two of them the researcher has gone through were carried out recently. The study of Asha (2018) despite its contributions to this knowledge, the current researcher found that the previous researcher has only focused on local soap

operas. in the same vein, the researcher has also discovered that those other studies such as those of Swai (2010), (1989), Voughan, Regis & Catherine (2000) and several others were obsolete and focused on radio soap operas.

At the international level, Hosai (2020) work, has been reviewed but his emphasis was on the representations of gender relations in Turkish soap operas and Afghan audiences' reception, while that of Constance (2017) concentrated on the influence of the Indian soap opera; kumkum bhagya on the academic performance of second and third year students of santa maria senior high school. The researcher also reviewed studies related to the current one at the regional level. Despite of being thoroughly investigated on, there was gaps the current researcher found in Pelesa (2018) who used small size sample and consisted only of students who stayed in university residences.

Generally, gaps that the current researcher discovered are the insufficiency knowledge on the ways in which foreign soap operas influence behaviors and attitudes of the audience regarding the development of bongo movies. It was equally unknown whether or not people who participated in the productions of local television soap operas were also influenced and in which ways this could take place.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

The chapter three of this research report highlights the research approach, design, target population, area of the study, sampling design, sample size, sampling techniques and procedures, data collection methods, reliability and validity issues, data analysis plan and ethical consideration issues.

3.2. Research Approach

This research used a sequential mixed research approach and proceed as follows: Investigating both broad trends and specific experiences: The current researcher used quantitative data that helped her provide insights into the overall. Implications of local television foreign soap operas on audiences' rates and attitudes rate towards local movies development. Qualitative data then helped me delve deeper into the lived experiences of audiences of both foreign and local soap operas so as to understand the nuances behind the quantitative findings.

Exploring complex issues: As attitudes are complex and involves so many factors, the current researcher used a mixed method approach so as to allow her get a more comprehensive understanding of the audience's attitudes and mediating factors involved.

Addressing a range of research questions: The title of this study required the current researcher a need of understanding both the overall effectiveness of the local television foreign soap operas programs (qualitatively) and the individual experiences within those programs (Qualitatively). The current researcher believed

Sequential mixed methods could address both types of questions.

The application of the approach was as follows:

Quantitative phase: During this phase, the current researcher collected data through the use of paper and in-person questionnaires to assess program outcomes, demographics and other relevant factors from the respondents. During data analysis, the current researcher used statistical analysis to identify patterns, correlations, and overall trends in program.

Qualitative phase: During this phase, the current researcher collected data through in-depths interviews so as to enrich and get detailed information from audiences from all the targeted districts of Dar es Salaam. For data analysis, the current researcher used thematic analysis technique to identify common themes, patterns, and narratives related to the audiences' attitudes.

For Integration and interpretation, the current researcher integrated and interpreted qualitative and quantitative findings together to provide a more comprehensive understanding of the research topic.

3.3 Research Design

A research design refers to the overall plan or structure that guides the process of conducting research (Nick, 2023). It is a critical component of the research process and serves as a blueprint for how a study is carried out, including the methods and techniques that were used to collect and analyze data (Nick, 2023). A well-designed research study is essential for ensuring that the research objectives are met and that the results are valid and reliable. Kothari (2004) further argued that research design

describes the type of data needed, the methods to be used in data collection and the procedures for obtaining and analyzing data. The function of the research design is to provide a paradigm where relevant evidence can be collected with minimum expenditure of time, efforts and money (Adam and Kamuzora, 2007).

Based on the nature of this study, the current study used both cross sectional and phenomenological research designs. With regard to Cross sectional research design, Mingying (2015) defines cross-sectional research as a research approach in which the investigator investigates the state of affairs in a population at a certain point in time. The current researcher opted this type of research design due to the following reasons:

- i. Data which were gathered through questionnaires were repetitive in nature as it was carried out once at a particular point in time and relevant data was obtained from the respondents. Based on the data that was provided, they were then classified as having or not having the attribute of interest to the researcher.
- ii. This research design was used due to the fact that it facilitates the researcher to examine a section of the population for a specific area since the entire population selected, and from these individuals' conclusion was drawn with regard to phenomenological research design, according to Cresswell (2018), this research design refers to inquiries which describes the lived experiences of an individual about a phenomenon as described by the respondents. This description culminates in the essence of the experiences for several individuals who have all experienced the phenomenon. This design has strong philosophical underpinnings and typically involves conducting interviews.

Multiple reasons have prompted the current researcher to opt for this design among them includes: its power in determining subjective experiences and gaining the insights of individual's motivations and actions. The design also cuts through the clutter of taken for granted assumptions and conventional wisdom.

3.4 Area of the Study

This study was carried out in Dar Es Salaam in the five municipalities of the city namely Ubungu, Temeke, Kigamboni, Ilala and Kinondoni. Multiple reasons prompted the researcher to conduct this research in Dar Es Salaam, among them include: possible availability of data from respondents due to multiple watchers of soap operas in the city. On the other hand, the proximity of the researcher and research assistants to geographical areas of data collection were both minimize time and financial consuming. In addition, since BASATA and AZAM media offices are located in Dar Es Salaam, sample for the study were easily reached, improvement of the concentration and interest in the study, the study would be detailed and elaborative, it was easier to find and recommend solutions to the study. Finally, I believed choosing this area could help me be close with my supervision and hoping to get assistance from him during data collection in case of need of his technical assistance.

3.5 Target Population

According to Nachmias, (2008), the concept research population refers to the aggregates of cases which conform to some designated set of specifications. Nachmias (2008) further argued that, the selection of the number of populations to

be included in the study depends heavily on the researcher choice. Based on that, the researcher of this current work opted the populations of the study to be comprised of the following people namely: Soap operas audiences, Step entertainment workers, Ministry of culture, arts and sports workers, AZAM media workers.

The selection of the participants of this study was phenomenological. According to Moustakas (1994) phenomenology refers to a science of experiences, judgment, perception, and thought. The researcher used phenomenology to select participants in order to understand participants' shared experiences, based on their feelings associated with the phenomenon in the actual setting. In selecting the above mentioned population, the current researcher considered all angles of stakeholders. The target population of this study was 300. The target was comprised of 250 soap operas audiences, 10 workers from Ministry of culture, arts and sports, 20 step entertainment workers, 20 Azam media workers as illustrated in the Table 3.1:

Table 3.1: Population of the Study

Parameter	Sex		Total
	Males	Females	
Soap operas audience	50	200	250
Azam workers	10	10	20
Step entertainment workers	10	10	15
Ministry of culture workers	5	5	10
Total			300

Source: Researcher Data, 2023.

3.6 Sample Size

Sampling, according to Kombo and Tromp (2009) refers to as a process of selecting a number of people or objects from a population such that the selected group contains elements representative of the characteristics found in the entire group. The purpose of sampling is to select a group of people or things or areas that were

studied. Instead of studying the entire population, which was impractical and unnecessary, the current investigator carried out a credible study using a sample selected from the target population.

Due to financial and time constraints and limited availability of some respondents, it was difficult to include all the target population in the study, thus, 30 percent based on the researcher option which is 100 respondents were involved in the study. The sample was made up as follows: 80 Soap operas audiences, 10 Azam media workers, 5 Workers from the ministry and 5 from step entertainment as illustrated in (Table 3.2). This number is acceptable in qualitative studies in order to manage the enormous amount of information generated.

Table 3.2: Sample Summary of Respondents

Parameter	Sex		Total	Percentage
	Males	Females		
Azam worker	5	5	10	10
Ministry worker	2	3	5	5
Step entertainment worker	2	3	5	5
Soap operas audiences	30	50	80	80
Total	38	62	100	100

Source: Researcher Data, 2023.

3.7 Sampling Techniques and Procedures

This study used two types of sampling techniques namely: stratified random sampling and purposive sampling.

3.7.1 Stratified Random Sampling

According to James (2015), a stratified random sampling refers to a sample obtained by separating the population elements into non-overlapping groups, called strata, and then selecting a sample (often a simple random sample) independently from each

stratum. For the purpose of this study, the current researcher used stratified random sampling to select the population under investigation. The technique however was used to obtain 80 respondents as sample size from 300 population of the study targeted by the technique. The technique was used due to the following reasons: The researcher divided the population into distinct small groups in accordance with some very salient characteristics that distinguished them, by namely, sex and socio-economic status. Secondly, the researcher wanted to get independent data and results for different strata so as to make sure that there is a sufficient sample size in everyone. Based on the above-mentioned reasons, this technique used to select the following respondents: 80 audiences from the five selected municipalities.

The processes for the selection of the sample were as follows: The researcher first defined who were the sampling units supposed to be included as sample. The researcher made sure that the units are well and clearly defined in terms of their unique characteristics. The researcher in the second phase drew up a sampling frame, id-est. a list of all the units of analysis. This, however, included the lists of 250 soap operas audiences. The lists were comprehensive and complete in order to minimize biasness. After completing suitable and comprehensive sampling frame, the researcher gave the sampling units numbers. For the audiences for example, the researcher attributed number 1 to 80.

After these processes, the researcher, however, took that piece of paper containing names of each respondent according to their categories and put them in boxes and then moved them about continuously in a violent way in boxes and lotteries used to select the targeted sample for the study based on each category of the respondents.

Based on the above approach, the criteria for selecting audiences from the target population for the study sample were as follows:

- i. Had to be situated in one of the selected municipals during data collection;
- ii. Had to be watching soap operas through AZAM television time to time;
- iii. Had to be aware of bongo movies;
- iv. Had to volunteer to provide information; and
- v. Had to be over 18 years.

3.7.2 Purposive Sampling

Purposive sampling also called deliberate sampling or non-probability sampling was also used. This sampling method involved deliberate selection of particular units of the universe for constituting a sample, which represented a universe. According to Adam and Kamuzora (2008), the purposive sampling technique does not give any guarantee estimating that every element in the population has a chance of being included in the sample. Purposive sampling will be used due to reasons advocated by (Lauren, 2023) who asserted that the key objective of purposive sampling is to gain the deep understanding of a phenomenon from a specific perspective or within a specific context.

The researcher in this study used purposive sampling technique to select 20 respondents deliberately from 50 targeted ones, the selected ones included: 10 workers from AZAM media, 5 from step entertainment and 5 from the ministry of culture, arts and sports. Different criteria were used to select the intended clients.

- i. Had To Be Aware Working in One of The Selected Offices;
- ii. Had To Be Ready to Voluntarily Provide Information;

- iii. Had To Be Aware of Soap Operas Popularity Watched on Azam Medias; and
- iv. Had To Volunteer to provide information.

3.8 Data Collection Methods

This study used both primary data and secondary data.

3.8.1 Documentary Reviews

Secondary data of this research was collected through desk reviews from various literatures such as dissertations but those related to soap operas issues. Research reports, government documents from ministry of culture, arts and sports, books, journals, and internet on this particular thematic area. The data were collected from libraries, resources centre and offices such as Azam media and step entertainment.

3.8.2 Primary Data

The primary data of this study were collected through questionnaires and in-depth interviews.

3.8.2.1 Questionnaires

According to Sansoni (2011), questionnaires are defined as document designed with the purposes of seeking specific information from the respondents. This method of data collection was used due to the following reasons:

- i. The researcher found that it was cheaper and quicker despite the fact that the sample was large and widely scattered in different geographical areas,
- ii. This method helped the researcher minimize biasness and to be fair regarding the answers given by the respondents. The closed and open questionnaires

were used whereby; the questionnaires were given to the respondents and being requested them an appointment to come back to collect them.

