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**The role of film in attitudinal change and behavioural rehabilitation of youth in conflict with the law: Winkie Direko Secure Care Centre and *Tsotsi***

**BY**

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**Submitted to the School of Applied Human Sciences, College of Humanities, University of KwaZulu-Natal, in fulfilment of the requirements of a Master of Social Sciences degree at the Centre for Communication, Media and Society (CCMS)**

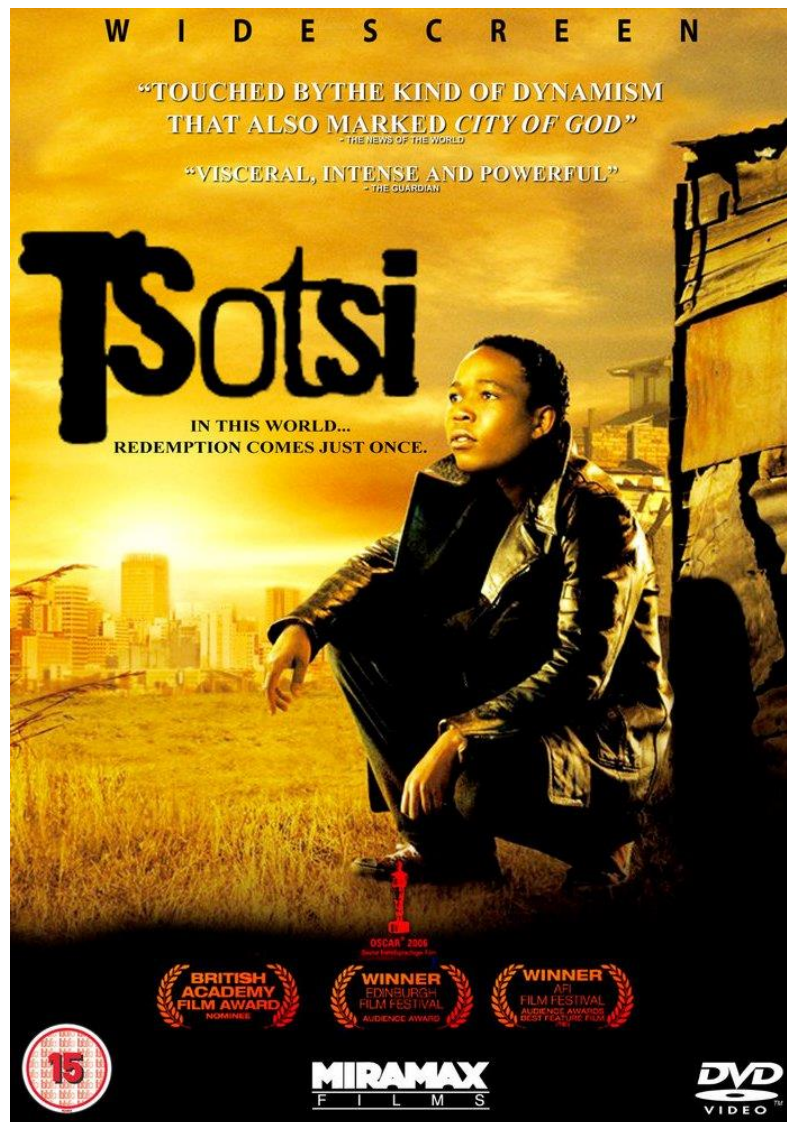
**December 2016**

**Supervisor:**

**Dr Lauren Dyll**

Figure 1.1: Poster of the film *Tsotsi* and the main character with the statement, “in this world... redemption comes just once<sup>1</sup>”

Source:<sup>2</sup>



<sup>1</sup> The notion of “redemption” is considered significant to the study.

<sup>2</sup> Poster available on: <https://www.google.co.za/search?q=pictures+tsotsi&sa>. Accessed on 10 May 2015.

## DECLARATION

I, **Kenalemang Nkwoji** (Student Number 215079124), declare that:

1. The research reported in this dissertation, except where otherwise indicated, is my original and unaided work.
2. This dissertation has not been submitted for any degree or examination at any other university.
3. This dissertation does not contain other persons' data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons.
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Signature:

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Place: Durban

## **Dedication**

I dedicate this work to:

My God and my Lord Jesus Christ for overshadowing me with great grace that has sustained me throughout this research process.

My late parents: Fats and Feziwe Bookholane, I thank you for instilling in me in diverse ways since my early childhood stages the value of good education.

My ever supportive and magnificent husband, Stanley Izuchukwu Nkwoji, I thank you for all the nights and days you spent taking care of our children.

The beautiful princess, eight-year-old daughter, Peace Bokang Nkwoji, for persistently reminding me of the chapters and the time remaining; three-year-old prince Joshua Tlotlo Nkwoji, for the smiles, the hugs, and the kisses and reminding me to keep my pencil case away, lest it becomes your toy!

Apostle Busisiwe Thebehali, Apostle Mohau Rammile, Bishop Thomas and Pastor Elizabeth Aremu, Pastor Silva Mwamba, Dr Robert Akande, Dr Thabiso Rapapali, Bishop Dununu Msibi, Pastor Joseph Ajakaye & Pastor Raj Chetty, Mzolisi Nkumanda, William Mngomezulu, Stephen Zeelie, Ayanda Zondo, Ken and Joy Rowat, and Alan Strachan. You have imparted unto me timeless lessons in the spiritual, personal and academic spheres of my life.

My best friend Barbara Dube; you and I never knew then that what you introduced to me to watch for leisure would turn into academic labour.

## **Acknowledgements**

My supervisor, Dr Lauren Dyll, what a tremendous blessing you have been to me in this academic pursuit. You have meticulously and relentlessly led me through this dissertation process. I am deeply honoured to have you as my supervisor. I also thank you for the sponsorship towards the International Political Science Association (IPSA) 24<sup>th</sup> World Congress of Political Science that I attended in Poland in July 2016. I would like to thank the National Research Fund for the scholarship as well as for the travel grant that afforded me international exposure where I presented part of this study in Poland at the IPSA 24<sup>th</sup> World Congress. Prof Ruth Teer-Tomaselli and my CCMS family: Dr Basil Hamusokwe, Dr Musara Lubombo, Dr Sarah Gibson, Zama, Tasmin, Santie, Ndu, Mpume, Phiwe, Yonela, Rose, Sindile, Collen, Kwazi, thank you for the personal and intellectual engagements. My covenant sisters, Betty and Bridgette, thank you for your spiritual care during this pursuit.

Special thanks to Mama Mathhogonolo Maboe, Mathilda Gasela, Wessels Linstroom, Liza Rossouw, Margaret Phandliwe, Sebina Mosella, I am deeply grateful for the opportunity that you bestowed unto me to meet the children of Bloem Secure Care Centre. To all the children I have been privileged to meet at Bloem Secure Care Centre, your life stories birthed this project. Professor Josia Adeyemo, Dr Samuel Illupeju, Dr George Khedinga, Dr Kester Onor, thank you for the encouragement at the onset of this Masters pursuit. Professor Zaal, Professor Singh and Dr Jéan Steyn, thank you for believing in this project. My paternal and maternal relatives, thank you for teaching me the importance of resilience. I would also like to thank the Health and Wellness Seta for their support.

Dr Thandi Magojo, Dr Winnie Ogama, Uduak Johnson, Norah Msuya, Claudette Kercival, Michael Eley, Ayanda Ntuli, you offered me solid support and were ever ready to answer my queries. Israel Oyebamiji, thank you for showing me the call for abstracts that landed me the great opportunity to present a part of this study in Poland. My campus buddy, Festus Osayamwen, you have persistently cheered me to keep pushing. Pastor Sam and Sylvia More, Dr Biodun and Ekaete Benedict, thank you for your wonderful hospitality during my data collection.

Daughters of Destiny Group, mentioning all your names would fill the pages, thank you for your prayers and backing, you rock! Kemist Shumba, thank you for editing my dissertation.

Last but not least, my phenomenal husband Stanley Izuchukwu Nkwoji and magnificent children Peace and Joshua, I feel like this is ‘our project,’ you sacrificed so much for me to come this far; I can never thank you enough for your astounding love and encouragement.

## **Abstract**

Youth are important human capital, and there is a shortage of research on young offenders within the South African context. The legal and the policy frameworks seek to achieve balance by reflecting societal concerns and by responding reflectively and proportionately to young offenders in the criminal justice system. South Africa has unnervingly high rates of violence, with youth being amongst the perpetrators. This study focuses on the role that film can play in attitudinal and behavioural rehabilitation of youth in conflict with the law. The study seeks to establish entertainment education (EE) criteria and principles that are evident in *Tsotsi* towards attitudinal and behavioural change of youth offenders. The study subscribes to the understanding of rehabilitation from a behaviour change assessment as well as to the notion of rehabilitation as form of intervention. Adopting a communications approach and influenced by entertainment education practice, the study uses *Tsotsi* as a research aid to explore the use of role modelling as a process that elucidates assorted forms of learning.

