Chapter – 1

Introduction
“Education should not have to compete with the entertainment industry. However, whether we like it or not, the entertainment industry is setting standard for what today’s audience find important and will pay attention to. It effectively reaches almost everyone and sells billions of dollars worth of goods and culture to them. ‘Edutainment and infotainment’ has made education’s traditional print-oriented teaching methods woefully obsolete,” (Curcio, 1995).

If, as a researcher, given an opportunity to rephrase what Curcio said in present context, would surely liked to substantiate that there doesn’t exist need for either education or information to compete with the entertainment industry at all but rather time has come when education and information should collaborate with entertainment industry. Thus, it would surely extend its reach to more number of people. At times, even if one aspires to believe that traditional teaching methods have been only popular source for information and learning for majority of people, a time has come to observe and identify what people around indicate. Be it a college going student or a candidate for a professional programme or even a homemaker, everyone has been interested in knowing and learning different things. However, every one has been interested in learning through interesting and entertaining ways and television aptly identified this need of people.

‘Sesame Street’ or ‘Apprentice’ or be it ‘Hum Log’, ‘Kaun Banega Crorepati’ (KBC) or ‘Balika Vadhu’, need to learn, know and at the same time to get entertainment has become almost a prerequisite for any and every viewer across globe. The rising popularity of quiz shows with celebrity quizmasters, eye opening documentaries with strong research and soap opera with powerful yet subtle social messages has testified it quite well.
A television programme has catered to a huge number of audience with its strong characterization, appealing content and attention holding sets, situations, costumes and equally entertaining visuals, music, actors, dialogues, epilogues, subtitles and with its participatory formats. All these have proved time and again that viewers would prefer television content for entertainment with element of educational or learning value into it over entertainment or educational content. This changing taste and preference of viewers for programming has been popularly known as ‘edutainment and infotainment’.

However, it is substantial to reckon at the same time, what edutainment and infotainment have proffered to audience and how such programmes have been viewed as well as perceived by viewers on television. To widen this understanding, it is equally vital to recognize beforehand what elements like entertainment, education as well as information and research has been denoting.

**ENTERTAINMENT**

What is entertainment?

Human mind has always entertained itself since the time immemorial. From the paintings of the cave man to karaoke of new age, it has always found expression to its hidden desires and talents. Entertainment simply put is to have fun or creating a new shelf within one. Some people are fond of reading, while some play games, watch cartoons, etc. Some indulge in going to circus, while many entertain themselves in magic and mountain climbing. Entertainment is extremely subjective and has many a nuances to it. What may be entertaining to one need not be for others.

In a world where we find ourselves ever more overwhelmed by and drawn to bright images and flashing screens, it is worth asking a few questions about that most important of viewer requisite entertainment. What makes entertainment entertaining? Why do we need it or do we? What is entertainment, anyway?
The Merriam-Webster dictionary defined it as the amusement or diversion amusement or diversion provided especially by performers, hired a band to provide entertainment, something diverting or engaging: as (1): a public performance (2): a usually light comic or adventure novel (Merriam-Webster, 2009).

While according to Thesaurus, it is the condition of being amused; something, especially a performance or show, designed to entertain; amusement, pleasure (Thesaurus, 2009).

Moreover, as per Wikipedia, the free encyclopaedia, entertainment is an activity designed to give people pleasure or relaxation. An audience may participate in the entertainment passively as in watching opera, a movie, or actively as in games (Wikipedia, 2009).

**ROLE OF TELEVISION IN ENTERTAINMENT**

In today’s busy life the need for entertainment would be felt by almost everyone. With the full day working, it would become important for every person to enjoy some moments of relaxation by opting for anything one would like. Similarly, for the children also, after hard studies it is important to either go for any sort of game, read, paint and watch or indulge in anything to help them reenergize or refresh for better studies. That is where television has played a notable role in everyone’s lives.

Television as a mass media vehicle has proved that with audio and visuals, easy to operate functions and with an image of ‘source for family viewing’, it offers a lot more than one can imagine and can create wonders, if used wisely. Some of the writers, researchers and producers have been making an attempt for a very long time to disseminate social, educational messages in as much interesting manner as possible through television and through ‘edutainment and infotainment’ approach. As a result, viewers have experienced some of very effective pieces of communication in form of programmes, advertisements, etc.
Television has entered into India much after its penetration into foreign land but its popularity has been increasing at a sky rocketed pace. According to the Lintas media guide 2008, there have been 59.6% urban and rural households with satellite and cable penetration in India (Lintas media guide, 2008). There have been many Indian and foreign channels, which forayed into Indian television industry with niche as well as mass viewing content.