The construct of questionnaires was of closed and open types. The researcher managed to prepare 100 questionnaires which were distributed the respondents and collected on time. The questionnaires were arranged sequentially according to all specific research questions. The following respondents were targeted by the researcher through this method of data collection: 80 audiences of soap operas, 10 AZAM media workers 5 step entertainment company workers and 5 workers from the ministry of culture, arts and sports respectively.

3.8.2.2 In-depth Interview

Sobra (2010) argued that in depth interviews refer to techniques designed to elicit a vivid picture of the interviewee perspective on the research topic. During in-depth-interviews, the persons interviewed were considered having expertise in particular area of the study and the interviewer was considered as a learner. The researcher during the collection of data used this method to engage participants by posing questions in a neutral manner, listening attentively to participants' responses, and asking follow-up questions and probes based on those responses.

In-depth-interviews were conducted to generate personal accounts of the audiences. Such interviews were used because they constituted a flexible research strategy of discovery recommended when the purpose is to explore and describe what is happening about the phenomenon and not to find out the frequency of some predetermined variables, Lofland (1971) as cited in Makombe (2006). All in-depth

interviews were taped recorded in order to have accuracy and consistency of the data collected. This method of data collection was used to collect data from the following respondents: 10 audiences from Kinondoni municipality, 20 from Ubungo municipality, 20 from Ilala municipality 20 from Temeke and 10 from Kigamboni municipalities.

The researcher was prompted by this method due to the fact that the researcher and her team of research assistants had face to face with the interviewees and this aimed at going beyond the questionnaires to receive explanations about the issues raised in them. Besides, the interviewer had to access to control the environment which made the questions to be answered to the researcher's satisfaction. The method also helped to clear up any misunderstanding of questions immediately and helped observe nonverbal behavior and assess the validity of the respondent's answers. The method was further used due to its importance during data interpretation when linking responses obtained from questionnaires and real situation observed during the interview.

3.9 Reliability and Validity Issues

According to Makombe (2006), validity and reliability are terms that are closely related. Makombe (2006) defines the term validity as the correctness or credibility of a prescription, explanation, interpretation, account or conclusion. In this regard, Makombe (2006) further states that the study results must be internally and externally valid to make generalizations. With regard to reliability, Makombe (2006), argued that the concept refers to the degree to which the same results would be obtained in repeated attempts of the same test.

In order to ensure the validity of this study, the researcher took several measures. In order to have valid descriptions, all in depth interviews were recorded through a recorder and finally transcribed repeating the actual words that were spoken or written. The researchers expected doing so would make the data accurate and complete. To ensure the reliability of this qualitative research, the researcher ensured that instructions are given to research assistants in order to ask questions exactly as they appear in the questionnaires. Careful examination of data was conducted to ensure the consistency of both the process and the product of the research. This was achieved through the use of combined methods of data collection such as, in depth interviews, questionnaires, and documentary reviews. Thus, the reliability was when a particular technique was applied repeatedly to the same situation and gave the same results each time.

3.10 Data Analysis Plan

Data analysis procedures for this current study considered both qualitative and quantitative data. Qualitative data were collected and transcribed because some sentences were assumed in Kiswahili language. Therefore, transcription included changing them from Kiswahili into English language. This enabled the data accuracy in analyzing data. Quantitative data were tabulated and other compacted into percentage for easy analysis and discussion. Raw data were edited to identify errors and coded in order to facilitate data entry. Data entry and qualitative data analysis were done by using Statistical Package for Social Science (SPSS) and Microsoft Excel or manually so as to make realistic inferences based on the study sample. The processed data are presented in tables and figures by tabulated so that they are amenable to analysis.

Data entry and analysis shows frequencies and percentages. The current study used a mixed approach due to the following facts:

- i. Both the researcher and team of researchers (research assistants) combined elements of qualitative and quantitative research approaches for the broad purposes of breadth and depth of understanding and corroboration;
- ii. The researcher used a variety of data sources to understand a reality or phenomenon. This helped the researcher to increase confidence in findings;
- iii. The researcher triangulated data from different sources which included published data from the systematic review and meta-analysis;
- iv. The triangulation theory in which different theoretical perspectives were used to understand the reality of the particular phenomenon; and
- v. The mixed methods approach increased reliability of research results, the thickness and richness of data and analysis and helped to uncover contradictions which led to a deeper understanding of complex phenomena.

This study followed this approach by firstly synthesizing existing published literature in the form of a systematic review which influenced qualitative research; qualitative research in turn helped to design the questionnaire for the quantitative survey and to assist explaining the results from the quantitative study. The methods that the researcher used for this current study moved this research beyond “qualitative versus quantitative” to an approach with research methods complementing each other.

3.11 Ethical Consideration Issues

The respondents of this study were informed of what the research will be all about in

order to make their own judgment on whether to take part in the study or not. In this case, the research introduced to the participants and they were informed about the purpose of the research and why their participation was of importance. However, since the study dealt with adult people, the respondents were required to give their own consent to the research. The researcher ensured that trusting atmospheres were created by enabling activities whereby respondents were allowed to say anything about themselves in order to have friendly atmospheres and senses of trusts of the researcher and rest of the group after establishing the rules of the team.

In order to protect privacies of the respondents, shared confidentiality was guaranteed by assuring the respondents that the data that will be provided will only be used for academic purposes and that they will not be disseminated to somebody other than the team mates of the study. In this research, the respondents were required to provide their identities or work stations. On top of that, the researcher acknowledged each source of information for purposes of honesty and transparency. In conclusion, the researcher ensured that data collection authorization letter is given to her from the Open University of Tanzania and permission is obtained from government local authorities from the municipality before the start of data collection in the same area.

CHAPTER FOUR

DATA PRESENTATIONS, ANALYSIS AND DISCUSSIONS OF THE FINDINGS

4.1 Introduction

This chapter presents analyses and discusses the findings of this study. The presentation, analysis and discussions are laid out according to the questions and research objectives. The chapter is organized as follows: Demographic profiles of the respondents, analysis of audiences' attitudes on foreign soap operas with regard to Bongo movies in Tanzania, examination of factors that positively affect Tanzanian audiences' attitudes to watch foreign soap operas, examination of factors that negatively affect Tanzanian audiences' attitudes towards local operas and ways to improve local Tanzanian soap operas towards its development.

4.2 Socio- Demographic Information of the Respondents

This section presents analyses and discusses the following demographic profiles: Sex, age range, education levels, marital status and occupation of Azam media workers, Ministry of Arts, Sports and Culture workers, step entertainment workers and Soap operas audiences. The demographic profiles of respondents in this section provide data regarding the characteristics of specific respondents, assisted to eliminate false positive and enabled to determine whether the sample selected was representative.

4.2.1 Sex of Respondents

Findings in Table 4.1 indicated that half 5 (50 %) of AZAM workers respondents were males, while half 5(50 %) of them were females, less than half 2(40 %) of

Ministry of Culture, Arts and Sports workers respondents were males, more than half 3(60%) of them were females. The findings in Table 4.1 also indicated that less than half 2(40 %) of step entertainment workers were males, more than half 3 (60 %) of them were females, more than third 30(37.5%) of Soap operas audiences were males and more than half 50(62.5%) were females.

The findings in Table 4.1 showed that the majority of respondents picked by the researcher were females ones. The researcher in considering the assumption by (Asha, 2018) who pointed out that soap operas programs were intended to draw the attention of female or housewives who spent their time at home during the day time. The researcher was also in the assumption that from this group of people good answers could be found from that basis, female respondents were given more chances for the study compared to their male counterparts.

Table 4.1: Sex of Respondents

Parameters	Respondents	
	Azam media workers	
Sex	Total	%
Males	5	50
Females	5	50
Total	10	100
	Ministry of culture , arts and sports workers	
Sex	Total	%
Males	2	40
Females	3	60
Total	5	100
	Step entertainment workers	
Sex	Total	%
Males	2	40
Females	3	60
Total	5	100
	Soap operas audiences	
Sex	Total	%
Males	30	37.5
Females	50	62.5
Total	80	100

Source: Research Findings, 2024.

4.2.2 Age Range of Respondents

The findings in Table 4.2 indicated that none 0(0%) of respondents from Azam media workers ranged between the age of 18-22years old, less than a quarter 1(20 %) ranged between 23-28 years old, less than half 2 (40 %) ranged between 29-33 years old, less than half 2 (40 %) ranged between 34-38 years old respectively. The findings in Table 4.2 also indicated that none of AZAM workers ranged between the age 39-43 and 44 and above respectively. The findings in Table 4.2 indicated that none 0(0%) of Ministry of Culture, Arts and Sports workers belonged to the age between 18-22 years old, less than a quarter 1 (20 %) belonged to the age between 23-28years old, less than half 2(40%) of them ranged between 29-33 years old.

The findings in Table 4.2 also indicated that less than a quarter 1(20 %) of the ministry workers belonged to the age between 34-38, less than a quarter 1(20 %) ranged between 39-43 years old respectively, while none of them 0(0%) ranged between the age of 44 and above. The findings in Table 4.2 further indicated that less than a quarter 1(20%) of step entertainment workers ranged between the age 18-22 years old, less than a quarter 1(20%) belonged between the age of 23-28 years old, less than a quarter 1(20%) ranged between the age 29-33years old.

Moreover, less than a quarter 1(20 %) belonged between the age 34-38 years old, less than a quarter 1 (20 %) ranged between 39-43years old respectively, while none 0(0 %) of them ranged between 44 to above. With regard to soap operas audiences, the findings in Table 4.2 indicated that less than a quarter 15 (18.75 %) ranged between 18-22 years old, more than half 50 (62.5%) were between 23-28 years old, less than tenth 5(6.25 %) were of 29-33 years old, less than tenth 5 (6.25%) were of

34-38 years old respectively, while less than fifth 3(3.75 %) were of 39-43 years old and 1 (1.25 years old) of them were of 44 to above years old.

Table 4.2: Age Range

Parameters	Respondents	
	Azam media workers	
Age range	Total	%
18-22	0	0
23-28	1	20
29-33	2	40
34-38	2	40
39-43	0	0
44-above	0	0
Total	5	100
	Ministry of culture , arts and sports workers	
Age range	Total	%
18-22	0	0
23-28	1	20
29-33	2	40
34-38	1	20
39-43	1	20
44-above	0	0
Total	5	100
	Step entertainment workers	
Age range	Total	%
18-22	1	20
23-28	1	20
29-33	1	20
34-38	1	20
39-43	1	20
44-above	0	0
Total	5	10
	Soap operas audiences	
Age range	Total	%
18-22	15	18.75
23-28	50	62.5
29-33	5	6.25
34-38	5	6.25
39-43	3	3.75
44-above	1	1.25
Total	80	100

Source: Research Data, (2024).

The findings in Table 4.2 showed that most respondents for this study ranged between 23 to 40 years old. This implied that the researcher has targeted the most affected category of people that watched soap operas. This justified by what Palasa

(2018) pointed out in his study by saying that youth are the group that is much affected by soap operas especially foreign ones. Despite the fact that youth age might differ from country to country, the current researcher is in the assumption that the range age chosen for the study was good.