The study adopts a qualitative interpretative phenomenological approach, studying youth offenders' lived experiences of the phenomenon of conflict with the law and attitudinal change and rehabilitation. Convenient sampling, together with purposive sampling were used to select 15 male participants at Winkie Direko Child and Youth Care Centre in Bloemfontein. To attain an in depth approach to the study, both focus group interviews and one on one interviews are utilised. Using thematic analysis, themes are discussed in the light of Albert Bandura's social cognitive theory (SCT) and audience identification studies which both inform entertainment education. There was a strong link between film and entertainment education towards the attitudinal change and behavioural rehabilitation of youth offenders. *Tsotsi* served as a mirror through which the youth offenders could reflect on their personal lives. The interconnectedness of the concepts of observational learning, role modelling and self-efficacy serve as a strong factor that supports film as an EE communication strategy that can engender health communication in a non-threatening manner. The majority of the youth offenders were able to relate to the story line of *Tsotsi*, as it reflects many aspects of their personal lives. The study may also help to inform policy makers on how existing intervention strategies can be inculcated to multi-dimensional systems through the use of media and communications particularly film.

**Key words:** EE, youth offenders, juvenile offenders, youth in conflict with the law, film, *Tsotsi*

## **Acronyms and Abbreviations**

BCC – Behaviour Change Communication

BSCC – Bloemfontein Secure Care Centre

BTK – Born to Kill Gang

CCMS – Centre for Communication Media and Society

CS – Cultural Studies

DSC – Department of Correctional Services

DSD – Department of Social Development

Edutainment – Entertainment Education

EE – Entertainment Education

HBM – Health Belief Model

HPCSA – Health Professions Council of South Africa

IPSA – International Political Science Association

NGO – Non-Governmental Organisation

NYP – National Youth Policy

PE – Peer Educator

SADC – Southern Africa Development Community

SBCC – Social Behaviour Change Communication

SCC – Social Change Communication

SCT – Social Cognitive Theory

SEMCHB – Social Ecology Model for Communication and Health Behaviour

SLT – Social Learning Theory

Soul City – Soul City Institute of Health and Development Communication

STATS SA – Statistics South Africa

TfD – Theatre for Development

The Centre – In this study refers to Winkie Direko Secure Care Centre

UKZN – University of KwaZulu-Natal

UKZN HSSREC – University of KwaZulu-Natal Humanities and Social Sciences Research

Ethics Committee

UN – United Nations

UNAIDS – the Joint United Nations Programme on HIV and AIDS

UNFPA – United Nations Funds for Population Activities

UNHR – United Nations Human Rights

UNICEF – United Nations Children’s Emergency Fund

WDSCC – Winkie Direko Secure Care Centre

WHO – World Health Organisation



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# Chapter One

## Introduction and background

### Introduction

South Africa has unnervingly high rates of violence, with youth being amongst the perpetrators (Leoschut, 2008; van Der Merwe and van Dawes, 2007; Souverein *et al.* 2015). Approximately 36% of the prison population in South Africa is below the age of 16 years (Khan and Singh, 2014). Young people between the ages 12 and 21 years are at the apex years for both transgressing the law and victimisation (Khan and Singh, 2014). One of the values of the National Youth Policy (NYP, 2015)<sup>3</sup> is to promote social cohesion, which is arguably disrupted when youth are found to be displaying deviant behaviours. Violence therefore threatens stability and social cohesion (NYP, 2015). Terrie Moffitt's (1993; 2006) typology of offending states that an early commencement of anti-social behaviour, conjoined with persistent serious offending, are hallmarks of life-course persistent offending, and this has been proven in a number of regiments of offenders in various countries.

This study focuses on the role that film can play in attitudinal change and behavioural rehabilitation of youth<sup>4</sup> in conflict with the law. The particular case study uses the film, *Tsotsi* (Hood, 2005) at a Child and Youth Care Centre in Bloemfontein, with 15 male youth offender participants. Bloemfontein is a city located in the Free State province in South Africa. Figure 1.2 illustrates the map of South Africa.

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<sup>3</sup> The National Youth Policy (2015) Available at: [www.gov.za/sites/www.gov.za/files/3893-gen15.pdf](http://www.gov.za/sites/www.gov.za/files/3893-gen15.pdf). Accessed on 8 May 2015.

<sup>4</sup> The National Youth Policy (2015) defines youth as young people between the ages of 14 and 35. Available at: [www.gov.za/sites/www.gov.za/files/3893-gen15.pdf](http://www.gov.za/sites/www.gov.za/files/3893-gen15.pdf). Accessed on 8 May 2015. The United Nations definition of youth is people between the ages of 15 and 24. Available at: [www.un.org/esa/socdev/documents/youth/fact-sheets/youth-definition.pdf](http://www.un.org/esa/socdev/documents/youth/fact-sheets/youth-definition.pdf). Accessed on 8 May 2015. For the purpose of this study, the terms 'youth offenders' or 'juvenile offenders' are used to refer to young persons in conflict with the law between the ages of 14 and 17.

Figure 1.2: Map of Bloemfontein in South Africa.

Source:<sup>5</sup>



Rehabilitation is a multi-faceted phenomenon (Wilson, 1997). It is a shared collaborative practice, involving not only the therapist and the patient, but also incorporating other relevant stakeholders, so as to ensure that optimum results in physical, psychological, social and vocational wellbeing are achieved (McLellan, 1991). This study acknowledges that rehabilitation is a complex process within which attitude<sup>6</sup> change is a vital aspect in the process of rehabilitation or behavioural change. This study investigates rehabilitation from a multi-dimensional perspective, with particular reference to attitudinal and behavioural change of youth in conflict with the law. Behavioural rehabilitation centres on observable behaviour, present factors and causes of behaviour, learning experiences that advocate for change, adapting treatment approaches to individual clients, and complex assessment and evaluation (Wilson, 2008). The study subscribes to the understanding of rehabilitation from a behaviour change perspective, through the use of film as a tool for behaviour change communication

<sup>5</sup> Figure 1.1 Map of Bloemfontein in South Africa. Available at: <http://www.routes.co.za/map.html>. Accessed on 10 May 2015.

<sup>6</sup> Attitude is a psychological tendency that is articulated by assessing an object or an event, or a person positively or negatively, with favour or unfavourably (Ajzen, 2005).



through the Entertainment Education (EE) approach. This is expatiated in Chapter Two, Literature Review.

## **Background to the study**

### *My personal encounter with the youth offenders*

When I completed my Honours in Psychology in the year 2012, I wanted to write the Health Professions Council of South Africa (HPCSA) board examination so as to become a registered Counsellor. The board stipulation was that I had to complete a six months practicum in counselling services. During my internship I started at a hospital with a specific focus on trauma counselling. However, I did not feel fulfilled. After seeking advice, I continued with my counselling internship at the Department of Social Development (DSD) which then placed me at a Child and Youth Care Centre in Bloemfontein.

Considering the nature, sensitivity and complexity of working with youth offenders, as an intern counsellor, I initially struggled to build rapport so as to discuss deeper issues with the youth offenders (Heath *et al.*, 2009; Smith, 2008). This was further exacerbated by the fact that most of the youth offenders were gang members, and since they perceived me as an “outsider”, at first they did not easily open up to me. I was determined to build rapport with them and decided to incorporate film into counselling. The objective in using film was to break the ice, stimulate dialogue and build rapport. The benefit of this was that it enabled me to break down psychological concepts to the level of the youth offenders’ understanding, through the use of visual aids. In conducting research amongst young people, Heath and colleagues (2009: 119-125) argue that:

Visual techniques have also been used to stimulate discussion as part of individual interview, or more commonly, a focus group or group interview...some youth researchers have used visual methods to achieve a less directive line of questioning.

I was therefore inspired to focus my masters’ dissertation on the role of film in attitudinal change and behavioural rehabilitation of youth in conflict with the law, as I found film a valuable tool in building rapport with the youth offenders. Other studies that have used visual methods to build rapport with youth also confirmed that such methods are helpful in initiating discussions in non-threatening ways (Frost, 2003; Marsh *et al.*, 2007).

### *The child and youth care centre*

This study was conducted at Winkie Direko Secure Care Centre<sup>7</sup> (WDSCC), a Child and Youth Care Centre (CYCC) located in the Free State province, in the city of Bloemfontein, mostly referred to as the Centre in this study. WDSCC is a centre for the detention of youth in conflict with the law, who are awaiting trial for serious offenses namely Schedule 3<sup>8</sup> offences. The Centre accommodates youth between 14-17 years and offers programs (developmental, religious, educational, recreational and therapeutic programs) whilst the youth are detained, with a purpose of rehabilitation and reintegration into society. The Centre offers programs such as developmental, religious, recreational and therapeutic programs. WDSCC was founded in 2007 as a result of the Child Justice Bill of 2007 aimed at preventing young persons from being detained in traditional prisons (Galinetti, 2009). The Centre can accommodate 50 young persons: 40 boys and 10 girls. It is run by a centre manager, and the personnel comprise various staff members such as a social worker, registered nurse, child and youth care workers, as well as security officers, amongst others<sup>9</sup>. The governmental authority in charge of the Centre is the DSD. Legislative mandates are further discussed in Chapter Two Literature Review.