While this was on part of broadcaster, audience have adopted television so swiftly that television has become almost like an extended member of family. Television not only has appealed people across all age groups, profession and social classes but has introduced viewers to an entire new world. Television has today offered programmes on topics ranging from career, cooking, gardening, gadgets, fashion, films, social issues, political matters, personal finance to any thing and everything under the sun. The television programmes today experimented with varied formats like quiz shows, reality shows, docu-drama, soap operas, documentaries, interviews, talk shows etc.

**EDUCATION AND INFORMATION**

What does education mean?

Since the time of Plato, there have been many attempts by educators, bureaucrats, ideologues and philosophers to define the concept of education. For example, early in the twentieth century in North America there were attempts to define ‘education’ in terms of ‘vocationalism’. Philosopher of education, John Dewey, who was opposed to the vocational movement, noted to be responded towards this notion of education in his ‘Democracy and Education’. Marshall noted it as “Society exists through a process of transmission quite as much as biological life ... (which) ... occurs by means of communication of habits of doing, thinking and feeling from the older to the younger ... without this communication of ideals, hopes, expectations, standards, opinions ... social life could not survive ... (education) is a work of necessity,”(Marshall, 2006).
Webster defined education as the process of educating or teaching. ‘Educate’ had been defined as "to develop the knowledge, skill or character of..." Thus, from these definitions, it might be assumed that the purpose of education was to develop the knowledge, skill or character of students. Unfortunately, these definitions offered little unless it was further defined such as develop knowledge and character. What did knowledge mean? Did it mean a body of information that exist ‘out there’ apart from the human thought processes that developed it?

This has been hardly a new argument. In ancient Greece, Socrates argued that education was about drawing out what was already within the student. (As the word, education comes from the Latin e-ducere meaning ‘to lead out.’) At the same time, the Sophists, a group of itinerant teachers, promised to give students the necessary knowledge and skills to gain positions with the city-state. However, it seemed there were many versions of the term ‘education’ though they conveyed same meaning. There have been some views that certainly take into account how different people perceive education in a unique way and as a result; following have been some of the ideas of different people, on way to get a detailed impression about ‘education’.

“The one real object of education is to leave a man in the condition of continually asking questions.” ~Bishop Creighton

“The aim of education should be to teach us rather how to think, than what to think—rather to improve our minds, so as to enable us to think for ourselves, than to load the memory with the thoughts of other men.” ~Bill Beattie

“The central task of education is to implant a will and facility for learning; it should produce not learned but learning people. The truly human society is a learning society, where grandparents, parents and children are students together.” ~Eric Hoffer

“The only purpose of education is to teach a student how to live his life-by developing his mind and equipping him to deal with reality. The training he needs is theoretical, i.e.,
conceptual. He has to be taught to think, to understand, to integrate, to prove. He has to be taught the essentials of the knowledge discovered in the past—and he has to be equipped to acquire further knowledge by his own effort.” ~Ayn Rand

These quotations demonstrated diversity of beliefs about the purpose of education. How would one complete the statement, "The purpose of education is...?" If one would ask five fellow teachers, professors to complete the sentence, it would likely that one will have five different statements. Some will place the focus on knowledge, some on the teacher and others on the student. Yet people's beliefs in the purpose of education would lie at the heart of their teaching and learning behaviours.

There had not been one definition of education, which everyone agreed upon. The meanings they attached to the word were complex beliefs arising from their own values and experiences. To the extent that those beliefs differed, the experience of a learner in today's classrooms, society could never be the same.

According to researcher, education was knowledge gain. Education gave the knowledge of the world around. It developed a perspective of looking at life. It helped build opinions and have points of view on everything in life. People debated whether education was the only thing that gave knowledge. Some said, education was the process of gaining information about the surrounding world while knowledge was something very different. Perhaps they were partly right. Nevertheless, the conversion of information to knowledge was possible because of education. Education made one capable of interpreting rightly the things perceived. Education was not about lessons and poems in textbooks. It was about the lessons of life.