4.2.3 Marital Status of Respondents

The findings in Table 4.3 indicated that less than a quarter 1(20 %) of interviewed AZAM media workers were spinsters, less than a quarter 1(20%) were bachelors respectively, more than half 3 (60 %) were married, while none of them were Divorced, Separated or Widowed. The findings in Table 4.3 further indicated that among ministry of culture, arts and sports workers respondents, less than a quarter 1 (20 %) were spinsters , less than a quarter 1(20 %) were Bachelors, more than half 3 (60 %) were married, no one was either Divorced, Separated or Widowed.

With regard to Step entertainment workers, the findings have indicated that less than a half 2 (40 %) were spinster, less than a half 2 (40%) were Bachelors respectively, less than a quarter 1 (20%) were married, while no one among the interviewed was either divorced, separated or widowed. The findings in Table 4.3 in the same vein indicated that slightly less than a quarter 18 (22.25 %) of Soap operas audiences were spinsters, half 40 (50 %) were bachelors, slightly more than tenth 10 (12.5 %) were married, slightly more than fifth 5 (6.25 %) were divorced, slightly more than fifth 5 (25%) were separated 5 6.25, while slightly less than fifth 2 (2.5 %) of them were Widowed.

Table 4.3: Marital Status

Parameters	Respondents	
	Azam media workers	
Marital status	Total	%
Spinster	1	20
Bachelor	1	20
Married	3	60
Divorced	0	0
Separated	0	0
Widowed	0	0
Total	5	100
	Ministry of culture , arts and sports workers	
Marital status	Total	%
Spinster	1	20
Bachelor	1	20
Married	3	60
Divorced	0	0
Separated	0	0
Widowed	0	0
Total	5	100
	Step entertainment workers	
Marital status	Total	%
Spinster	2	40
Bachelor	2	40
Married	1	20
Divorced	0	0
Separated	0	0
Widowed	0	0
Total	5	100
	Soap operas audiences	
Marital status	Total	%
Spinster	18	22.5
Bachelor	40	50
Married	10	12.5
Divorced	5	6.25
Separated	5	6.25
Widowed	2	2.5
Total	80	100

Source: Research Data, (2024).

4.2.4 Occupation of Respondents

The findings in Table 4.4 indicated that (100%) of Azam media workers respondents were formally employed, none of them was either houseboy, house girl, house wife and informally employed. The findings in Table 4.4 also indicated that 5 (100 %) of Ministry of Culture, Arts and Sports workers had no other employment other than at the ministry, while the findings in Table 4.4 indicated that 5 (100%) of Step

entertainment workers had no other occupation other than step entertainment. In the same vein, the findings in Table 4.4 indicated that slightly more than fifth 5 (6.25 %) of soap operas audiences were houseboys, slightly more than fifth 5 (6.25 %) were house girls, slightly more than tenth 10 (12.5 %) had formal employment, more than half 55 (68.75 %) had informal employment, slightly more than fifth 5 (6.25 %) were house wives, while none of them had other occupation.

Table 4.4: Occupation of Respondents

Parameters	Respondents	
	Azam media workers	
Occupation		
Houseboy	0	0
House girl	0	0
Formal employment	5	10
Informal employment	0	0
Housewives	0	0
Others	0	0
Total	5	100
	Ministry of culture , arts and sports workers	
Occupation		
Houseboy	0	0
House girl	0	0
Formal employment	5	5
Informal employment	0	0
Housewives	0	0
Others	0	0
Total	5	100
	Step entertainment workers	
Occupation		
Houseboy	0	0
House girl	0	0
Formal employment	5	5
Informal employment	0	0
Housewives	0	0
Others	0	0
Total	5	100
	Soap operas audiences	
Occupation		
Houseboy	5	6.25
House girl	5	6.25
Formal employment	10	12.5
Informal employment	55	68.75
Housewives	5	6.25
Others	0	0
Total	80	100

Source: Research Data, (2024).

4.2.5 Educational Level of Respondents

The findings in Table 4.5 indicated that no one 0 (0%) among Azam media workers had primary school levels, less than a quarter 1 (20 %) had secondary schools, the vast majority, 4 (80 %) had tertiary education levels, while no one had neither a PhD level nor illiteracy. With regard to Ministry of Culture, Arts and Sports workers the findings in Table 4.5 indicated that no one had primary level, less than half 2(40 %) had secondary school, less than half 2 (40 %) had tertiary education respectively, while less than a quarter 1(20%) had a PhD and no was illiterate.

Table 4.5: Educational Level of Respondents

Parameters	Respondents	
	Azam media workers	
Educational levels		
Primary	0	0
Secondary	1	20
Tertiary	4	80
PhD	0	0
Illiterate	0	0
Others	0	0
Total	5	100
	Ministry of culture , arts and sports workers	
Educational levels		
Primary	0	0
Secondary	2	40
Tertiary	2	40
PhD	1	20
Illiterate	0	0
Others	0	0
Total	5	100
	Step entertainment workers	
Educational levels		
Primary	1	20
Secondary	3	60
Tertiary	1	20
PhD	0	20
Illiterate	0	0
Others	0	0
Total	5	10
	Soap operas audiences	
Educational levels		
Primary	60	75
Secondary	5	6.25
Tertiary	10	12.5
PhD	0	0
Illiterate	5	6.25
Others	0	0
Total	80	100

Source: Research Data, (2024).

In addition, the findings in Table 4.5 indicated that less than a quarter 1(20%) of step entertainment workers had primary level, more than half 3(60 %) had secondary level, less than a quarter 1(20 %) had tertiary level, less than a quarter 1(20 %) had a PhD level respectively, while no one was illiterate. In the same vein, the findings in Table 4.5 indicated that the vast majority 60(75%) of soap operas audiences had primary level, less than slightly more than 5 (6.25 %) had secondary level, slightly more than tenth 10 (12.5 %) had tertiary level, less than fifth 5(6.25 %) were illiterate, while no one had PhD level.

4.2 Analysis of Audiences' Attitudes on Foreign Soap Operas with Regard to Bongo Movies in Tanzania

Consistent with the research objective one, this section of the study was led by the following research question: What are audiences' attitudes on foreign soap operas with regard to Bongo movies in Tanzania? The total number of 100 respondents was covered by this question.

4.2.1 Respondents Views on Watching Soap Operas

In this sub-section the researcher wanted to know if the respondents watched soap operas. The views of respondents were divided into two as shown in Table 4.6. The findings in Table 4.6 indicated that more than half (67 percent) of all respondents agreed that they watched soap operas, among them more than half (55%) were females, while slightly more than tenth (12%) were males. On the other hand, the findings in Table 4.6 indicated that slightly more than third (33 %) of respondents disagreed to the question, among them less than tenth (7%) were females, while slightly more than a quarter (26.5) were males.

The findings in Table 4.6 revealed that respondents who watched soap operas were 34 % much higher compared to the respondents who did not watch the soap operas. This implied that soap operas had attracted attention of many people involved in this study. The findings are almost consistent with those of Palasa, (2018), who argued that today, millions of people worldwide, television and soap opera watching is a daily activity and a popular culture phenomenon around the world. Palasa, (2018) emphasized that the majority of viewers watch television throughout their lives and soap operas is the leading programme.

Table 4.6: Respondents Views on Watching Soap Operas

Parameter	Sex		Total	Percent
	Females	Males		
Yes	55(55%)	12(12%)	67	67
No	7(7%)	26 (26%)	33	33
Total	62	38	100	100

Source: Research Data, (2024).

The findings in Table 4.6 further revealed that female respondents were reported to be 43 percent much higher in watching soap operas compared to their counterparts' males. The findings in Table 4.6 were consistent of what Asha, (2018) found out. Asha, (2018) in her study pointed out that soap operas programs were intended to draw the attention of female or housewives who spent their time at home during the day time.

Through questionnaires, the researcher probed into answers of those respondents who said Yes to the question in order to know why they preferred watching soap operas? Answers from respondents were divided into two as indicated in Table 4.7. The findings in Table 4.7 indicated that the majority 50 (74.62 %) of the respondents

who agreed said they watched for entertainment and enjoyment, among them more than half 40(59.70 %) were females, while more than tenth 10 (14.92 %) were males. The argument of the findings in Table 4.7 are consistent of those of Asha, (2018) and Osman, (2011) who pointed out that television is likely a leading source of entertainment for the whole household. In addition, Asha, (2018) and Osman, (2011) asserted that television networks air soap operas and other entertainment programs in the evening, when the entire family is together, thus, watching television soap operas are among the primary sources of enjoyment and entertainment.

The findings in Table 4.7 also indicated that slightly more than a quarter 17(25.37%) of the respondents said they watched soap operas for it is educative, among them more than tenth 10 (14.92 %) were females, while slightly more than tenth 7 (10.44) were males. The findings as presented in Table 4.7 implied that despite entertainment and enjoyment, watching soap operas adds knowledge to the audiences. (James, 2019) pointed out that that in Kenya, the first pro-development soap opera to be produced was Tushauriane that promoted family planning practices and was the most popular television programme in the history of Kenyan television.

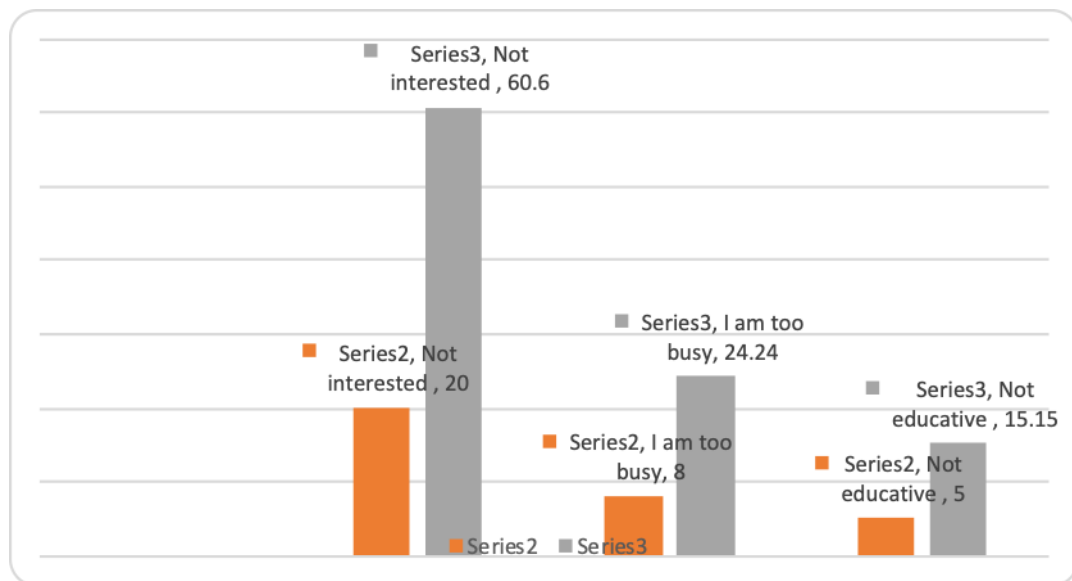
Asha, (2018) also supports by arguing that historically literatures suggest that the first soap opera has been a radio soap opera by the name of *Twende na Wakati* which was at that time designed to address social problems such as high maternal mortality rates resulting from a high level of unplanned pregnancies, prevention of Human Immunodeficiency Virus/Acquired Immunodeficiency Syndrome (HIV/AIDS), gender issues, spousal communication, and girl child schooling issues.