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<sup>7</sup> Winkie Direko Child and Youth Care Centre is also referred to as Winkie Direko Secure Care Centre. The words Winkie Direko Secure Care Centre or Winkie Direko Child and Youth Care Centre or the Centre will be used interchangeably.

<sup>8</sup> Schedule 3 Offences, according to the Child Justice Act 75 of 2008, are serious offences such as rape, murder, robbery, kidnapping, treason. (Bezuidenhout, 2013)

<sup>9</sup> Information given via e-mail by WDSCC Chief Social Worker, Margaret Phandliwe, [margaretp@socdevev.fs.gov.za](mailto:margaretp@socdevev.fs.gov.za), on 7 April 2015

## The Narrative of *Tsotsi*

Figure 1.3: Picture of the main character in the film *Tsotsi*.

Source:<sup>10</sup>



The present narrative is limited to reviews and journal articles that specifically address *Tsotsi*. Other films that are similar to *Tsotsi* are excluded. *Tsotsi*<sup>11</sup> is a South African film, written and directed by Gavin Hood. The film is 95minutes, and it has an age restriction of 13 years. The film is about a hoodlum nicknamed Tsotsi, whose lifestyle is characterised by violence. Tsotsi, a gang leader, roams the streets of Johannesburg with his gang members attacking those who refuse to give them what they want. After shooting a woman and hijacking her car, Tsotsi discovers the woman's baby in the car. Instead of hurting the baby, Tsotsi takes the baby home and cares for the baby. Arguably, the baby acts as a facilitator for the apparently emotionless and cold hearted hoodlum to repossess his sense of humanity<sup>12</sup>.

Newcomb (2004) postulates that an essential trait of narrative is the organisation of events in time. To gain deeper insight into a narrative, other scholars have evaluated the importance of distinguishing between story and plot (Bordwell, 1985). For human experiences, aspects such

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<sup>10</sup>Picture of the main character in *Tsotsi*. Available at: <https://www.google.co.za/search?q=pictures+tsotsi&sa>. Accessed on 10 May 2015.

<sup>11</sup> 'Tsotsi' basically means 'thug' or 'gangster' in the street language ghetto. "Tsotsi" is used as both the name of the film as well as a nickname for the main character. Available at: [www.Tsotsi.com](http://www.Tsotsi.com). Accessed on 7 May 2016. In this study, the word 'Tsotsi' is symbolic in multiple dimensions, for example *Tsotsi* is used for both the name of the film and it is the nick name of the main character in the film *Tsotsi*. In this study, *Tsotsi* refers to the film, whereas Tsotsi refers to the main character in the film.

<sup>12</sup> Available at: <http://www.rogerbert.com/reviews/tsosi-2006>. Accessed on 28 May 2015.

as flexibility, the character, the setting, costume, actions, flashbacks, time and space, the angle of the shots, the music, the silence, the costume, are amongst several factors that are crucial and relevant in a narrative. Equally significant, is the historical development, as well as challenge to resolve the paradox, and then restore the equilibrium. (Newcomb, 2004). The purpose of this narrative is not to juxtapose the factors, nor to analyse *Tsotsi*. The aim is to briefly put into context the impact *Tsotsi* could possibly have on the youth offenders and to thereby interrogate what characteristics of *Tsotsi* could possibly influence attitudinal and behavioural rehabilitation of youth in conflict with law. *Tsotsi* was brought up on the streets of Johannesburg's slums, and resided in reckless drainpipes on the brink of these slumping ghettos. He lost his parents to AIDS at the age of nine, and he could not recollect his early childhood family life. *Tsotsi* leads a small gang; the gang members are Die Aap, Boston and Butcher. He seems not to be touched by perpetrating violence on anyone that is seemingly on his way and he accepts his gang as they persist in serving his mission<sup>13</sup>.

Although *Tsotsi* is not purposively informed by the principles of entertainment education (EE), as it is primarily a fictional entertainment film, this study makes a case for its educational qualities, particularly in the context of youth in conflict with the law. As such this study identifies EE characteristics that are evident in *Tsotsi*, placing it in what Eliza Govender (2013) explains as the grey zone (also see Quarry and Ramirez, 2009) where aspects of a story can be mobilised between a particular audience and set of issues. For instance, *Tsotsi* symbolises many aspects that appeal to the youth, such as fashion, music, the eagerness and ambition to make money and live a lavish lifestyle, the need for a sense of belonging, and highlights other serious societal issues like gang activity, peer pressure, and the desire for power and authority.

Several scholars (Dovey, 2007; Ellapen 2007; Lehman, 2011; Morris, 2010; Risjskijk *et al.*, 2007 and Van den Berg *et al.*, 2009) argue that *Tsotsi* has a collection of viewpoints through which it can be interpreted. Viewpoints such as institutional aspects, investigating the politics behind the funding and viewing in South Africa, historical aspects such as the elucidation of the term *tsotsi*, and the significance of understanding historical places such as Sophiatown, the impact of arts such as kwaito, socio-political factors, as well as contextualising the film within the scenery of post-apartheid cinematic production.

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<sup>13</sup>*Tsotsi*. Available at: [www.Tsotsi.com](http://www.Tsotsi.com). Accessed on 7 May 2016

Taking into cognisance the history of exclusion and youth marginalisation in South Africa during the apartheid era, and the history of violence (Khan and Singh, 2014; Bezuidenhout, 2013), the researcher is of the view that the use of *Tsotsi* for this study is deemed relevant, in the sense that the film is regarded as a culturally sensitive, cosmopolitan and symbolic of a democratic South Africa. Similarly, Ellapen (2007) attests that the South African filmmaking landscape is distinctive due to the blend of ‘white’ and ‘black’ filmmakers. *Tsotsi*, an Oscar award winner in the category of best foreign language, is also regarded as a film that acknowledges the South African social ills such as HIV/AIDS, crime, violence, and poverty (Dovey, 2007). Additionally, it is the first black and white South African production to succeed in making interpolation through reaching both international and local audiences (Dovey, 2007). Some scholars (Dovey, 2007; Lehman, 2011; Ellapen, 2007) believe that the film has political connotations manifested through a subtle criticism of then President Thabo Mbeki’s policies. Conversely other scholars (Rijskik *et al.*, 2009 ; Van den Berg *et al.*, 2009) believe that the film is not about politics, but simply carries a strong message of redemption.

Rijskik and colleagues (2009: 39) illustrate:

... the baby has vividly realised parents and a home to which it can be returned, providing a much more direct narrative that guides *Tsotsi*’s redemptive path. Moreover, the baby becomes the catalyst for his moral rejuvenation more than it brings him to an understanding of the circumstances surrounding his flight from home.

President Thabo Mbeki, former President of South Africa, asserted (as cited in Van den Berg *et al.*, 2009: 516) that:

*Tsotsi* is a story of poverty, hopelessness, and struggle transformed into faith and a profound moral re-awakening leading to a better future – ‘*Tsotsi*’ is another appropriate representation of the Age of Hope.

This study does not dispute that *Tsotsi* can be interpreted from numerous aspects. However, for the purpose of this study, in line with behavioural rehabilitation, this study evaluates *Tsotsi* from a perspective of moral redemption.

## Problem Statement

Youth are an important human capital, and there is a shortage of research on young offenders within the South African context. The Child Justice Act (75 of 2008)<sup>14</sup> and the Children's Act (38 of 2005)<sup>15</sup> seek to achieve balance by reflecting societal concerns and by responding reflectively and proportionately to young offenders in the criminal justice system. This research aimed to record the voices of youth in conflict with the law, represented by youth who are awaiting trial and are placed at a Child and Youth Care Centre in Bloemfontein, South Africa.

This study focuses on the role that film can play in attitudinal change and behavioural rehabilitation of youth in conflict with the law, with specific focus on the film *Tsotsi*. It is framed within the research field of media and communication studies that typically offer critical analyses of media-society relations (Tomaselli, 2012). It has a particular focus on behaviour change communication and the EE approach.

Several studies have been conducted to advocate for behavioural changes through the means of EE. EE impact purports changes in audience members' knowledge, perceptions and attitudes, and encourages interaction and deliberation (Papa *et al.*, 2000). Further, it nurtures what is known as para-social interaction, whereby the audience interacts and identifies with characters (Cardey *et al.*, 2013; King'Ara, 2013; Singhal, 2013). EE serves as a strategic communication process that addresses a number of societal issues such as public health challenges and psychosocial ills (Rogers *et al.*, 1999; Singhal *et al.*, 1999; Tufte, 2005). For instance, HIV/AIDS prevention and treatment strategies as well as drug and substance abuse education and awareness programs are evident in South Africa through EE programmes (some of which include film and television such as *Soul City*, *Intersexions*, *Tsha Tsha*, *Yizo Yizo* and *Sex Tips for Girls* (Govender 2013; Govender *et al.*, 2013; Singhal and Rogers 2002). This is further elaborated on in Chapter Two.