Moreover, education was essential as it paved the path leading to disillusionment. It wiped out all the wrong beliefs in a mind. It helped create a clear picture of everything around and a person and he/she no more remained in confusion about the things learned. Education brought up questions and devised ways to find satisfactory answers to them by providing information. It was about learning to reason everything until every question
met its answer. Thus, information became an integral aspect of education and had a mutual base. Yet, it was crucial to elucidate what information was and why it was important at all.

What is information?

Information is recorded, classified, organized, related or interpreted data within a framework so that meaning emerges (http://www.bized.co.uk/cgi-bin/glossaryd). It is considered act of informing, communicating knowledge or intelligence. In addition, news, advice or knowledge, communicated by others or obtained by personal study (http://www.encyclo.co.uk/webster/I/56).

The encyclopaedia Britannica suggested that information referred to facts and opinions provided and received during the course of daily life. One obtains information directly from other living beings, from mass media, from electronic data banks and from all sorts of observable phenomena in the surrounding environment.

All such definitions and approaches to understanding may enlighten the concept of information but it was equally significant to understand why information was important. Information was important because "we need information to help deal with, adjust to, prepare for and enjoy our environment. Facts, experience, people and places all gave us information. How one would know the world and how one would relate to people, experience and events depend on what one knew, what one had learned and what one thought about an experience. Decisions were depended on what one had known and what one could learn. Future experience depended on ability to learn. And hence, information was the core of all education and of all personal growth and development.” (Wolpert, 1986).
ROLE OF TELEVISION IN EDUCATION AND INFORMATION

Communication considered critical to process of making information and education useful and usable. It has to be shared, transmitted or perceived for actions or decisions to be taken, shaped or influenced. Moreover, television among other vehicles of mass media has been significant source to disseminate and communicate such information and education content to viewers across various age groups. Television came to India because of visionaries like Dr. Vikram Sarabhai, a world-renowned space scientist. He advocated use of television for education, information and development in his paper. He said, “in any developing country, one of the prime ingredients of development is the dissemination of information: information about new fertilizers, seeds, insecticides, cropping patterns and so on. The process of education considered basically related to an information dissemination process...mass media were clearly the main component in this system of information transfer...therefore, television was ideal as a medium to convey information and news to the masses of population, on whom such an audio-visual medium would have a profound effect.” (Sarabhai, 1969).

Hence, educational broadcasting began in India. First educational broadcasting was done with higher secondary schools in Delhi with subjects such as Physics, Chemistry, Hindi, current Affairs and Geography covered. This was followed by ‘Delhi Agriculture Television Project’ (DATV), popularly known as ‘Krishi Darshan’ and ‘Satellite Instructional Television Experiment’ (SITE), ‘Kheda Communications Project’ (KCP), ‘Higher Education Television Project’ (HETV or CWCR), ‘Indira Gandhi National Open University’ (IGNOU) programmes to name a few.

However, television today has not just limited its scope by providing a career oriented lesson or classroom teaching from reference material, textbooks. Television has opened up a plethora of opportunities to not only educate or inform a viewer in all possible manners but also has proved a significant and one of the most efficient tools to learn concepts or information, which have been beyond one’s imagination and understanding. There have been many examples when television played a major role in providing
educational content, information to a group of students, general viewers on various subjects. Television has no doubt supplemented the classroom teaching at times and proved only source of educational or informative learning on other occasions.

EDUTAINMENT AND INFOTAINMENT

Over the few decades, edutainment and infotainment radio, television, comic books and popular music had received increasing attention (Bouman, 2002; Singhal and Rogers, 1989, 1999, 2001, 2002, 2004; Singhal, Rogers and Brown, 1993). The early form of edutainment and infotainment programmes used radio and television soap opera to address health issues in developing countries. However, such programmes could be found in a wide range of media genres and formats. The edutainment and infotainment strategy at large, proved an especially desirable tool for the promotion of educational issues because of its unique ability to engage viewers in ways that news and public affairs programmes did not (Montgomery, 1990). Such programmes did not only deliver messages about educational issues but did prove effective in changing behaviours directly over the concerned issues (Singhal and Rogers, 1999).