Table 4.7: Reasons to Watch Soap Operas of Respondents

Parameters	Sex		Total	%
	Females	Males		
Entertainment and enjoyment	40(59.70 %)	10(14.92 %)	50	74.62
Educative	10 (14.92 %)	7(10.44%)	17	25.37%
Total	50(74.62%)	7(25.37%)	67	100

Source: Research Data, (2024).

In the same vein, through questionnaire the researcher probed into answers of those who said no to the question. The researcher asked the respondents why they did not watch soap operas, their answers were as indicated in Figure 4.1. The findings in Figure 4.1 indicated that more than half 20(60.60 %) of the respondents said they were not interested, slightly less than a quarter 8(24.24 %) said they were too busy, while more than tenth 5 (15.15 %) of them said they were not educative. The findings in 4.1 revealed that those who said they were not interested in the soap operas watching were (36. 36 %) higher than those who said they were too busy, (45.45%) much higher than those who said they were not educative.

**Figure 4.1: Reasons for not watching Soap Operas**

Source: Research Data, (2024).

Legend:

Not interested20 (60.60 %)
 Too busy.....8 (24.24 %)
 Not educative 5 (15.15 %)

4.2.2 Types of Soap Operas Preferred by Respondents

This sub-section covered only 67 respondents who said they watched soap operas. The researcher wanted to know from them the type of soap operas they preferred the most. Respondents' answers were hybrid as indicated in Table 4.8. The findings in Table 4.8 indicated that more than half 50 (74.62 %) of those respondents said that they watched foreign soap operas, among them slightly more than half 35(52.23%) were females, while less than a quarter 15(22.38%) were males. On the other side, the findings in Table 4.8 indicated that slightly more than a quarter 17 (25.37 %) said that they watched Bongo movies, among them more than tenth 11(16.41%) were females, while slightly less than tenth 6 (8.95%) were males. The findings in Table 4.8 implied that respondents who said they watched foreign soap operas were (49.25 %) much higher compared to those who said they watched Bongo movies. The findings in Table 4.8 implied that the difference is significant and this difference of preference might be justified by the content existing into the two soap operas.

The argument is supported by Lamine, (2023) who pointed out in the last two decades, African soap operas or movies could compete with developed countries soap operas due to educational content that one could find in a movie. According to Lamine, (2023) culturally based contents have disappeared in African soap operas, as the result people turn to foreign ones especially western. On her side, Jeanette, (2024) asserted that despite that the African soap operas contents are not interesting,

the translation of foreign soap operas to local languages have pushed back local soap operas audiences. In the same vein, Mutambo, (2022) posited that lack of authenticity and creativity in the local (Bongo) movies contents has shifted the interest of Tanzanian audiences from them to foreign soap operas.

Table 4.8 Types of Soap Operas Preferred by Respondents

Parameters	Sex		Total	%
	Females	Males		
Foreign soap operas	35(52.23%)	15(22.38%)	50	74.62
Bongo movies	11(16.41%)	6 (8.95%)	17	25.37
Total	46	21	67	100

Source: Research Data, (2024).

4.2.3 Attitude towards Foreign Soap Operas

In this sub-section, the researcher asked respondents who said they preferred most foreign soap operas their attitudes towards foreign soap operas. This sub-section covered 50 respondents and their answers were divided into two as presented in Figure 4.2. The findings in Figure 4.2 indicated that the vast majority 40 (80 %) said their attitudes toward the soap operas were positive, while less than a quarter 10 (20 %) were moderate. The findings in Figure 4.2 revealed that those who said their attitudes towards foreign soap operas were positive were (60 %) much higher compared with those who said it was moderate. The findings in Figure 4.2 implied that according to Laurent, (2018) when it comes to changing attitudes, behaviors, knowledge and perceptions for sensitive issues such as; family planning, HIV/AIDs and domestic abuse in conservative societies, the application of entertainment education (EE) becomes an innovative, effective and almost necessary solution.

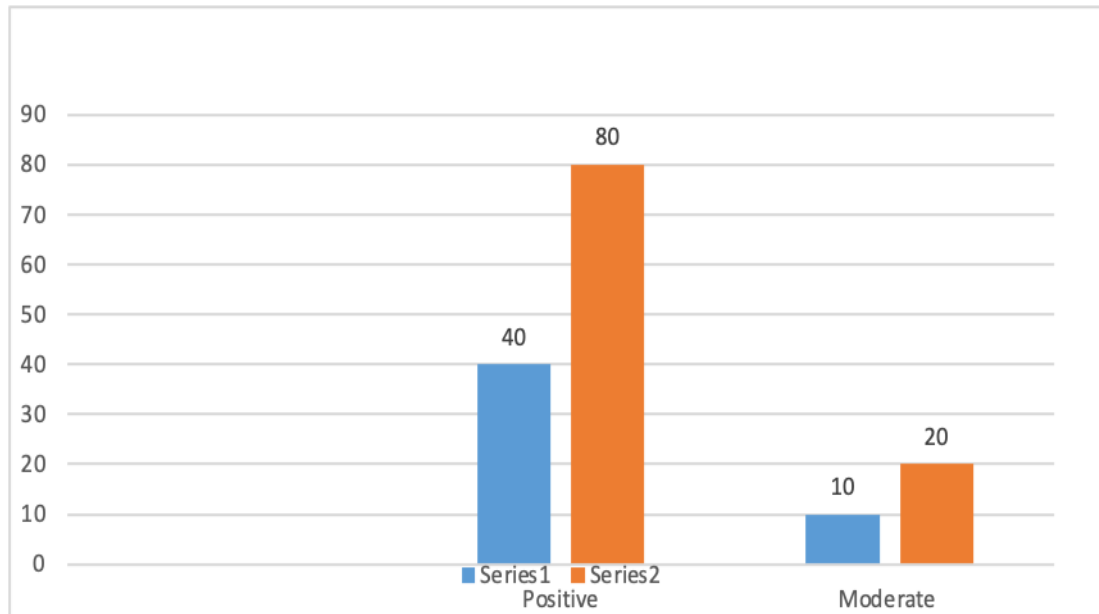


Figure 4.2: Attitude towards Foreign Soap Operas

Source: Research Data, (2024).

Legend:

Positive 40 80

Moderate 10 20

Legend Positive40 (80 %)

Moderate10 (20 %)

In the same perspective, when the researcher asked them what attitudes they had towards Bongo movies, hundred percent (100 %) of all 50 respondents said they had negative attitudes towards Bongo movies. The findings in Figure 4.2 implied that the theory of Uses and Gratification has been used. According to Prudent, (2020), Uses and Gratification explains the power of the audience to choose what media and its content to consume and what not to, with the reason that the consumer has a clear intent and use. During an in-depth interview with one respondent who preferred foreign operas said the following words:

“Do you think we dislike Bongo movies? we sure do not but they are not creative. They have abandoned the real sense of movies; they have become much more romantic”.

In the same vein, the other interviewee posited that:

“Few Bongo movies are to watch with your children but many are not. Formerly we experience Tanzanian soap operas episodes acting as political correctness’, anti-racial, anti-violence campaigns and several other educative and constructive episodes, today, the situation has changed”.

The findings in the in-depth interview are consistent with what Nfede, (2019) argued. Nfede, (2019) posited that with the impact of globalization and free market economy, soap operas in many countries have changed their constructive and educative aspects and become more romantic hence becoming a threat toward youth behaviours. In support of Nfede, (2019) views, Shaibu, (2017), also posited that some contemporary reviewers argue that despite of being liked by many, there has been hegemonic views that the soaps have jeopardized their ratings by putting some anti-social and deviance behaviours characters and narratives in the episodes that distract in one way or another the behaviours of audiences.

On the other hand, the researcher through questionnaire wanted to know what attitudes those who said they preferred Bongo movies had toward Bongo movies. The answers from respondents were divided into two as presented in Figure 4.3. The findings in Figure 4.3 indicated that the vast majority 15 (88.23%) said it was positive, while slightly more than tenth 2 (11.76%) said they had no alternative. The findings in Figure 4.3 revealed that those respondents who said their attitudes towards bongo movies were positive were 76.49% much higher compared to those who said they did not have alternative.

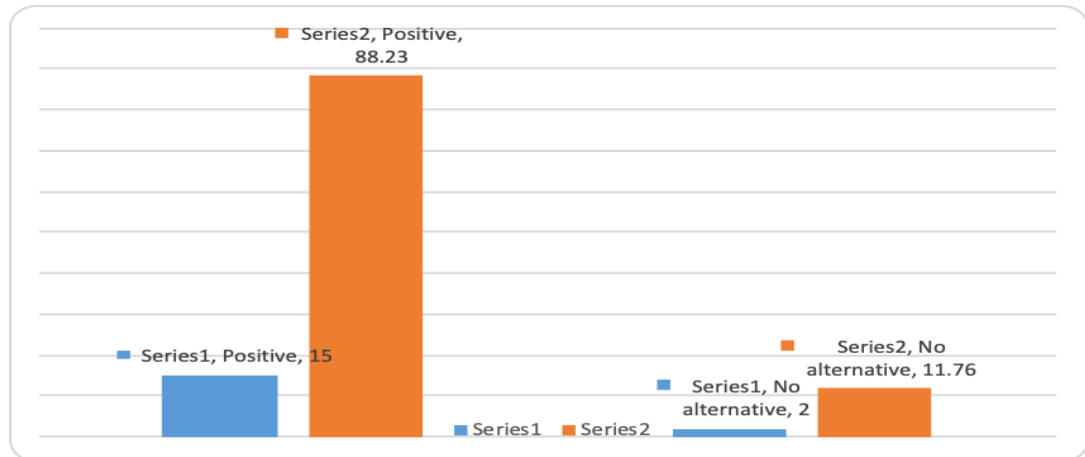


Figure 4.3: Attitudes towards Bongo Movies

Source: Research Data, (2024)

Legend:

Positive15 (88.23 %)

No alternative2 (11.76 %)

In the same perspective, when the researcher asked them what attitudes they had towards foreign soap operas, hundred percent (100 %) of all 17 respondents said they had negative attitude towards foreign soap operas. In an in depth interview, one respondent who said her attitude was positive to Bongo movie said the following words:

“Foreign soap operas have negative impact to our children. Some content are westerners, not acceptable in some part of Tanzania and sometimes young children learn western cultures through those movies”.

On interview with the other person of the same attitude, she said the following words;

“Foreign soap operas are more sophisticated; they are more advanced in the sense that the stories are far to reality which sometimes give our children much expectations which are not real. When he/she grows up, she/he might think of achieving something difficult if not impossible to achieve.”

The findings in the in depth interviews are consistent with those of Adrian, (2022) who asserted that despite its contributions to social changes, foreign soap operas have been negatively criticized by different researchers. For example, Adrian, (2022)

argued that often most of foreign soap operas show portray a sense of distorted reality. Things that happen in television soap opera rarely happen in everyday life, and this gives young stars a wrong picture of the outside world. Although people understand that these dramas are not real, they leave a negative impression on the viewers, especially teenagers Lynn, (2023).