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<sup>14</sup> Child Justice Act 75 of 2008. Available at: [http://www.justice.gov.za/legislation/acts/2008-075\\_childjustice.pdf](http://www.justice.gov.za/legislation/acts/2008-075_childjustice.pdf). Accessed on 15 November 2015.

<sup>15</sup> Children's Act 38 of 2005. Available at: <http://www.justice.gov.za/legislation/acts/2005-038%20childrensact.pdf>. Accessed on 15 November 2015.

Whereas other scholars (Papa *et al.*, 2000, Singhal and Rogers, 2002; Singhal, 2013; Govender *et al.*, 2013) have examined the influence of EE as a strategic communication process to address social challenges, the use of film in behavioural rehabilitation of youth in conflict with the law has not been investigated within the South African context. This research delves through the use of *Tsotsi*, from a grey literature perspective. Govender (2013) posits that in Africa, there is vast literature on EE that can be termed as grey literature. This means that whilst the literature upholds EE principles integrating entertainment education, the literature is frequently not academically published, as many media forms are not purposively designed as EE, but can still be used as such. This is further discussed in Chapter Two.

The study may also help to inform how existing intervention strategies can be inculcated to multi-dimensional systems through the use of media and communications particularly film.

### **Aims and objectives of the study**

This study is aimed at exploring the role of film in attitudinal change and behavioural rehabilitation of youth in conflict with the law, at a Child and Youth Care Centre in Bloemfontein, South Africa. It focuses on a case of *Tsotsi* from a communications perspective, particularly via the use of Entertainment-Education (EE) approach (Govender, 2013; Singhal, 2013).

Figure 1.4: Objectives of the study

Source: Author.

Pictures on the objectives of the study<sup>16</sup>

The study aims to:



examine the link between film and entertainment education in relation to attitudinal change and behavioral rehabilitation of youth in conflict with the law.



establish the principles of entertainment education that are evident in *Tsotsi*



explore the characteristics of *Tsotsi* that possibly influence attitudinal and behavioural change or rehabilitation of youth in conflict with the law.

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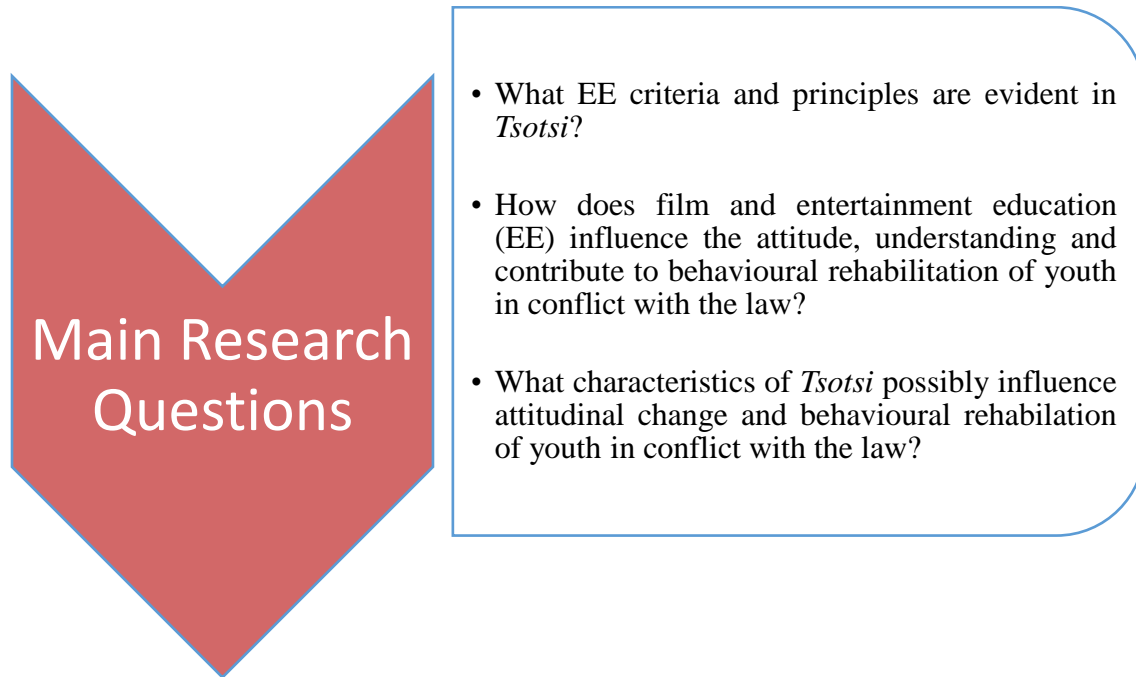
<sup>16</sup> Pictures on the objectives of the study. Available at:  
[http://www.filmeducation.org/resources/film\\_library/getfilm.php?film=1694](http://www.filmeducation.org/resources/film_library/getfilm.php?film=1694). Accessed on 10 May 2015;  
<https://www.google.co.za/search?q=pictures+tsotsi&sa>. Accessed on 10 May 2015



## Research Questions

Figure 1.5: Main research questions

Source: Author.



## *Methodology*

To answer the main research questions, data was collected through interviews with 15 male youth offenders, as well as through archival research. Further details are discussed in the Methodology Chapter.

## **Structure of the Dissertation**

Chapter One has outlined the intent of the study, the background of the study, as well as problematizing the issue of crime in South Africa within the context of youth in conflict with the law.

Chapter Two, which is the literature review contextualises the study in terms of youth in conflict with the law, the legislative mandates regarding youth in conflict with the law,

rehabilitation from a behavioural change perspective, studies on entertainment education (EE). The literature review chapter lays a foundation for Chapter Three.

Chapter Three is the Theoretical Framework for the study. The study espouses as its theoretical approach Albert Bandura's (2001; 1986) social learning theory (SLT), which is also known as social cognitive theory (SCT). Social cognitive theory emphasises amongst other things the importance of role modelling for instance learning through environment, audience identification with film characters. Similarly, entertainment education (EE) approach which is equally informed by the social cognitive theory (SCT) was incorporated.

Chapter Four Methodology delineates the study in terms of its qualitative study approach, and research design as interpretative phenomenological approach. This is considered imperative as it is a study of subjective experiences, how the youth offenders perceive or interpret the world in light of their own experiences. Data was collected through interviews (focus group discussions and one on one semi-structured in depth interviews) to elicit views with 15 male youth offenders, as well as through archival research. Further details are discussed in the Methodology Chapter.

Chapter Five Data Presentation and Analysis comprises of thematic analysis that is linked to a type of audience identification studies was adopted. Findings are discussed from the perspective of social cognitive theory along with other principles related to entertainment education.

Chapter Six the conclusions chapter outlines the study limitations and strengths, the significance of the research, policy implications, suggestions, recommendations for possible future research.

## **Conclusion**

The above chapter introduces the study and provides the background to the study. Concerns about youth crime within the South African context were also discussed. The chapter gives an overview of the importance of the study. The narrative of the film *Tsotsi* was also discussed. The concept of attitudinal change and behavioural rehabilitation of youth in conflict with the law through the use of film as an EE communication strategy was also highlighted. The structure of the dissertation was outlined. Chapter Two literature review provides further insight into pertinent concepts in line with the topic.

## Chapter Two

### Review of Literature

#### Introduction

Chapter Two provides a review of the literature that is pertinent to the study. It contextualises the study in terms of the legislative mandate regarding youth in conflict with the law (Bezuidenhout, 2013; Gallinetti, 2009). It explores the topic of rehabilitation from an attitudinal and behavioural change communication perspective (McKee *et al.*, 2014; Scalway, 2010). The attitudinal and behavioural change communication perspective will be expatiated on by the behaviour change theory. Aspects of attitudinal and behavioural change are focused on youth in conflict with the law within the South African context. It is imperative to explore how the youth offenders make sense of their lived experiences through the concepts of observational learning, role modelling, and self-efficacy. However, the behaviour change theory (Bandura, 2004; Bandura, 1986) is detailed in Chapter Three.

In line with the objectives of the study, this chapter pays particular attention to scholars who have studied television and film as an entertainment education (EE) strategy (Papa *et al.*, 2000). This discussion establishes some points on the notion of active audience and identification (Tager, 1997; Cardey *et al.*, 2013; Hall, 1980; Morley 1992; Nightingale, 1996) with characters or the setting of a film (or television series) integral to the EE objective of pro-social attitudinal and behavioural change.