However, the idea of combining entertainment with education was not new: It went back in human history as the timeless art of storytelling. In countries where a rich oral tradition persisted, folktales with morals and larger-than-life heroes were an integral part of a child's non-formal education (Griswold, 1918; Ryder, 1949). For instance, two well-known epic poems in India, Maharishi Valmiki's ‘Ramayana’ and Ved Vyasa's ‘Mahabharata’, written several thousand years ago, have been examples of combining the art of storytelling with a social and moral commentary. In the past decade, both epics were broadcast as television programmes in India and earned record ratings (Bhargava, 1987; Bhatia, 1988). Children in many other lands were told Aesop's fables, each with an educational lesson. Similarly, for thousands of years, music, drama, dance and various folk media have been used in many countries for recreation, devotion, reformation and instructional purposes (Murdock, 1980; Parmar, 1975; Thomas, 1993).
Although combining entertainment with education is not new, edutainment and infotainment is a relatively new concept. Its use in radio, television, comic books and rock music, at least when designed according to communication and social psychological theories, was a matter of the past 25 years. In radio, the first well-known illustration of the education strategy occurred in 1951, when the ‘British Broadcasting Corporation’ (BBC) began broadcasting The ‘Archers’, a radio soap opera that carried educational messages about agricultural development. Though all the illustrations indicated that edutainment and infotainment considered relatively a new concept, below mentioned were views of some research scholars about what edutainment and infotainment meant to them.

Edutainment and infotainment, according to Marcel Danesi in ‘Dictionary of Media and Communications’ has been “[blend of education and entertainment] any media product or text that both educates and entertain” and infotainment is referred as “[blend of information and entertainment] television or other media form of entertainment based on presenting factual information in an engaging way,” (Danesi, 2008).

Various scholars have known edutainment and infotainment as ‘infotainment’, ‘eduteamate’ as well as ‘edutainment and infotainment strategy’ and ‘edu-tainment’ over the period of time (Singhal and Rogers, 1989b). However, from a macro perspective, these all denoted same substance. Edutainment and infotainment has been the approach of intentionally designing and applying a media message to entertain as well as to educate or to inform in order to increase viewing members' knowledge about an issue, create positive attitudes, shift social norms and change behaviour (Singhal and Rogers, 1999; Singhal and Rogers, 2002).

Information has always been considered a first step to receive education. Hence, to complement education process, it has been significant to provide information in an equally entertaining manner along with understanding and interpretation of such information. This process constituted a part of education, since information was considered an inevitable part of education, information with entertainment approach,
popularly known as ‘infotainment’ became an inevitable aspect of ‘edutainment and infotainment’ rationally. Thus, ‘edutainment and infotainment’, a macro perspective has been inclusive of ‘infotainment’ and has been applied as a single construct, used interchangeably in various sections of this study and reflected likewise.

**ROLE OF TELEVISION IN EDUTAINMENT AND INFOTAINMENT**

The edutainment and infotainment strategy in television was discovered more or-less by accident in Peru in 1969, when the telenovela (literally "television novel" or soap opera) “Simplemente María” was broadcast. The main character, “María”, a migrant to the capital city, faced tragic setbacks, like becoming a single mother. ‘María’ worked during the day and enrolled in adult literacy classes in the evening. She then climbed the socioeconomic ladder of success through her hard work, strong motivation and her skills with a Singer sewing machine. ‘Simplemente María’ attracted very high audience ratings and the sale of Singer sewing machines boomed in Peru, as did the number of young girls enrolling in adult literacy and sewing classes. When ‘Simplemente María’ was broadcast in other Latin American nations, similar effects were recorded. Audience identification with Marfa was very strong, especially among poor, working-class women: She represented a role model for upward social mobility (Nariman, 1993).

Inspired by the audience success and the (unintended) educational effects of ‘Simplemente María’, ‘Miguel Sabido’, a television writer-producer-director in Mexico, developed a methodology for edutainment and infotainment soap operas. This strategy, with certain modifications, has been dominant in most edutainment and infotainment projects throughout the world. Between 1975 and 1982, Sabido produced seven edutainment and infotainment soap operas (one each year), which spurred enrolment in adult literacy classes, encouraged the adoption of family planning, promoted gender equality and so forth (Nariman, 1993). Sabido's soap operas were also commercial hits for ‘Televisa’, the Mexican television network, demonstrating that educational messages do not limit the popularity of entertainment programmes.
Through these events of the past several decades, the idea of combining education with entertainment in the mass media was born and had since spread to many countries, spurred by the efforts of institutions like ‘Population Communications International’ (PCI), a nongovernmental organization headquartered in New York City. Led by ‘David Poindexter’, its former president, ‘PCI’ helped transfer the edutainment and infotainment soap opera strategy from Mexico to India, where two television soap operas, ‘Hum Log’ (We People) in 1984-1985 and ‘Hum Raabi’ (Co-Travellers) in 1992-1993 and the radio soap opera, ‘Tinka Tinka Sukh’ (Happiness Lies in Small Things), in 1996-1997, were broadcast. ‘PCI’ supported transfer the edutainment and infotainment soap opera strategy to Kenya, where a television soap opera, ‘Tushauriane’ (Let’s Discuss) and a radio soap opera, ‘Ushikwapo Shikimana’ (When Given Advice, Take It), were broadcast from 1987 to 1989. ‘PCI’ also helped in Tanzania, where a family planning, AIDS radio soap opera, ‘Twende na Wakati’ (Let’s Go With the Times) was broadcast from 1993 to 1998. Coleman and his colleagues at John Hopkins University have pioneered the utilization of the edutainment and infotainment approach in rock music for promoting sexual responsibility among adolescents in Latin American countries and the Philippines, for promoting responsible parenthood in Nigeria and in more than 60 other edutainment and infotainment media projects in more than 30 countries.