4.3 Examination of Factors that Positively Affect Tanzanian Audiences' Attitudes to Watch Foreign Soap Operas

Consistent with the objective two of this study, this section was led by the following research question: What are the factors that positively affect Tanzanian audiences' attitudes to watch foreign soap operas? This section covered 100 respondents both males and females.

4.3.1 Positive Factors that Influence Tanzanian Audiences' Attitudes to Watch Foreign Soap Operas

In this sub-section the researcher wanted to know if there were positive factors that contributed to Tanzanian audiences to watch foreign soap operas. Answers from respondents were divided into two as presented in Figure 4.4.

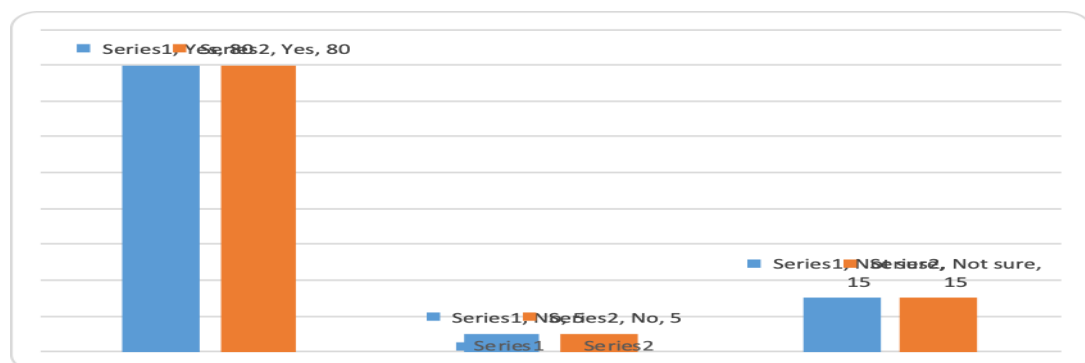


Figure 4.4: Positive Factors that Influence Tanzanian Audiences' Attitudes to Watch Foreign Soap Operas

Legend:

Yes80 (80 percent)
 No.....5 (5 percent)
 Not sure15 (15 percent)

The findings indicated that the vast majority 80 (80 %) said yes to the question, fifth 5 (5 %) said no to the question, while more than tenth 15 (15%) said they were not sure. The findings in Figure 4.4 implied that research of going deep in a phenomenon and interpretation has to be continuously positioned within historical traditions due to the fact that individuals' histories play an important part in the manner in which they comprehend information.

The researcher probed into respondents' answers to name those positive factors. Answers from respondents were divided into seven as presented in the Table 4.9. The findings in Table 4.9 indicated that fifth 5 (5 %) of respondents said they were educational, more than tenth 15 (15 %) said they were creative, fifth 5 (5 %) said they focus on the real-life experiences of the audience, while fifth 5 (5 %) said they were realistic. The findings in Table 4.9 further indicated that tenth 10 (10 %) said they present characters that served as appropriate role models, third 30 (30 %) said their stories excite people's imagination, more than tenth 15 (15%) said they created emotional connections, while more than tenth 15 (15%) said they were empathetic with imaginary characters respectively.

The findings in Table 4.9 revealed that the most mentioned factors were soap operas stories excite people's imagination since the factor was (15 %) much higher than empathetic with imaginary characters respectively, while other factors were less named despite that they were all named. The findings in Table 4.9 implied that the

standards of factors represent conflicting views on how the foreign soap operas audience should be conceptualized from the populist view.

The findings in Table 4.9 were partly consistent with those of Beenisch, (2017) who found that one of the very big factors to make the soap operas attractive is that the stories must excite people's imagination, must create emotional connections and empathy with imaginary characters. This means according to (Beenisch, 2017) engaging and inspiring stories encourage the audience to believe and motivate them into actions since they reshape social values and create genuine long term behavior responses. Laurent, (2018) support the argument by adding that when it comes to changing attitudes, behaviors, knowledge and perceptions for sensitive issues such as family planning, HIV/AIDs and domestic abuse in conservative societies, the application of entertainment education (EE) becomes an innovative, effective and almost necessary solution.

Table 4.9: Names of Positive Factors

Positive Factors' names	Total	%
Educational	5	5
Creativity	15	15
Focusing on the real-life experiences of the audience	5	5
Realistic	5	5
Present characters that serve as appropriate role models	10	10
Stories excite people's imagination	30	30
Create emotional connections	15	15
Empathetic with imaginary characters	15	15
Total	100	100

Source: Research Data, 2024

4.4 Examination of Factors that Negatively Affect Tanzanian Audiences' Attitudes towards Local Operas

Consistent with the objective three of this study, this section was led by the following research question: What were the factors that negatively affect Tanzanian

audiences' attitudes towards local soap operas? This section covered 100 respondents both males and females.

4.4.1 Negative Factors that Influence Tanzanian Audiences' Attitudes not to Watch Foreign Soap Operas

In this sub-section the researcher wanted to know if there were negative factors that contributed to Tanzanian audiences not to watch Bongo movies. Answers from respondents were divided into two as presented in Figure 4.5. The findings in Figure 4.5 indicated that the vast majority 87 (87 %) said yes to the question, less than fifth 3 (3 %) said no to the question, while tenth 10 (10 percent) said they were not sure. The findings in Figure 4.5 implied that the audience were aware that Bongo movies were hampered by negative factors.

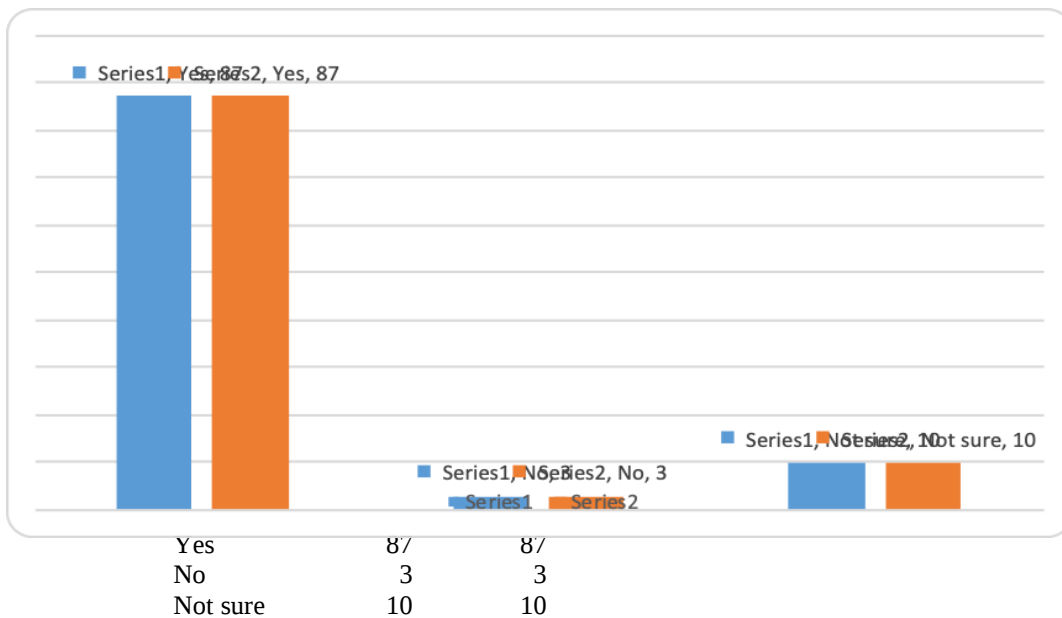


Figure 4.5: Views on Negative Factors

Legend:

Yes.....87 (87 percent)
 No.....3 (3 percent)
 Not sure10 (10 percent)

The researcher probed into 87 respondents' answers to name those negative factors. Answers from respondents were divided into eight as presented in the Table 4.10. The findings in the Table 4.10 indicated that fifth 5 (5 %) of respondents said that Bongo movies were not educational, tenth 10 (10 percent) said they were not creative, less than tenth 3 (3 percent) said that they were not focusing on the real-life experiences of the audience, while less than fifth 3 (3 %) said that they were not realistic. The findings in Table 4.10 further indicated that fifth 5 (5 %) said Bongo movies did not present characters that serve as appropriate role models, less than a quarter 20 (20 %) said that their stories did not excite people's imagination, tenth 10 (10 %) said they did not Create emotional connections, more than tenth 15 (15%) said that they were not empathetic with imaginary characters, while more than tenth 16 (16 %) said that most of them do not consider Tanzanian culture.

The findings in Table 4.10 were partly not consistent of what Asha, (2018) asserted by arguing that in developing countries, soap operas have socio-cultural influences; thus, forming a sub-genre called "pro development soap operas". These soap operas according to Asha, (2018), are realistic, focusing on the real-life experiences of the audience and present characters that serve as appropriate role models. The findings in Table 4.10 were partly consistent of those of Mambalaswa, (2023) who posited that while there is a claim that authentic movies and innovative ones influence audiences' outlook on the world and their social-cultural decisions, some audiences discredit local (Bongo) movies of having mishmash socio-cultural contents as they are non-culturally-located as the result , fail to generate meanings, hence enlarging the path for foreign soap opera which to most extent contradict with Tanzanian culture.

Table 4.10: Names of Negative Factors

Negative Factors	Total	Percent
Not educational	5	5
Not creative	10	10
Not Focusing on the real-life experiences of the audience	3	3
Not realistic	3	3
Do not present characters that serve as appropriate role models	5	5
Stories do not excite people's imagination	20	20
Do not Create emotional connections	10	10
Not Empathetic with imaginary characters	15	15
Most of them do not consider Tanzanian culture	16	16
Total	87	100

Source: Research Data, 2024.

4.5 Ways to Improve Local Tanzanian Soap Operas towards its Development

Consistent with the objective three of this study, this section of the study was led by the following research question: What are the tentative ways that can be taken to improve local Tanzanian soap operas towards its development?

In this sub-section, the researcher wanted to know if there were ways to improve local Tanzanian soap operas towards its development. The sub-section covered 100 respondents both males and females. Answers from respondents were divided into two as presented in Figure 4.6. The findings in Figure 4.6 indicated that the vast majority 90 (90 percent) said yes to the question, while tenth 10 (10 percent) said they were not sure. The findings in Figure 4.6 implied that audience not only knew what were the factors affecting negatively the industry, but were aware of what to do to improve the situation.