This study is framed within the field of media and communication that typically offers critical analyses of media-society relations (Tomaselli, 2012), with a specific focus on attitudinal and behavioural change communication amongst youth offenders. As such, this chapter explores certain policies (such as the National Youth Policy 2015-2020<sup>17</sup>) and concomitant legislative and societal issues of youth at risk in South Africa (Bezuidenhout, 2013; Shaw and Tshiwula, 2001). This is addressed through a discussion of both policy, and media reports on youth at risk and youth within the criminal justice system. Based on the above-mentioned media-

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<sup>17</sup> National Youth Policy 2015-2020. Available at: <http://www.thepresidency.gov.za/MediaLib/Downloads/Downloads/NYP%20Policy%202020%20Report.pdf>. Accessed on 8 March 2016.

society relations the study subscribes to an entertainment education (EE) and agentic approach to attitudinal change and rehabilitation that enables the youth offenders at a local level to express their own voices in how they make meaning and interpret their own lives through the phenomenon of film. In other words, the study assumes a position that through the youth voices being expressed, youth realities and needs are documented for furthering our understanding of how best to approach attitudinal change and rehabilitation where the youth are actively engaged (Tomaselli, 2012; Brennen, 2013).

In light of the view that there is paucity of literature on youth in conflict with the law regarding the entertainment education (EE) approach, insight into key terms that are pivotal to the study will be highlighted. Key terms and concepts such as research with youth, behavioural rehabilitation and criminogenic risk factors will be unpacked. This will also help to evaluate how the study integrates a constellation of concepts so as to assess the main objective of the study; that is, to examine the link between *Tsotsi* and EE in relation to behavioural rehabilitation of youth in conflict with the law. Moreover, to understand the youth that come in contact with the South African criminal justice system, a concise overview of the legislative mandate that regulates youth in conflict with the law is discussed. This further clarifies the fact that multiple factors need to be taken into consideration with regards to attitudinal change and rehabilitation of youth in conflict with the law.

### **Definitions and legislative mandates on youth in conflict with the law**

In order to put the study into context, various definitions of youth are distinguished. The different definitions of 'youth' are considered crucial so as to delimit the study's research participants from different perspectives, since this age group can be classified from different standpoints by different scholars. As stated in the previous chapter Winkie Direko Secure Care Centre (WDSCC) accommodates young people in conflict with the law between 14-17 years of age. Definitions for young people between the ages of 14-17 are thus elaborated on to support the stance of this research, which is particularly interested in attitudinal change and rehabilitation in terms of public health. It is considered legitimate to take into cognisance that from a public health perspective, there are different levels of intervention for youth in conflict with the law, namely primary prevention, secondary prevention, and tertiary intervention (Bezuidenhout, 2013).

Primary prevention focusses on modifying the individual and the environment in a manner that decreases the primary risk of offending. Secondary prevention centres on the prompt identification and mediation of youth who are at risk of offending, as well as the intercession needed to avert it. Thirdly, tertiary prevention concentrates on the handling of youth who have already committed crime, and is intended to deter recidivism (Bezuidenhout, 2013). This study specifically explores the concept of attitudinal and behavioural change of youth offenders at tertiary level of intervention.

In line with South Africa's endorsement of international declarations and conventions, this places accountability on the state to realise the requirements demanded by policies. As the research participants for this study are between the ages of 14-17 years, the advocacy of rehabilitation of youth in conflict with the law is deemed vital particularly based on the premise that the young offenders are below the age of 18 years. Their stage, which is also known as adolescence stage is regarded as a sensitive, critical and complex stage of development. The United Nations defines individuals between 10 and 19 years as adolescents<sup>18</sup>. Delinquency increases in the early teenage ages and persists throughout middle adolescence (Berk, 2009). Scholars postulate that adolescence is a time of escalating variances and conflict that also carries risk (Kendal, 2011; Offer *et al.*, 2004).

Additionally, some young people may struggle to process the complexities and challenges of adolescence. As a result, they might equally deal with major problems and they may be in need of help and problem solving skills (Offer *et al.*, 2004; Offer *et al.*, 2002; Offer *et al.*, 1992). Article 1 of the UN Convention on the Rights of the Child equally asserts that "For the purposes of the present Convention, a child means every human being below the age of eighteen years unless under the law applicable to the child, majority is attained earlier."<sup>19</sup>

Similarly, the Bill of Rights, in chapter two of the Constitution of the Republic of South Africa, Act No. 108 of 1996, in section 28: 1255, states that 'child' refers to a person below the age of 18 years. The Constitution further stipulates the following:

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<sup>18</sup> The State of the World's Children (2011), page 8. Available at: [http://www.unicef.org/adolescence/files/SOWC\\_2011\\_Main\\_Report\\_EN\\_02092011.pdf](http://www.unicef.org/adolescence/files/SOWC_2011_Main_Report_EN_02092011.pdf). Accessed on 17 March 2016.

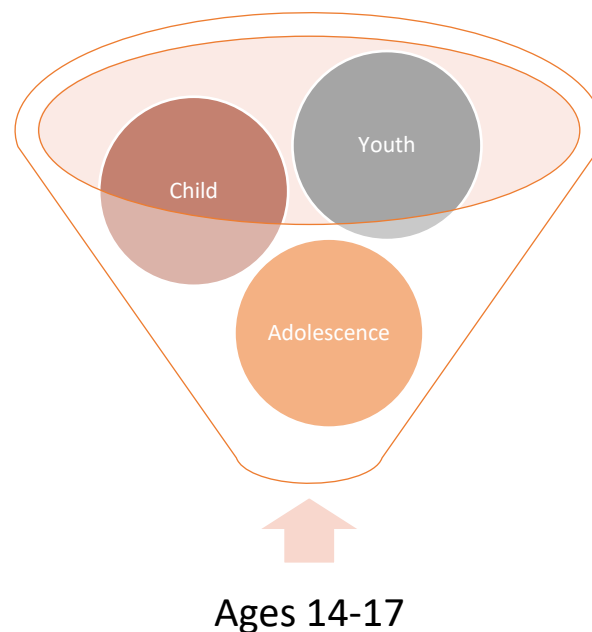
<sup>19</sup> UN on the Rights of the Child. Available at: <http://www.ohchr.org/Documents/ProfessionalInterest/crc.pdf>. Accessed on 18 March 2016.

Child. – (1) Every child has the right – (g) not to be detained except as a measure of last resort, in which case, in addition to the rights a child enjoys under section 12 and 35, the child may be detained only for the shortest appropriate period of time, and has the right to be – (i) kept separately from detained persons over the age of 18 years; and (ii) treated in a manner, and kept in conditions, that take account of the child’s age; (2) A child ’s best interests are of paramount importance in every matter concerning the child<sup>20</sup>

Therefore, in line with international policies, the Constitution of South Africa, as well as the Child Justice Act (75 of 2008) and the Children’s Act (38 of 2005), the study uses the terms youth, child or adolescence interchangeably to define young people in conflict with the law, as illustrated in Figure 2.1 below.

Figure 2.1: Delineation of the age of research participants for this study

Source: (Author)



This study does not explore policy *per se*. Instead, the study seeks to understand the phenomenon of attitudinal and behavioural change from a public health perspective. Therefore, it aims to add to the corpus of knowledge regarding youth in conflict with the law within the South African context. However, some of the laws that regulate youth in conflict

<sup>20</sup> The Constitution of the Republic of South Africa, Act No 108 of 1996, 1255. Available at: <http://www.gov.za/sites/www.gov.za/files/images/a108-96.pdf> Accessed on 7 March 2016.

with law are discussed, so as to show the position of the law within the South African context. This is deemed relevant, firstly because the study focusses on youth in conflict with the law. Secondly, incorporating some of the laws that regulate youth in conflict with the law aligns with the significance of the study within the South African criminal justice system. Thirdly, highlighting the legislative mandate helps to clarify the concept of youth in conflict with the law from a legal perspective. It also frames the jurisdiction within which WDSCC falls. Additionally, the legal aspect is regarded as significant to the study due to its focus on attitudinal change and rehabilitation from a multi-dimensional aspect. Finally, the legislative mandate for this study is equally critical for ethical purposes, as the research participants are below the age of 18. Ethical considerations are further explored in Chapter Four, which constitutes the study's methodological approach. A brief overview of some of the international policies and the specific legislative mandate within the South African context is provided.

South Africa's endorsement of international declarations and conventions places accountability on the state to realise the requirements demanded by those stipulations. International legislation considers the vulnerability of young offenders if they are incarcerated together with adult offenders. Hence, policies have been put in place to protect young offenders from adult offenders. This serves to ensure that young offenders receive rehabilitation that ensures reintegration programs appropriate to their age. The central legislative framework for overseeing the rights of children at international level is the United Nations Convention on the Rights of the Child (CRC, 1989) (Wakefield, 2011). Article 40 (4) of the CRC delineates other viable possibilities to be instilled in handling child offenders:

A variety of dispositions, such as care, guidance and supervision orders; counselling; probation; foster care; education and vocational training programmes and other alternatives to institutional care shall be available to ensure that children are dealt with in a manner appropriate to their well-being and proportionate both to their circumstances and the offence<sup>21</sup>.