The edutainment and infotainment strategy has been widely invented and recreated by pioneering and creative media professionals in television, radio, films, print and theatre. For example, Dr. Garth Japhet in South Africa developed the long-running ‘Soul City’ mass media campaign, providing a model approach to health promotion that is advocated by the European Union and United Nations agencies like ‘UNICEF’ and ‘UNAIDS’. John Riber in India, Bangladesh and Zimbabwe and professionals in other countries have produced films with social messages (Hill, 1993; Smith, 1989; Wray, 1991). Dr. Seuss in the United States and professionals in other countries have produced books, comics and cartoons to educate children and adults about social issues (Barron, 1993; Lent, 1995; Maggs, 1990; Monaghan, 1991). Hence, there have been expectations from edutainment and infotainment content to provide education and entertainment at the same time.
There has been some conviction within the television industry that television should perform dual function of both informing and entertaining the public. The informational role has been filled mainly in the form of daily news broadcasts, some discussion shows and periodic special news programmes. Considering the extent of the knowledge explosion in the past few decades, it would be questionable whether present efforts meet public's need to add to existing knowledge. There seemed to be little doubt that educational programmes in the traditional sense would not satisfy this need, since relatively small numbers of people viewed them. Even if an attempt was made to remedy this situation by making such programmes more entertaining, the programmes may still be categorized in many viewers' minds as being ‘educational,’ and this labelling may serve to reduce any prior interest in viewing the programme for a substantial number of viewers. An alternative approach would be to increase the informational potential of programmes conceptualized by most viewers in the ‘light entertainment’ category.

Yet another striking example of the potential of this approach may be seen in the success enjoyed in the 1970s by the programme ‘All in the Family’ in United Kingdom. This programme afforded an opportunity to the viewer to learn about basic issues in racial environment or about other aspects of social relations while being entertained within a basic situation-comedy format. Since most viewers already viewed this type of programme very positively, the integration of entertainment and educational content met with a more favourable reaction, noted McGhee (McGhee, 1980).

To this point, the greatest success in integrating entertainment and educational functions of television had been enjoyed in the area of children's television. The outcome of efforts by the Children's Television Workshop (Gibbon, Palmerand Fowles, 1975; Lesser, 1972, 1974) in the development of ‘Seasame Street’ and ‘The Electric Company’ suggested that it might be possible to develop comparable programmes for adults, too.

The primary concern for the immediate future though seemed to be the establishment of means of increasing the entertainment level of the majority of their programmes without sacrificing the capacity of programmes to stimulate, enrich or inform the viewing
audience. The achievement of this goal could increase the competitiveness of the programmes with those of commercial television and might even serve to stimulate the producers of commercial programmes to attempt to elevate the informational level of some of their ‘entertainment’ fare, McGhee further noted (McGhee, 1980).

One previous attempt at extending the ‘Seasame Street’ formula to adult programming was ‘Feeling Good,’ developed in an effort to provide basic health information in an entertaining fashion. The poor reception of this programme had made the television industry wary about initiating comparable programmes in the future. It remained unclear however, whether the failure of this effort was due to the manner in which this particular programme was produced or whether the failure stemmed from the fact that the majority of viewers simply did not want much educational content with their entertainment. McGhee suggested that this experience was best approach to develop more informative programming and would extend the educational contribution of programmes, which were already watched because of their entertainment qualities (McGhee, 1980).