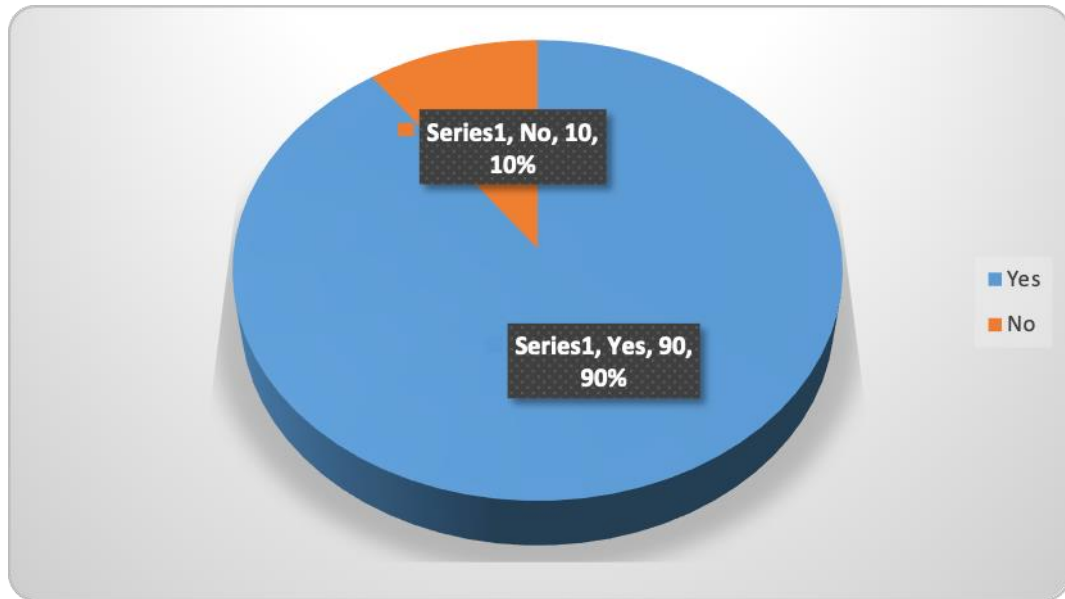


Figure 4.6: Views on Ways to Use

Source: Research Data, 2024

Legend:

Yes.....90 (90 percent)
 Not sure10 (10 percent)

When the researcher asked the respondents to name some of the ways that were appropriate, 90 respondents who said Yes to the question gave different opinions as presented in Table 4.11. The findings in Table 4.11 indicated that fifth 5 (5%) said that Bongo movies must focus on relevant theme 5, more than tenth 15 (15%) said Bongo movies must skillfully be directed, a quarter 25 (25%) of the respondents said that Bongo movies directors must be creative , tenth 10 (10%) said Bongo movies must be of intricate plot, while slightly less than tenth 8 (8%) said Bongo movies must be prepared in a frequent cliffhangers manner. The findings in Table 4.11 further indicated that less than tenth 7 (7%) of the respondents said that Bongo movies must focus on emotional relationships and domestic situation, more than tenth 15 (15%) said Bongo movies must have continuous storylines dealing with

domestic themes, while fifth 5 (5%) said Bongo movies must focus on personal or family relationships and a limited running character.

Table 4.11: Ways to Consider Improving Local Tanzanian Soap Operas towards its Development

Ways to consider	Total	%
Must focus on relevant theme	5	5
Must skillfully be directed	15	15
Directors must be creative	25	25
Must be of intricate plot	10	10
Must be prepared in a frequent cliffhangers manner	8	8
Must focus on emotional relationships and domestic situation	7	7
Must have continuous storylines dealing with domestic themes	15	15
Must focus on personal or family relationships and a limited running characters	5	5
Total	90	100

Source: Research Data, 2024

During an interview, one interviewee asserted the following words:

Imagine, before language translation of foreign soap operas, people were keen to watch them. It is because the episodes are not predictable, they attract attention of the audience despite that we could not understand the languages they spoke. Today, we have Swahili translated foreign soap operas, they touch our emotions.

In the same vein, another interviewee said the following words:

Currently we have educated directors, actors and actresses. They must learn from others how to make episodes that do not bore when watching. Technology can also help them.

The findings in Table 4.11 implied that in order for Bongo movies to be competitive and gain in Tanzanian market, many initiatives are to be done and learnt from well directed foreign soap operas. The findings in Table 4.11 and those of in-depth interviews revealed that creativity among directors was highly ranked compared to other ways that Bongo movies are to use to become competitive in the market. The findings in Table 4.11 is partly consistent with those of Mark, (2022) who asserted

although movies have played big roles in many African countries, still need creative directors, actors and actress who are ready to learn from others' experiences. In addition, Chikweze, (2023) argued that African movie directors, actors and actress have the choice, either to touch emotional relationship of their audiences in order to sustain in the market, or to continue with total romantic episodes to lose the majority of their audiences.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter gives the summary of the findings through reiteration of what have been presented, analysed and discussed in the chapter four of the research. The chapter also gives the conclusion and recommendations emanated from both the researcher and respondents and finally the chapter recommends the areas for further studies.

5.2 Summary of the Key Findings

The findings of this study were collected through three main data collection methods namely questionnaires, in depth interviews and documentary reviews. Questionnaires and in depth interviews were used to collect primary data, while documentary reviews were used to supplement the primary data. The methods of data collection in depth interviews and questionnaires were used to accomplish the specific research objectives that led the study.

5.2.1 Analysis of Audiences' Attitudes on Foreign Soap Operas with regard to Bongo Movies in Tanzania

5.2.1.1 Respondents views on watching Soap Operas

The findings have shown that 67 (67 %) of all respondents agreed that they watched soap operas, among them more than half 55(55%) were females, 12(12%) were males. On the other hand, the findings have shown 33 (33 %) of respondents disagreed, among them 7(7%) were females, while 26 (26%) were males. The findings have shown that reasons to watch soap operas were as follows: 50 (74.62

%) of the respondents who agreed said the reasons were entertainment and enjoyment, among them 40(59.70 %) were females, while more 10(14.92 %) were males. In the same vein, 17 (25.37%) of the respondents said for it is educative, among them more than tenth 10 (14.92 %) were females, while 7(10.44) were males. On the other hand, the respondents who said they did not watch soap operas said the reasons were as follows: 20(60.60 %) of the respondents said they were not interested, 8(24.24 %) said they were too busy, while 5(15.15 %) of them said they were not educative.

5.2.1.2 Types of Soap Operas Preferred by Respondents

The findings have shown that 50 (74.62 %) respondents said that they watched foreign soap operas , among them 35(52.23%) were females , while 15(22.38%) were males . On the other side, the findings have shown 17 (25.37 %) said that they watched Bongo movies, among them 11(16.41%) were females, 6 (8.95%) were males.

5.2.1.3 Attitude towards Foreign Soap Operas

The findings have shown that 40 (80 %) said their attitudes toward the foreign soap operas were positive, while 10 (20 %) said it was moderate, while hundred percent (100 %) of all 50 respondents said they had negative attitudes towards Bongo movies. On their side those who said they watched Bongo movies, the findings have shown 15 (88.23 percent) of them said it was positive, while 2 (11.76 percent) said they had no alternative and hundred percent (100 %) of all 17 respondents said they had negative attitude towards foreign soap operas.

5.3 Examination of Factors that Positively Affect Tanzanian Audiences' Attitudes to Watch Foreign Soap Operas

The findings indicated that the vast majority 80 (80 %) agreed that there were positive factors that influenced them to watch foreign soap operas, 5 (5%) said no, while more 15 (15%) said they were not sure. The findings have shown that 5 (5 %) of respondents said they are educational, 15 (15 %) said they are creative, 5 (5 %) said they are focusing on the real-life experiences of the audience, while 5 (5 %) said they are realistic. The findings further have shown that 10 (10 %) said they presented characters that serve as appropriate role models, 30 (30 %) said their stories excite people's imagination, 15 (15%) said they created emotional connections, while 15 (15 %) said they empathetic with imaginary characters respectively.

5.4 Examination of Factors that Negatively affect Tanzanian Audiences' attitudes towards Local Operas

The findings have shown that 87 (87 percent) said there were negative factors that influenced Tanzanian audiences not to watch Bongo movies, 3 (3 percent) said no, while 10 (10 percent) said they were not sure. The findings have shown that 5 (5 %) of respondents said that Bongo movies were not educational, 10 (10 percent) said they were not creative, 3 (3 percent) said that they were not focusing on the real-life experiences of the audience, 3 (3 percent) said that they were not realistic.

The findings have further indicated that 5(5 percent) said Bongo movies do not present characters that serve as appropriate role models, 20 (20 percent) said that their stories do not excite people's imagination, 10 (10 percent) said they do not Create emotional connections, 15 (15 percent) said that they are not empathetic with

imaginary characters, 16 (16 percent) said that most of them do not consider Tanzanian culture.

5.5 Ways to Improve Local Tanzanian Soap Operas towards its Development

The findings have shown that 90 (90 %) agreed that there were ways that can be used to improve the situation, while tenth 10 (10 %) said they were not sure. The findings have shown that 5 (5 %) said that Bongo movies must focus on relevant theme, 15 (15 %) said Bongo movies must skilfully be directed, 25 (25 %) of the respondents said that Bongo movies directors must be creative, 10 (10 %) said Bongo movies must be of intricate plot, while 8 (8 %) said Bongo movies must be prepared in a frequent cliff hangers manner. The findings further indicated 7 (7 %) of the respondents said that Bongo movies must focus on emotional relationships and domestic situation, 15 (15 %) said Bongo movies must have continuous storylines dealing with domestic themes, 5 (5 %) said Bongo movies must focus on personal or family relationships and a limited running character.

5.6 Conclusions

The findings of this study have varied from one person to the other according to the attitudes of the person towards the subject. Generally, the findings have found out that the majority of respondents agreed that they watched soap operas and females were the leading group compared to their counterparts men. On the other hand, the findings have shown few respondents disagreed that they watched soap operas and most of them were males compared to their counterparts females. The findings have shown that reasons to watch soap operas were multiple but the vast majority pointed that entertainment and enjoyment were the main reasons. The other reason pointed

by the respondents was educational. On the other hand, other respondents pointed out that they did not watch soap operas due to not being interested, being too busy and not being educative.

The findings further revealed that the vast majority of respondents watched foreign soap and more than half of them were females. On the other side, the findings revealed that few respondents watched local movies (Bongo movies) and many among them who watched local movies were females. In addition, the findings have revealed that the vast majority had positive attitudes towards foreign soap operas, while few of the respondents pointed out that they had negative attitudes towards foreign soap operas and positive factors that influenced them included being educational, creative, being focused on the real-life experiences of the audience and being realistic. The findings further revealed that other factors included presenting characters that serve as appropriate role models, containing stories that excite people's imagination, created emotional connections and being empathetic with imaginary characters respectively.

On the other hand, findings have revealed that among the factors that influenced negatively the respondents to watch local movies (Bongo movies) included, of not being educational, not being creative, they were not focusing on the real-life experiences of the audience and not being realistic. The findings have further revealed that other factors included, not presenting characters that serve as appropriate role models, not exciting people's imagination, not Creating emotional connections, not being empathetic with imaginary characters and not considering Tanzanian culture.

Finally, the findings have revealed that the vast majority agreed that there were ways that can be used to improve local movies (Bongo movies). The findings have revealed that among those ways included making them focus on relevant theme, being skilfully directed, directors had to be creative make it to be of intricate plot, had to be prepared in a frequent cliff hangers manner. The findings further indicated that other ways included making them focus on emotional relationships and domestic situation, make them have continuous storylines dealing with domestic themes, make them focus on personal or family relationships and a limited running characters.

5.7 Recommendations

5.7.1 For Action

The main objective of this study was to examine the implications of local television foreign soap operas on audiences' attitudes towards local movies development in Tanzania. Based on this main objective, the researcher through research questions, the findings of this study have evolved social, educational, economic and political issues that are to be worked upon. The findings have shown that local movies (Bongo movies) deviate Tanzanian culture. It is recommended that the Government of Tanzania through BASATA to enforce the policy sport, culture and arts policy so that local movies (Bongo movies) abide according to Tanzanian culture

The findings of this study have shown that many audiences turn to watch foreign soap operas instead of local movies (Bongo movies). This makes actors and actresses of local movies to lose more income from TV rights. It is recommended directors of local movies (Bongo movies) to be more creative in writing stories so that they can attract other audiences around the world by showing unique Tanzania culture

through their movies.