The advocacy for rehabilitation programmes of youth offenders is significant in this study. It supports the notion of exploring alternative solutions such as the use of film in attitudinal and behavioural change initiatives. In this instance, this is done through the principles of entertainment education which are later explored in this chapter. The encouragement of

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<sup>21</sup> Wakefield, L. (2011). CRC in South Africa 15 Years On: Does the New Child Justice Act 75 of 2008 Comply with International Children's Rights Instruments, *The. N. Ir. Legal Q.*, 62, 167.



support programs for youth offenders is also in line with the World Health Organisation (WHO, 1996)<sup>22</sup>. The WHO (1996:38-46) outlines that:

The most common interventions against youth violence seek to increase the level of protective factors associated with individual skills, attitudes and beliefs...Other strategies addressing socioeconomic and cultural factors that might be effective for youth violence prevention, but that have not been adequately evaluated, include public information campaigns to change social norms and promote pro-social behaviour.

Numerous vital principles of some of the international polices have been integrated into local youth crime prevention programmes. For example, the Riyadh Guidelines (1990)<sup>23</sup> comprise of 65 universally relevant principles intended to prevent youth from misbehaviour at the pre-conflict stage, that is, before young people come into contact with the law. The guidelines recommend a social policy that centres on the identification and modification of social risk situations and their causes. They incorporate three principal environments in the socialisation process (family, school and community), the mass media and social policy, legislation and juvenile justice administration. The United Nations Standard Minimum Rules for the Administration of Juvenile Justice (also known as the Beijing Rules, 1985)<sup>24</sup> is a combination of minimum principles for the handling of juvenile offenders. It highlights the rights of juveniles who are in conflict with the law, with diversion and institutionalisation being the last alternative. The Beijing Rules (1985) encourage the release of youth in conflict with the law to be as soon as possible (ibid, 1985).

Similarly, the legal aspect for this study is crucial based on the premise that the South African criminal justice system clearly advocates for the rehabilitation and separation of youth in conflict with the law from persons over the age of 18. In addition, the separation of detention by age group was prompted by the precedence set by the death of 13 year old Nevile Snyman in 1992. Whilst he was detained together with offenders who were under 21 years of age for petty thieving, Nevile was battered to death by his cell mates (Bezuidenhout, 2013).

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<sup>22</sup> World Report on Violence and Health. Available at: [http://www.who.int/violence\\_injury\\_prevention/violence/world\\_report/en/introduction.pdf](http://www.who.int/violence_injury_prevention/violence/world_report/en/introduction.pdf). Accessed on 5 December 2016.

<sup>23</sup> Riyadh Guidelines. (1990). The United Nations Guidelines for the Prevention of Juvenile Delinquency. Available at: <http://www.un.org/documents/ga/res/45/a45r112.htm>. Accessed on 7 December 2016.

<sup>24</sup> The United Nations Standard Minimum Rules for the Administration of Juvenile Justice, also known as the Beijing Rules, 1985. <http://www.ohchr.org/Documents/ProfessionalInterest/beijingrules.pdf>. Accessed on 5 December 2016.

As the number of children and youth in conflict with the law in the South African Correctional Centres continues to be a critical area of concern, the Department of Correctional Services (DCS) developed a framework on the execution of the Child Justice Act 75 of 2008<sup>25</sup>. This framework is integrated with the National Policy Framework of the Criminal Justice Act and Correctional Services Act 111 of 1998. The framework indicates the obligations of various operational units within the DCS, relative to the execution of the Child Justice Act and synchronisation for reporting in diverse structures of the Inter-Sectoral Committee for Child Justice (ISCCJ)<sup>26</sup>. Conversely, it is imperative to note that WDSCC is a legally recognised “Alternative Care Centre,” or “Child and Youth Care Centre” and it is accounted for in the Children’s Act 38 of 2005 as well as the Child Justice Act 75 of 2008.

The children at WDSCC are referred to as “children in conflict with the law,” and not as “prisoners.” “Prisoner” means as defined in the Correctional Services Act 111 of 1998<sup>27</sup>. The Child Justice Act 75 of 2008<sup>28</sup> read together with the Children’s Act 38 of 2005<sup>29</sup> clearly highlight that DCS is excluded from the operational ambit of the Child Criminal Justice System of WDSCC. This means that WDSCC is not under the DCS, but the department that is solely responsible for WDSCC is the Department of Social Development (DSD), as defined in Section 191 of the Children’s Act of 2005. Therefore, the Children’s Act, 2005 (Act No. 38 of 2005), stipulates aspect such as the protection of children, secondly the referral of children to the children’s courts from the child justice courts. The stipulations are applicable if the children are in need of care and protection. Moreover, Children’s Act 38 of 2005 and the Child Justice Act 75 of 2008 outline the stipulations for the establishment, structure and norms and standards of Child and Youth Care facilities, such as WDSCC.

Despite the various operational measures for the rehabilitation of youth in conflict with the law, there is a concern over the need for more rehabilitation and social integration programmes

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<sup>25</sup> Child Justice Act 75 of 2008. Available at: [http://www.saflii.org/za/legis/consol\\_act/cja2008132](http://www.saflii.org/za/legis/consol_act/cja2008132). Accessed on 18 September 2015.

<sup>26</sup> White Paper on Corrections in South Africa. Available at: <http://www.dcs.gov.za/Publications/Legislation/WHITE%20PAPER%208.pdf>. Accessed on 7 March 2016

<sup>27</sup> White Paper on Corrections in South Africa. Available at: <http://www.dcs.gov.za/Publications/Legislation/WHITE%20PAPER%208.pdf>. Accessed on 7 March 2016

<sup>28</sup> Child Justice Act 75 of 2008. Available at: [http://www.saflii.org/za/legis/consol\\_act/cja2008132](http://www.saflii.org/za/legis/consol_act/cja2008132). Accessed on 18 September 2015.

<sup>29</sup> Children’s Act 38 of 2005. Available at: [http://www.saflii.org/za/legis/consol\\_act/ca2005104.pdf](http://www.saflii.org/za/legis/consol_act/ca2005104.pdf). Accessed on 18 September 2015.

in South Africa. Addressing parliament on 17 February 2016, the chairperson of the Portfolio Committee on Justice and Correctional Services Dr Mathole Motshekga concluded that the establishment of halfway houses or rehabilitation centres needs to be prioritised. He argued that:

If we do not rehabilitate them, the same group of offenders will be returning to correctional centres adding to the burden of new entrance. ... If young people end up in correctional centres without rehabilitation occurring, it can become a burial site for them. What would then happen to our future..?<sup>30</sup>

Stats SA (2010-2011: 61) concurs that “It continues to be fundamental that the response to crime become everyone’s problem...”<sup>31</sup>

### **Youth at risk and criminogenic risk factors**

Youth comprise 37% of South Africa’s population. This offers a potent source of development for the country, if the youth are sustained, adept and dynamic members of society (Statistics South Africa, 2014)<sup>32</sup>. The National Youth Policy (NYP) for 2015-2020 (NYP 2020: 2-3) articulates that:

Young people are a major human resource for development, often acting as key agents for social change, economic expansion, and innovation. Their imagination, ideals, energy and vision are essential for the continuous development of society... There are many young people who drive community and youth development initiatives and are committed to the lives of others. However, it is also true that young people are both the victims and perpetrators of crime... Research indicates that the 12 to 21 age group has the largest number of offenders and victims compared to other groups in South Africa<sup>33</sup>.

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<sup>30</sup> Committee calls for more rehabilitation and social integration programmes. Available at: [www.parliament.gov.za/live/content.php?Item\\_ID=8695](http://www.parliament.gov.za/live/content.php?Item_ID=8695). Accessed on 4 March 2016.

<sup>31</sup> Exploration of the extent and circumstances surrounding housebreaking/burglary and home robbery, 2010-2011. Crime Statistics Series Volume 1. Available at: <http://www.statssa.gov.za/publications/Report-03-40-02/Report-03-40-022011.pdf>. Accessed on 8 March 2016.

<sup>32</sup> Statistics South Africa, 2014. *Mid-year population estimates 2014*, P0303. Pretoria. Accessed on 4 March 2016. Hereafter, Statistics South Africa is referred to as Stats SA.

<sup>33</sup> National Youth Policy 2020, p.2-3. Available at: <http://www.thepresidency.gov.za/MediaLib/Downloads/Downloads/NYP%20Policy%202020%20Report.pdf>. Accessed on 8 March 2016.