Regardless of which of these two approaches would be adopted, there would appear to be many production techniques that might be utilized to achieve the optimal balance between opportunities for entertainment and some form of personal enrichment in a programme. Humour has been one such production technique with an example. There have been several lines of support for the view that humour might be a good candidate for this task. Most important, of course, has been the fact that comedy programmes have been popular since the beginning of television. Also, Lesser (1972, 1974) concluded after an examination of various approaches adopted by the Children's Television Workshop that there had been ‘no more important single ingredient in children's television than humour.’ Since humour had been very effective in sustaining children's attention to non-humorous aspects of a programme as well, it might prove similarly effective with adults. Lundgren (1972) argued that any good instructional television programme must have an element of humour in order to maintain a high level of motivation in large numbers of people to watch the programme. An overly serious manner of presentation has been often cited as the reason for dissatisfaction with programmes (Snow, 1974). Therefore, if the
The inclusion of humour can help minimize the extent to which a programme has been perceived as being serious in intent, programme should increase enjoyment of the programme. The proposal that producers of educational or public service programmes should use humour or other entertaining devices more frequently has not been a new one. Seldes (1962) argued over some years ago that such ‘razzle-dazzle’ devices might be necessary to get and hold the viewer's attention in many primarily informational programmes. He noted that most educationally oriented programme personnel felt that such devices were irrelevant to the content of the programme and served to lower its integrity. Although this loss of integrity might have led some viewers to stop viewing, it might also serve to draw even larger numbers of viewers to the programme who normally would not view programmes intended mainly to educate.

The importance of avoiding the classification of a programme as educational may be seen in Steiner's (1963) finding that most Americans report watching television in order to relax and ‘take it easy.’ Programmes were most frequently selected because they were relaxing at the same time as they were interesting and entertaining. This suggested that importance of a programme's ability to foster relaxation was because most adults watched television primarily in the evening, after a hard day's work. Given the state of mental or physical fatigue, the viewer was likely to be in at that time; educationally oriented programmes were not preferred as they may simply require more mental effort than most were willing to put out.

The inclusion of humour, however, may create a set of conditions in which the exertion of higher levels of effort has been more rewarding. In addition, if humour served to make a programme more entertaining, viewers would become less conscious of the mental effort required to process other aspects of the programme material. New opportunities for learning seemed to play a central role in determining the entertainment level of a programme for such viewers. The enjoyment of more challenging levels of mental involvement by viewers of educational channels had not been surprising in light of the fact that they: (1) had been better educated; (2) had been more achievement-oriented; (3)
attached higher value to self-improvement (as opposed to relaxation); and (4) had been more likely to be seekers of information in a general sense (McGhee, 1980).

Viewers of educational programmes were more likely to thrive on opportunities for knowledge expansion and intellectual stimulation and to consider a diet of light programmes on the commercial stations to be a waste of time. Viewers who watched light entertainment programmes almost exclusively, on the other hand, were not interested in using television ‘to get educated’ (Himmelweit, 1963). Most informational programmes on both commercial and educational channels seem were primarily for the former group of viewers. This group was most likely to be entertained by such programmes even if no extensive efforts were made to present the substance of the programme in an entertaining fashion. Thus, they should not be considered the target group of any efforts to integrate the educational and entertainment aspects of programmes. These efforts should be directed toward the great number of viewers who would not normally seek out informative types of programmes.

Viewing patterns during the early years of British television suggested that considerable difficulty expected in getting a sizeable majority of viewers to respond positively to an opportunity to be both better informed and entertained at the same time. (Himmelweit, 1963) It was observed that the extent to which individuals seek out and enjoy programmes that were more informational depended on both the nature and the number of available alternatives.

When only one BBC channel was operating in the early 1950s, adolescents listed documentaries and other educational types of programmes as favourite programmes, along with various fictional categories, game shows, etc. As light entertainment shows proliferated with the establishment of a second channel, such educational programmes were watched less and less frequently. Given the presence of at least three or four channels in most areas of the United States, these findings suggested that most viewers would not watch educational material on television unless it was in some way integrated
into entertainment programmes. Humour would appear to provide an ideal vehicle for accomplishing this integration. (McGhee, 1980)

Hence, one could rightly observe that edutainment and infotainment would be the process of purposely designing and implementing a media message to entertain and educate, to inform in order to increase audience members' knowledge about an educational issue, create favourable attitudes, shift social norms and change overt behaviour (Singhal and Rogers, 1999; Singhal and Rogers, 2002). The authors further explained that edutainment and infotainment had not been a theory of communication; rather, it had been a communication strategy to bring about behavioural and social change.