The findings of this study have shown that movies have profound effects in our daily lives these include, cultural, educational and psychological (emotions). Based on that it is recommended the Government of Tanzania through its multi-sectoral policies to consider this sector since it touches many aspects of our lives. The findings have found that local movies (Bongo) are not skilfully directed. Based on this, I would recommend the government through its Ministry of Arts, Culture and Sports to conduct different workshop to movies' directors based so as they can have enough skills to direct Bongo movies.

The findings have found out that most local movies (Bongo movies) Directors were not creative. Based on this, it is recommended that the Government of Tanzania through the Ministry of Arts, Culture and Sports, BASATA and step entertainment to facilitate these directors, actors and actresses to go and learn how other people outside Tanzania become creative in this field. In addition to that, I would recommend directors to expand their knowledge in Technology. The study findings found that most local movies (Bongo movies) did not have continuous storylines dealing with domestic themes. It is therefore recommended that actors and actresses of Bongo movies to take time preparing their stories in order to make them sound well.

5.7.2 For Further Studies

This study was in Dar es Salaam and focussed on AZAM television. I would suggest a similar work be carried out in other cities such as Mwanza, Dodoma and Arusha while targeting Star Television and Independent television (ITV).

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APPENDICES

Appendices A: QUESTIONNAIRES FOR SOAP OPERAS AUDIENCES

I am Ms. Debora Sanja a Master degree student of the Open University of Tanzania , faculty of arts and social sciences in the department of media and library studies (DMLS). I am carrying out a research on the Implications of Local Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development: the Case of AZAM in Tanzania as a partial fulfillement of the requirement of the OUT for the obtention of my degree of Master in mass communication. Please assist me to respond to these questions in order to attain my academic objectives . I would like to let you know that any information shared during will not be shared anywhere except to the research team. Please tick (v) to the appropriate answer to the question

Section A : Respondents'

1. Sex

a. Males () b. Females ()

2. Age

- a. 18-22 years old ()
- b. 23-28 years old ()
- c. 29-33 years old ()
- d. 34-38 years old ()
- e. 39-43 years old ()
- f. 44-above years old ()

3. Marital status

- a. Spinster ()
- b. Bachelor ()

- c. Married ()
- d. Divorced ()
- e. Separated ()
- f. Widowed ()

4. Occupation

- a. House girl ()
- b. House boy ()
- c. Formal employment ()
- d. Informal employment ()
- e. housewives ()
- f. Other , please explain

5. Educational levels

1. What is your level of education?
 - a. Primary ()
 - b. Secondary ()
 - c. Tertiary ()
 - d. PhD ()
 - e. Illiterate ()
 - f. Others , please explain

Section B : Analysis of audiences' attitudes on foreign soap operas with regard to Bongo movies in Tanzania

1. Do you watch soap operas ?
 - a. Yes () b. No ()

2. If your answer is Yes to the question , why do you prefer watching soap operas ?

a. Entertainment and Enjoyment ()

b. Educative ()

3. What soap operas do you prefer the most

a. Foreign soap operas ()

b. Bongo movies ()

4. If your preference is Foreign soap operas

A. what attitude do you think you have toward foreign soap operas ?

a. Positive () b. Negative () c. No alternative ()

B. what attitude do you think you have toward Bongo movies?

5. If your preference is Bongo movies ,

A. what attitude do you have towards Bongo movie ?

a. Positive () b. Negative () c. No alternatives ().

B. what attitude do you have towards Foreign Soap operas ?

Section C: Examination of factors that positively affect Tanzanian audiences' attitudes to watch foreign soap operas

1. Do you think are there positive factors that influence Tanzanian audiences' attitudes to watch foreign soap operas ?

a. Yes () b. No () c. Not sure ()

2. If your answer is Yes to the question , what do you think are those positive factors ?

a. Educational () b. Creativity () c. focusing on the real-life experiences of the audience () d. realistic () e. present characters that serve as appropriate role models ().

- f. stories excite people's imagination ()
- g. Create emotional connections () h. empathetic with imaginary characters ()

Section D: Examination of factors that negatively affect Tanzanian audiences' attitudes towards local operas

1. Do you think are there negative factors that influence Tanzanian audiences' attitudes not to watch local operas ?
 - a. Yes () b. No () c. Not sure ()
2. If your answer is Yes to the question , what do you think are those negative factors ?
 - a. Not educational () b. Not creative () c. Not focusing on the real-life experiences of the audience () d. unrealistic () e. present characters that do not serve as appropriate role models () f. stories do not excite people's imagination () g. Do not Create emotional connections () h. Not empathetic with imaginary characters () i. Most of them do not consider Tanzanian culture ()

Section E: Ways to improve local Tanzanian soap operas towards its development

1. Do you think are there ways to improve local Tanzanian soap operas towards its development?
 - a. Yes () b. No () c. Not sure ()
2. If your answer is Yes to the question, what do you think are those ways ?
 - a. Must focus on relevant theme ()
 - b. Must skillfully be directed ()

- c. Directors must be creative ()
- d. Must be of intricate plot ()
- e. Must be prepared in a frequent cliffhangers manner ()
- f. Must focus on emotional relationships and domestic situation ()
- g. Must have continuous storylines dealing with domestic themes ()
- h. Must focus on personal or family relationships and a limited running characters ().

Appendices B: QUESTIONNAIRES FOR MEDIA WORKERS (AZAM)

I am Ms. Debora sanja Master degree student of the Open University of Tanzania , faculty of arts and social sciences in the department of media and library studies (DMLS). I am carrying out a research on the Implications of Local Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development: the Case of AZAM in Tanzania as a partial fulfillement of the requirement of the OUT for the obtention of my degree of Master in mass communication. Please assist me to respond to these questions in order to attain my academic objectives . I would like to let you know that any information shared during will not be shared any where except to the research team. Please tick (v) to the appropriate answer to the question.

Section A : Respondents'

1. Sex

a. Males () b. Females ()

2. Age

g. 18-22 years old ()

h. 23-28 years old ()

i. 29-33 years old ()

j. 34-38 years old ()

k. 39-43 years old ()

l. 44-above years old ()

3. Marital status

a. Spinster ()

b. Bachelor ()

- c. Married ()
- d. Divorced ()
- e. Separated ()
- f. Widowed ()

4. Occupation

- a. House girl ()
- b. House boy ()
- c. Formal employment ()
- d. Informal employment ()
- e. housewives ()
- f. Other , please explain
-

5. Educational levels

1. What is your level of education?
 - a. Primary ()
 - b. Secondary ()
 - c. Tertiary ()
 - d. PhD ()
 - e. Illiterate ()
 - f. Others , please explain
 -

Section B : Analysis of audiences' attitudes on foreign soap operas with regard to Bongo movies in Tanzania

6. Do you watch soap operas?
 - b. Yes () b. No ()
7. If your answer is Yes to the question, why do you prefer watching soap operas?
 - c. Entertainment and Enjoyment ()
 - d. Educative ()
8. What soap operas do you prefer the most
 - c. Foreign soap operas ()
 - d. Bongo movies ()
9. If your preference is Foreign soap operas
 - A. what attitude do you think you have toward foreign soap operas?
 - b. Positive () b. Negative () c. No alternative ()
 - B. what attitude do you think you have toward Bongo movies?
10. If your preference is Bongo movies ,
 - A. what attitude do you have towards Bongo movie?
 - b. Positive () b. Negative () c. No alternatives ()
 - B. what attitude do you have towards Foreign Soap operas?

Section C: Examination of factors that positively affect Tanzanian audiences' attitudes to watch foreign soap operas

3. Do you think are there positive factors that influence Tanzanian audiences' attitudes to watch foreign soap operas?
 - c. Yes () b. No () c. Not sure ()

4. If your answer is Yes to the question, what do you think are those positive factors?
- c. Educational () b. Creativity () c. focusing on the real-life experiences of the audience () d. realistic () e. present characters that serve as appropriate role models ().
- f. stories excite people's imagination ()
- g. Create emotional connections () h. empathetic with imaginary characters ()

Section D: Examination of factors that negatively affect Tanzanian audiences' attitudes towards local operas

3. Do you think are there negative factors that influence Tanzanian audiences' attitudes not to watch local operas?
- d. Yes () b. No () c. Not sure ()
4. If your answer is Yes to the question, what do you think are those negative factors?
- d. Not educational () b. Not creative () c. Not focusing on the real-life experiences of the audience () d. unrealistic () e. present characters that do not serve as appropriate role models (). f. stories do not excite people's imagination ()
- g. Do not Create emotional connections () h. Not empathetic with imaginary characters () i. Most of them do not consider Tanzanian culture ().

Section E: Ways to improve local Tanzanian soap operas towards its development

3. Do you think are there ways to improve local Tanzanian soap operas towards

its development?

- b. Yes () b. No () c. Not sure ().
- 4. If your answer is Yes to the question, what do you think are those ways ?
 - i. Must focus on relevant theme ()
 - j. Must skillfully be directed ()
 - k. Directors must be creative ()
 - l. Must be of intricate plot ()
 - m. Must be prepared in a frequent cliffhangers manner ()
 - n. Must focus on emotional relationships and domestic situation ()
 - o. Must have continuous storylines dealing with domestic themes ()
 - p. Must focus on personal or family relationships and a limited running characters ().

Appendices C: QUESTIONNAIRES FOR Step entertainment workers

I am Ms. Debora Sanja a Master degree student of the Open University of Tanzania , faculty of arts and social sciences in the department of media and library studies (DMLS). I am carrying out a research on the Implications of Local Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development: the Case of AZAM in Tanzania as a partial fulfillement of the requirement of the OUT for the obtention of my degree of Master in mass communication. Please assist me to respond to these questions in order to attain my academic objectives . I would like to let you know that any information shared during will not be shared any where except to the research team. Please tick (v) to the appropriate answer to the question.

Section A : Respondents'

1. Sex

a. Males () b. Females ()

2. Age

m. 18-22 years old ()

n. 23-28 years old ()

o. 29-33 years old ()

p. 34-38 years old ()

q. 39-43 years old ()

r. 44-above years old ()

3. Marital status

a. Spinster ()

b. Bachelor ()

c. Married ()

d. Divorced ()

e. Separated ()

f. Widowed ()

4. Occupation

a. House girl ()

b. House boy ()

c. Formal employment ()

d. Informal employment ()

e. housewives ()

f. Other , please explain

.....

5. Educational levels

1. What is your level of education?

a. Primary ()

b. Secondary ()

c. Tertiary ()

d. PhD ()

e. Illiterate ()

f. Others , please explain

.....

Section B : Analysis of audiences' attitudes on foreign soap operas with regard to Bongo movies in Tanzania

11. Do you watch soap operas ?
 - c. Yes () b. No ()
12. If your answer is Yes to the question , why do you prefer watching soap operas ?
 - e. Entertainment and Enjoyment ()
 - f. Educative ()
13. What soap operas do you prefer the most
 - e. Foreign soap operas ()
 - f. Bongo movies ()
14. If your preference is Foreign soap operas
 - A. what attitude do you think you have toward foreign soap operas ?
 - c. Positive () b. Negative () c. No alternative ()
 - B. what attitude do you think you have toward Bongo movies?
15. If your preference is Bongo movies ,
 - A. what attitude do you have towards Bongo movie ?
 - c. Positive () b. Negative () c. No alternatives ()
 - B. what attitude do you have towards Foreign Soap operas ?