Furthermore, in order to holistically address the challenges youth face, the NYP (2009-2014: 12-13) deduces that there is a

critical need to focus on investing in young people if this country is to be developed. This investment could only be attained if young people are totally developed, the challenges they are faced with are addressed and the vicious cycle of social ills they encounter is broken. If South Africa does not focus on youth development, it runs a risk of undermining its development and growth efforts.<sup>34</sup>

This study aims to contribute to the goal to invest in young people (NYP 2009-2014) by exploring complementary or even alternative means of rehabilitation for youth in conflict with the law and through research that is vital, especially for those involved in policy as well as in practice (Christensen *et al.*, 2008). Several researchers have both adopted and adapted visual methods to attain information from youth, as they deem it as a way that is less threatening and less hostile (Heath *et al.*, 2009). For instance, in an attempt to ascertain the perceptions and involvement of youth in politics, Marsh and colleagues (2007) used multiple vignettes to invigorate dialogue in focus group discussions. The youth were shown a series of photographic images and they were requested to liberally describe their answers within the context of their personal experiences and precedence. This study adopts the mode of a visual medium, *Tsotsi*, primarily intended at understanding how youth in conflict with the law make sense and meaning of their own lives through possible identification with aspects of the film. This leads to the relevance on the on the topic of attitudinal and behavioural rehabilitation of youth in conflict with the law.

During a media briefing in parliament in 2015, the then National Police Commissioner, General Riah Phiyega stated that based on the annual crime statistics released, Gauteng was reputed to have the highest murder rate increase in the country. Phiyega stated that out of the murders perpetrated in Gauteng, 49 of the murders were perpetrated by children between the ages of 10-17. In addition, the national commissioner stated that the Western Cape had the top 10 stations with the highest murder rates in the country. According to the South African Police Service, in the year 2013, young people as young as age 14 were detained on gang-related

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<sup>34</sup> National Youth Policy 2009-2014. Available at: <http://www.thepresidency.gov.za/MediaLib/Downloads/Home/Publications/YouthPublications/NationalYouthPolicyPDF/NYP.pdf>. Accessed on 8 May 2015.

murder charges in the Western Cape.<sup>35</sup> In Bloemfontein, in the year 2015, gang violence allegedly led to the closure of some schools. A young man who was suspected to be involved in a gang petrifying the community was gravely beaten by members of the community, and a case of murder was under investigation<sup>36</sup>. Conversely, subsequent to gang violence, two people were killed in Mangaung near Bloemfontein, and the gangs implicated were apparently three gangs<sup>37</sup>. They had loitered in different schools and some had professed that they want blood. Parents out of trepidation had to swiftly fetch their children from schools. A man was stabbed near a high school, and a tavern owner was beaten and later burnt to death. One of the main roads could also not be used as a result of on-going violence<sup>38</sup>.

Furthermore, Police Minister Nathi Nhleko reaffirmed that crime was not purely for the police to resolve. Instead, Nhleko reiterated that crime requires everybody to get involved, and it thus needs both a societal determination and endeavour, as well as effective partnerships to deal with crimes in South Africa. Similarly, the national commissioner articulated that the media has a vital role to play in crime prevention, such as to augment community awareness on how communities can safeguard themselves, how they can circumvent crime, as well as highlight some of the hotspots<sup>39</sup>. The media thus has a vital role to play not only in crime prevention, but also in rehabilitation. As such, this study is deemed relevant since it uses film in rehabilitation efforts. In order to ensure that proper interventions are put in place to address specific challenges, policy places youth into diverse spheres based on the challenges each particular category of the youth faces. For instance, youth offenders are classified as ‘youth at risk’, and they are explicitly identified as youth in conflict with the law. “Youths at risk as those children or young people whose circumstances, life and or behaviour put them at risk of offending in future” (Shaw and Tshiwula, 2001:1).

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<sup>35</sup> The Cape’s youth gangs: Bigger, deeper, more dangerous. Available at: <http://www.dailymaverick.co.za/article/2014-05-26-the-cape’s-youth-gangs-bigger-deeper-more-dangerous>. Accessed on 1 March 2016.

<sup>36</sup> ‘Gang violence’ leads to Bloemfontein school closure. Available at: <http://www.citizen.co.za/784324/gang-violence-leads-to-Bloemfontein-school-closure/>. Accessed on 1 March 2016.

<sup>37</sup> The gangs implicated: Born to Kill (BTK), Romans and Triple Six ‘Gang violence’ leads to Bloemfontein school closure. Available at: <http://www.citizen.co.za/784324/gang-violence-leads-to-Bloemfontein-school-closure/>. Accessed on 1 March 2016.

<sup>38</sup> Gang violence leaves two dead, children out of schools in F State. Available at: <http://www.sabc.co.za/news/a/a928f90049f4537d9d54dfa53d9712fo/Gang-violence-leaves-two-dead,-children-out-of-schools-in-F-State-20152309>. Accessed on 1 March 2016.

<sup>39</sup> Crime stats: Gauteng has highest murder rate increase. Available at: <http://www.mg.co.za/article/2015-09-29-crime-stats-gauteng-has-highest-murder-rate>. Accessed on 2 March 2016.

### *Criminogenic risk factors*

Criminogenic risk factors describe a blend of risk factors associated with crime. Risk factors, also called ‘risk factors for youth violence’ (WHO, 1996:32), can thus be interpreted as the circumstances that increase the possibility of young persons to develop one or more behavioural challenges in adolescence. Although criminogenic risk factors are independent, they do not function in isolation. Rather, they affect one another (Bezuidenhout, 2013). Similarly, the World Health Organisation (WHO, 1996:25) asserts that:

The problem of youth violence cannot be viewed in isolation from other problem behaviours. Violent young people tend to commit a range of crimes. They also often display other problems, such as truancy and dropping out of school, substance abuse, compulsive lying, reckless driving and high rates of sexually transmitted diseases.

Figure 2.1 outlines some of the criminogenic risk factors. This diagram gives a brief overview of some of the prevailing circumstances in which youth offenders may possibly find themselves in. It is crucial to take into cognisance that the criminogenic risk factors are similarly represented in *Tsotsi*.

Figure 2.2: Criminogenic risk factors.

Source: Adapted by author from Bezuidenhout (2013)

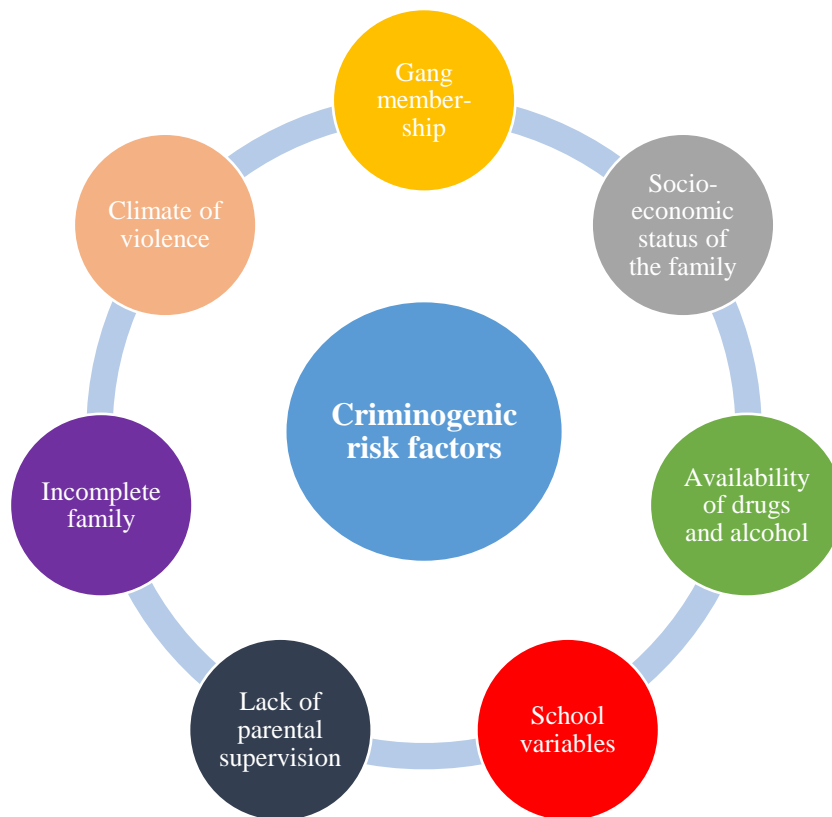


Figure 2.2 highlights some of the criminogenic risk factors. The criminogenic risk factors are deemed crucial to be integrated in the study, as they similarly help to place into perspective a multi-dimensional approach to attitudinal and behavioural rehabilitation.

## Rehabilitation

Rehabilitation is a multi-faceted phenomenon (Wilson, 1997). Janet McLellan (1991) believes that rehabilitation is a shared collaborative practice, involving not only the therapist and the patient, but also incorporating other relevant stakeholders, so as to ensure that optimum results in physical, psychological, social and vocational well-being are achieved.

Tessa Hart (2009: 825-826) argues that:

Part of the difficulty in defining rehabilitation treatments is that most of them are experience-based... The challenges of complex interventions have been at the forefront of behavioural

health and psychotherapy outcome research for decades, complex interventions are additionally expected to combine ‘more than the sum of the parts’ a term that connotes the synergistic effects of team treatment but that applies equally well to interventions with multiple components that are difficult and perhaps not even desirable to test in isolation.