It had been further explicated that the general purpose of edutainment and infotainment interventions was to contribute to the process of directed social change, which could occur at the level of an individual, community or society. The edutainment and infotainment contributed to social change in two ways. First, it could help to influence members' awareness, attitudes and behaviour toward a socially desirable end. Here the anticipated effects were located in the individual audience members. An illustration was provided by a radio soap opera, ‘Twende na Wakati’ (Let's Go with the Times), in Tanzania that convinced several hundred thousand sexually active adults to adopt HIV prevention behaviours (such as using condoms and reducing their number of sexual partners) (Rogers et al., 1999).

Second, it could help to influence the audience's external environment to create the necessary conditions for social change at the system level. Here the major effects were located in the interpersonal and social—political sphere of the audience's external environment. The edutainment and infotainment media could serve as a social mobilizer, an advocate or an agenda-setter, influencing public and policy initiatives in a socially desirable direction (Wallack, 1990). Edutainment and infotainment projects benefited from research and from different phases of research like formative, process and summative research.
RESEARCH

What is research?

The question demanded an answer. Some of the definitions included following:

Research had been to find out something and making it public. Research provided a means of generating, testing and validating knowledge. Research had been a systematic process of investigation. The general purpose of which was to contribute to the body of knowledge that shaped and guided academic and/or practice disciplines (Powers and Knapp, 1995)

Research was about advancing knowledge and understanding (Oliver, 1997)

These were all definitions designed by people who already understood quite a bit about the nature of research. To the inexperienced researcher or the new academic, however, they raised more questions than answer. Therefore, it was before the time to discuss how various stages of research helped in making a communication piece effective. Hence, an understanding should be developed as to why research would be significant at all and specially in field of communication.

‘Research was an important aspect in the study of mass communication, wherein facts were collected, analyzed and conclusions arrived at, based on them.’ (Dominick and Wimmer, 1991). Regardless of how the word research was being used, it essentially meant the same thing: an attempt to discover something. Research had been an active, diligent and systematic process of inquiry in order to discover, interpret or revise facts, events, behaviours or theories or to make practical applications with the help of such facts, laws or theories. The term ‘research’ had been also used to describe the collection of information about a particular subject. The term came from the French word ‘recherché’, which meant to investigate something thoroughly, search for information, to try to find out about something that was of interest.
That enormous growth of various forms of mass communication in the twentieth century had resulted in an increasing demand for better knowledge of the processes and effects of mass communication. The complex mass media system had produced a quest for research not only among practicing communicators but also among policy makers, consumers and various social groups. There was a time when an editor, scriptwriter, producer, director, educator or any such communicator could know many of things by personal contact with people in the community or area. Through informal means like social contacts and experience, the communicator used to develop an idea about the composition, tastes and level of the audience or readers.

This unsystematic, informal, intuitive method no longer proved adequate for the modern mass communicator because of several reasons like, increasing number of mass media, increasing competition among the media, rapidly changing tastes of the public and increasing number of people in the audience. It was practically impossible to contact everyone personally and know the varying needs, opinions and tastes and hence, role of research stood crucial in not only television content but practically in each piece of communication that had been associated with mass consumption.

**ROLE OF COMMUNICATION RESEARCH IN EDUTAINMENT AND INFOTAINMENT**

Communication research had been usually considered a behavioural research – the study of human beings. It was a branch of behavioural science and included psychology, sociology and anthropology. It was primarily related to audience and area profiles, needs assessment and communication strategy. It required the team of anthropologists, sociologists, experts in mass communication and mass relations, social researchers and several other assistants to do survey and data collections.

As the study of communication had taken shape over the past decades, the field of communication research had begun be seen as having its own history. A significant
feature of communication research was its fragmentation as a topical concern across virtually all the disciplines and fields of the social sciences and humanities.

First, communication research was largely (though not exclusively) identified with the study of the media of mass communication. A second recurrent source of influence was the concern with the role of public communication media in social and political life. A third, general development shaping the history of communication research was evolution of professional practices within and across the social science disciplines (Agrawal, 1981).

The communication research had been categorized within the four aspects of the communication process: the communicator, the message, the channel and the audience. Communicator research tried to know and define essential qualities, qualifications and characteristics of good professionals in the field of mass communication so that proper training might be offered to them.