Section C: Examination of factors that positively affect Tanzanian audiences' attitudes to watch foreign soap operas

5. Do you think are there positive factors that influence Tanzanian audiences' attitudes to watch foreign soap operas ?

- e. Yes () b. No () c. Not sure ()
6. If your answer is Yes to the question , what do you think are those positive factors ?
- e. Educational () b. Creativity () c. focusing on the real-life experiences of the audience () d. realistic () e. present characters that serve as appropriate role models ().
- f. stories excite people's imagination ()
- g. Create emotional connections () h. empathetic with imaginary characters ()

Section D: Examination of factors that negatively affect Tanzanian audiences' attitudes towards local operas

5. Do you think are there negative factors that influence Tanzanian audiences' attitudes to watch local operas ?
- f. Yes () b. No () c. Not sure ()
6. If your answer is Yes to the question , what do you think are those negative factors ?
- f. Not educational () b. Not creative () c. Not focusing on the real-life experiences of the audience () d. unrealistic () e. present characters that do not serve as appropriate role models ().
- f. stories do not excite people's imagination ()
- g. Do not Create emotional connections () h. Not empathetic with imaginary characters ()
- i. Most of them do not consider Tanzanian culture ().

Section E: Ways to improve local Tanzanian soap operas towards its development

5. Do you think are there ways to improve local Tanzanian soap operas towards its development?
- c. Yes () b. No () c. Not sure ().
6. If your answer is Yes to the question, what do you think are those ways ?
- q. Must focus on relevant theme ()
- r. Must skillfully be directed ()
- s. Directors must be creative ()
- t. Must be of intricate plot ()
- u. Must be prepared in a frequent cliffhangers manner ()
- v. Must focus on emotional relationships and domestic situation ()
- w. Must have continuous storylines dealing with domestic themes ()
- x. Must focus on personal or family relationships and a limited running characters ().

Thank you for your collaboration

**Appendices D: QUESTIONNAIRES FOR
MINISTRY OF CULTURE WORKERS**

I am Ms. Debora Sanja a Master degree student of the Open University of Tanzania , faculty of arts and social sciences in the department of media and library studies (dmls). I am carrying out a research on the Implications of Local Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development: the Case of AZAM in Tanzania as a partial fulfillment of the requirement of the OUT for the obtention of my degree of Master in mass communication. Please assist me to respond to these questions in order to attain my academic objectives . I would like to let you know that any information shared during will not be shared any where except to the research team. Please tick (v) to the appropriate answer to the question .

Section A : Respondents'

1. Sex

a. Males () b. Females ()

2. Age

- s. 18-22 years old ()
- t. 23-28 years old ()
- u. 29-33 years old ()
- v. 34-38 years old ()
- w. 39-43 years old ()
- x. 44-above years old ()

3. Marital status

- a. Spinster ()
- b. Bachelor ()

- c. Married ()
- d. Divorced ()
- e. Separated ()
- f. Widowed ()

4. Occupation

- a. House girl ()
- b. House boy ()
- c. Formal employment ()
- d. Informal employment ()
- e. housewives ()
- f. Other , please explain

.....

5. Educational levels

1. What is your level of education?

- a. Primary ()
- b. Secondary ()
- c. Tertiary ()
- d. PhD ()
- e. Illiterate ()
- f. Others , please explain

.....

Section B : Analysis of audiences' attitudes on foreign soap operas with regard to Bongo movies in Tanzania

16. Do you watch soap operas ?

d. Yes () b. No ()

17. If your answer is Yes to the question , why do you prefer watching soap operas ?

g. Entertainment and Enjoyment ()

h. Educative ()

18. What soap operas do you prefer the most

g. Foreign soap operas ()

h. Bongo movies ()

19. If your preference is Foreign soap operas

A. what attitude do you think you have toward foreign soap operas ?

d. Positive () b. Negative () c. No alternative ()

B. what attitude do you think you have toward Bongo movies?

20. If your preference is Bongo movies ,

A. what attitude do you have towards Bongo movie ?

d. Positive () b. Negative () c. No alternatives ()

B. what attitude do you have towards Foreign Soap operas ?

Section C: Examination of factors that positively affect Tanzanian audiences' attitudes to watch foreign soap operas

7. Do you think are there positive factors that influence Tanzanian audiences' attitudes to watch foreign soap operas ?

g. Yes () b. No () c. Not sure ()

8. If your answer is Yes to the question , what do you think are those positive factors ?

- g. Educational () b. Creativity () c. focusing on the real-life experiences of the audience () d. realistic () e. present characters that serve as appropriate role models ().
- f. stories excite people's imagination ()
- g. Create emotional connections () h. empathetic with imaginary characters ()

Section D: Examination of factors that negatively affect Tanzanian audiences' attitudes towards local operas

- 7. Do you think are there negative factors that influence Tanzanian audiences' attitudes to watch local operas ?
- h. Yes () b. No () c. Not sure ()
- 8. If your answer is Yes to the question , what do you think are those negative factors ?
- h. Not educational () b. Not creative () c. Not focusing on the real-life experiences of the audience () d. unrealistic () e. present characters that do not serve as appropriate role models ().
- f. stories do not excite people's imagination ()
- g. Do not Create emotional connections () h. Not empathetic with imaginary characters () i. Most of them do not consider Tanzanian culture ().

Section E: Ways to improve local Tanzanian soap operas towards its development

- 7. Do you think are there ways to improve local Tanzanian soap operas towards its development?
- d. Yes () b. No () c. Not sure ().

8. If your answer is Yes to the question, what do you think are those ways ?
- y. Must focus on relevant theme ()
 - z. Must skillfully be directed ()
 - aa. Directors must be creative ()
 - bb. Must be of intricate plot ()
 - cc. Must be prepared in a frequent cliffhangers manner ()
 - dd. Must focus on emotional relationships and domestic situation ()
 - ee. Must have continuous storylines dealing with domestic themes ()
 - ff. Must focus on personal or family relationships and a limited running characters ().

Thank you for your collaboration

Appendices E

Interview guide for respondents

Introduction

Dear respondents you are selected for this interview because you were able to fill in the questionnaires of this study . We will have few minutes for this interview but you will be free to stop when you feel so. Our conversation will be confidential and only people involved in this study as researcher can be provided this information .

1. . In what aspects you think Foreign soap operas reflects the actual lives of Tanzanian communities?
2. Why do you think foreign soap operas have more influence on audiences than local ones ?
3. In what area do you think foreign soap operas have helped Bongo local soap operas development ?
4. How do you think people are busy watching foreign soap operas ?
5. Who do you think are the best audiences of foreign soap operas in Tanzania?
6. What do you think are the behavioural impacts of foreign soap operas to audiences in Tanzania ?
7. Do you think something can be done to influence Tanzanian audiences to regularly watch local soap operas ?

Thank you

Appendix F: Clearance Letters



Ref. No OUT/PG202186759

19th July, 2024

Managing Director,
Azam Media,
P.O Box 2517,
DAR ES SALAAM.

Dear Director,

RE: RESEARCH CLEARANCE FOR MS. DEBORA SANJA REG NO: PG202186759

2. The Open University of Tanzania was established by an Act of Parliament No. 17 of 1992, which became operational on the 1st March 1993 by public notice No.55 in the official Gazette. The Act was however replaced by the Open University of Tanzania Charter of 2005, which became operational on 1st January 2007. In line with the Charter, the Open University of Tanzania mission is to generate and apply knowledge through research.

3. To facilitate and to simplify research process therefore, the act empowers the Vice Chancellor of the Open University of Tanzania to issue research clearance, on behalf of the Government of Tanzania and Tanzania Commission for Science and Technology, to both its staff and students who are doing research in Tanzania. With this brief background, the purpose of this letter is to introduce to you **Ms. Debora Sanja Reg.No: PG202186759**, pursuing **Masters of Arts in Mass Communication (MA-MASSCOM)**. We here by grant this clearance to conduct a research titled **"Implications of Local**

Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development: The Case of Azam in Tanzania. She will collect her data at your office from 22nd July to 30th August 2024.

4. In case you need any further information, kindly do not hesitate to contact the Deputy Vice Chancellor (Academic) of the Open University of Tanzania, P.O.Box 23409, Dar es Salaam. Tel: 022-2-2668820. We lastly thank you in advance for your assumed cooperation and facilitation of this research academic activity.

Yours sincerely,

THE OPEN UNIVERSITY OF TANZANIA



Prof. Gwahula Raphael Kimamala

For: **VICE CHANCELLOR**

THE UNITED REPUBLIC OF TANZANIA



MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY

THE OPEN UNIVERSITY OF TANZANIA



Ref. No OUT/PG202186759

19th July, 2024

Permanent Secretary,
Ministry of Sports, arts and Culture,
P.O Box 25,
DODOMA

Dear Permanent Secretary,

RE: RESEARCH CLEARANCE FOR MS. DEBORA SANJA REG NO: PG202186759

2. The Open University of Tanzania was established by an Act of Parliament No. 17 of 1992, which became operational on the 1st March 1993 by public notice No.55 in the official Gazette. The Act was however replaced by the Open University of Tanzania Charter of 2005, which became operational on 1st January 2007. In line with the Charter, the Open University of Tanzania mission is to generate and apply knowledge through research.

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Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development: The Case of Azam in Tanzania. She will collect her data at your office from 22nd July to 30th August 2024.

4. In case you need any further information, kindly do not hesitate to contact the Deputy Vice Chancellor (Academic) of the Open University of Tanzania, P.O.Box 23409, Dar es Salaam. Tel: 022-2-2668820. We lastly thank you in advance for your assumed cooperation and facilitation of this research academic activity.

Yours sincerely,

THE OPEN UNIVERSITY OF TANZANIA



Prof. Gwahula Raphael Kimamala

For: **VICE CHANCELLOR**

THE UNITED REPUBLIC OF TANZANIA



MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY

THE OPEN UNIVERSITY OF TANZANIA



Ref. No OUT/PG202186759

19th July, 2024

Managing Director,
Step Entertainment Ltd,
P.O Box,
DAR ES SALAAM.

Dear Director,

RE: RESEARCH CLEARANCE FOR MS. DEBORA SANJA REG NO: PG202186759

2. The Open University of Tanzania was established by an Act of Parliament No. 17 of 1992, which became operational on the 1st March 1993 by public notice No.55 in the official Gazette. The Act was however replaced by the Open University of Tanzania Charter of 2005, which became operational on 1st January 2007. In line with the Charter, the Open University of Tanzania mission is to generate and apply knowledge through research.

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Television Foreign Soap Operas on Audiences' Attitudes towards Local Movies Development: The Case of Azam in Tanzania. She will collect her data at your office from 22nd July to 30th August 2024.

4. In case you need any further information, kindly do not hesitate to contact the Deputy Vice Chancellor (Academic) of the Open University of Tanzania, P.O.Box 23409, Dar es Salaam. Tel: 022-2-2668820. We lastly thank you in advance for your assumed cooperation and facilitation of this research academic activity.

Yours sincerely,

THE OPEN UNIVERSITY OF TANZANIA



Prof. Gwahula Raphael Kimamala

For: **VICE CHANCELLOR**