Message research attempted to determine the effects of different forms of presentations of the same message through variations in style, length, performance and attention value. Channel research aimed to know how the channel through which a message had been transmitted was related to the effectiveness of the message. In audience research, communicators needed to know the general trend, behaviour, interests, tastes attitudes and opinions of the people whom they seemed to reach or target.

The understanding of key areas of communication research, its need and its background had set the base for three main phases through which at times, especially television programmes had been research based. These stages, as mentioned earlier were formative, process and summative research. Formative evaluation research was conducted with the intended audience in order to design the edutainment and infotainment intervention.

Formative research had been conducted while an activity, processor system was being developed or was ongoing, in order to improve its effectiveness (Singhal and Rogers,
Research-based information about the characteristics, needs, and preferences of a target audience sharpened the design of edutainment and infotainment programmes.

Formative evaluation referred to activities undertaken to furnish information that would guide programme design. This information helped programme planners to determine who was most affected by the problem; identify the needs of specific sub-groups; ascertain existing knowledge, beliefs, and attitudes; determine access to levels of services, information, social support, and other resources; understand barriers to action; and determine audience media habits and preferences. Some relevant information might be available from existing data sources while researchers often needed to collect new information regarding the opinions, aspirations, fears, beliefs, and other key psychological factors that influenced a given behaviour. Primary data collection included quantitative or qualitative research methods (Bertrand, 2005).

Edutainment and infotainment interventions were further strengthened through process evaluation activities. This included analysis of audience letters, monitoring of clinic data (to track family planning adoption) and content analysis of the edutainment and infotainment messages (to determine if the scripts of programmes were consistent with desired educational goals). Feedback could thus be provided in a timely manner to edutainment and infotainment media producers for appropriate mid-course corrections (Rossi et al., 2004).

Process evaluation involved tracking programme implementation once the programme was launched. One common form of process evaluation was to compare actual implementation to the proposed scope of work. It helped to answer the question: to what extent had the project been implemented according to plan. First, it could alert producer or media manager about delay or shortfall in implementation that needed to be addressed, mid-course in the programme implementation. Second, it provided valuable information in later assessing the effectiveness of the programme to achieve its objectives (Rossi et al., 2004).
Summative evaluation research measured the effects of the edutainment and infotainment campaign on audience behaviour. Summative evaluation measured the extent to which change occurred, consistent with objectives of the programme. It addressed the issue: did the programme make a difference? Did it have an impact? The answer to the question of impact was related directly to the objectives of the programme and the types of change being anticipated. Measuring outputs had several advantages. First, necessary data were often collected for programmatic purposes and were available to evaluators at little or no cost. Second, the results were easy to grasp, especially when presented in graphic form. Third, such measures reflected a behavioural response on the part of the intended audience. However, they fell short in answering the question of whether the programme changed behaviour, for several reasons.

In general, research meant an inquiry, quest, investigation or any attempt that had brought out anything unknown or had thrown light on something which had been known but not being contextualized or put in perspective for further reference. This might be broad understanding of the term ‘research’. However, for years, research about television programmes and learning from such programmes, right from identification with the characters to the cognitive learning and emulation of positive as well as negative behaviour of characters, programme’s effects had been studied. All the reading in the subject had put forth positive as well as negative results. At times, the studies in aforementioned area had not been able to come up with concrete findings, too. Yet, there had been a scope and future that positive values, attributes might surpassed all other kind of leanings.

There was no doubt that every viewer or individual wanted to have the ‘entertainment pie’. Everyone wanted to taste this pie but at the same time, the urge to remain informed, updated and educated had also been authoritative. Hence, that was where future of such kind of ‘edutainment and infotainment’ programmes lied ahead. When as a viewer, one received the content, which was not only interesting to watch but provided a value for time spent or invested, edutainment and infotainment content had been preferred. Edutainment and infotainment programmes were comparatively young compared to
television’s normal genre of entertainment as well as educational programmes. They were also high-risk genre of programmes. They did not fit normal production mould of entertainment or educational programmes as well.

However, future of edutainment and infotainment programmes on television has been certainly bright in our nation. This would not be because it has both the elements into it or because it has been very popular in the foreign counterparts but mainly because ‘edutainment and infotainment’ programmes have ability to infuse progressive behaviour, favourable attitudes. Moreover, such programmes have power to induce positive values at individual, group and societal level with a lasting impression. Last not but the least, such programme has ability to ‘change’ perspectives!