This study subscribes to the understanding of rehabilitation from a behaviour change assessment as well as to the notion of rehabilitation as a form of intervention. The study is limited to behavioural or cognitive behavioural rehabilitation. Cognitive behavioural therapy (cognitive therapy) “is more action oriented, focusing on the conscious motivation of behaviour” (Swartz *et al.*, 2016: 519). Corey (2013) alludes that intervention is centred on how the connection between thoughts, feelings and conduct impacts on psychological distress. Aaron Beck’s (1976) cognitive therapy outlines the effect of one’s thinking on an individual’s feelings. Studies regarding other types of rehabilitation, such as psychodynamic approaches, systems and post-modern approaches are excluded. The concepts of cognitive behavioural therapy are particularly in line with the theoretical framework that informs the study (Bandura, 1986). Several scholars similarly attest to the effectiveness of cognitive behavioural change interventions in addressing reoffending (Lipsey 2009; MacMahon 2006; Redondo *et al.*, 2012).

### *Behavioural rehabilitation*

As stated above, previous studies conducted on youth offenders have argued that interventions that have proven to reduce recidivism<sup>40</sup> or reoffending are those that primarily incorporate behavioural change interventions (McGuire, 2006; Pearson *et al.*, 2002; Redondo *et al.*, 2012). Furthermore, the study does not refute existing behavioural rehabilitation interventions. However, the interest of the study is to examine the link between film and entertainment education (EE) in relation to attitudinal and behavioural rehabilitation of youth in conflict with the law, within a South African context. This is also supported by the fact that behavioural rehabilitation centres on observable behaviour, present factors and causes of behaviour, learning experiences that advocate for change, adapting treatment approaches to individual clients, and complex assessment and evaluation (Wilson, 2008). The study supports the

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<sup>40</sup>Recidivism – “a return to jail or prison for committing an offense for which the offender had prior treatment.” (Wormith *et al.*, 2007:880)



approach of rehabilitation from a multi-dimensional perspective, with particular reference to behavioural rehabilitation of youth in conflict with the law.

Research shows that youth in conflict with the law can be classified as youth with behavioural disorders known as conduct problems (Mash and Wolfe, 2010). Conduct problem(s) and anti-social behaviour(s) are phrases employed to illustrate a wide range of age-inappropriate actions and attitudes of youth that infringe family expectancies, societal norms and values, as well as the personal or property rights of others (McMahon *et al.*, 2006). Various young people with conduct disorders become juvenile offenders (Eppright *et al.*, 1993) and display potential for involvement with drugs (Van Kammen *et al.*, 1991). Conduct problems incorporate various aspects such as the legal, psychological, psychiatric, and public health perspectives. From a legal perspective, conduct problems are referred to as delinquent or criminal acts, and the expansive term is juvenile delinquency (Mash and Wolfe, 2010).

From a psychological perspective, conduct problems fall into an incessant component of externalising behaviour, encompassing a combination of imprudent, overactive, violent, and rule-breaking acts (Burn *et al.*, 1997). Rule-breaking behaviours incorporate running away, setting fires, stealing, and skipping school, using alcohol and drugs as well as committing acts of vandalism (Mash and Wolfe, 2010). From a psychiatric point of view, conduct disorders are based on Diagnostic and Statistical Manual of Mental Disorders (DSM) symptoms (Mash and Wolfe, 2010). This particular study seeks to understand the phenomenon of behavioural rehabilitation of youth in conflict with the law from a public health perspective.

Public health merges the legal, psychological, and psychiatric dimensions with public health models of prevention and intervention (Mash and Wolfe, 2010). The public health perspective encompasses various disciplines and intertwines policy makers, scientists, professionals, communities, families and individuals to comprehend conduct problems in youths in order to establish how they can be treated and prevented (Pettit and Dodge, 2003). Similarly, the public health approach aligns to EE as a health communication strategy, particularly targeted at behaviour change communication (Bandura, 2004; Papa *et al.*, 2000).

In an analysis of rehabilitation programs for young people, numerous interventions were evaluated to be effective with young people presented with conduct problems (Herschell *et al.*, 2004). For instance, a particular program centred on assisting aggressive boys, focused on

helping aggressive boys acquire verbal skills to enter groups, play cooperatively, as well as stimulate reinforcement for their mates. The cognitive aspect incorporated exploiting problem-solving skills to ascertain behaviour problems, engender solutions to them, as well as choose alternative behaviours. Similarly, the children who had behavioural problems learned positive social skills through watching videotapes and role-playing with therapists and peers (Kolko *et al.*, 1990). This similarly highlights the need to integrate rehabilitation from a multi-dimensional perspective. In view of this, criminogenic risk factors, that is, factors distinctively linked with criminal activities (Bezuidenhout, 2013), need to be taken into cognisance.

The criminogenic risk factors discussed above should be taken into consideration for EE or intervention programs with youth in conflict with the law. This is a knowledge gap worth pursuing from an EE approach particularly within the South African context. Moreover, it is vital to illustrate that some of the conduct problems and criminogenic risk factors connected to criminal activity are noticeable in *Tsotsi*. For instance, Tsotsi's upbringing is characterised by some of the criminogenic risk factors mentioned above. Table 2.1 illustrates the similarities between the criminogenic factors and *Tsotsi*.

Table 2.1: Criminogenic risk factors and brief narrative of *Tsotsi*

Source: Adapted by author from Bezuidenhout (2013) and Hood (2005)

<b>Criminogenic risk factors</b>	<b>Brief narrative of <i>Tsotsi</i></b>
Gang membership	Tsotsi – gang leader / gang member
Incomplete family	Tsotsi's mother dies of HIV
Socio-economic status	No scene in the film indicating Tsotsi's father as employed
Availability of drugs and alcohol	Tsotsi's father abuses alcohol; Tsotsi & gang members abuse substances
Lack of parental supervision	Tsotsi roams around the streets, he ran away from home during childhood
School variables	Gang members, dropped out of school, Boston (gang member) states that Tsotsi dropped out of school
A climate of violence	Several acts of violence including killing a man inside the train

Table 2.1 above is a summary of the perceived similarities between both the film *Tsotsi* and criminogenic factors that can further help to explore the objectives of the study. Similarly, WDSCC accommodates schedule 3 youth offenders. This is a knowledge gap worth pursuing from an EE approach within the South African context, as this approach through the use of *Tsotsi* expressly targets this crucial and vulnerable population. The identified criminogenic risk factors amongst this study's sample are discussed in Chapter Five.

The study highlights the need to add to the corpus of knowledge in line with youth in conflict with the law within the South African context. Aligned with the South African concerns regarding the need for more rehabilitation and social integration programmes, the study explores rehabilitation in a context of diversity, through the use of film. Similarly, this is supported by the NYP 2020. One of the fundamental principles articulated in this policy is diversity. It is stated that:

Interventions must recognise and acknowledge the diverse backgrounds from which young people come and celebrate the roles played by different agents of socialisation, tradition, culture and spirituality in the development of young women and young men<sup>41</sup>.

Several questions about media effects have been posed, such as:

Do some forms of violent media content directly or indirectly cause actual violent behaviour to occur? Is it possible to empirically measure and prove that there is a causal link between exposure to media violence and increased levels of real violence? (Carter and Weaver, 2003: 2).

Other studies have questioned the effect of violence and media. These studies have scrutinised film in relationship to crime and violence, or the representations of crime or gangsters, or the effects of aspects such as moral panic (Cricher, 2008; Krinsky, 2016). However, this study explores film and audience in terms of attitudinal change and behavioural rehabilitation, rather than as a medium argued to encourage or promote violence. Other scholars similarly postulate that media impacts are pondered on in broader terms of stimulus and perception (Barker and Petley, 2002; 2001). Barker and Petley (2001: 4) contend that:

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<sup>41</sup> National Youth Policy 2020, 8. Available at: <http://www.thepresidency.gov.za/MediaLib/Downloads/Downloads/NYP%20Policy%202020%20Report.pdf>. Accessed on 8 March 2016.

The mere presence of violent content in the media is not the key issue that should concern media scholars. Instead, it is its purposes and meanings, both within individual media items and the wider circuits and currents of feelings and ideas that accompany it that have to be examined.

The study explores the role of *Tsotsi* through the entertainment education (EE) perspective. (Govender, 2013; Tufte, 2005).

### **Entertainment education (EE)**

Mass media are prevalent resources of entertainment in addition to health communication. This is largely a result of technology advancement and media saturation (Papa *et al.*, 2000). EE centres on augmenting audience understanding on a particular issue, thereby generating positive attitudes and altering social norms as well as modifying overt behaviours of individuals and communities. As previously indicated, the study is framed within the research field of media and communication studies (cultural studies) that typically offer critical analyses of media-society relations (Tomaselli, 2012), with a particular focus on behaviour change communication through the EE approach (Papa *et al.*, 2000).

Several studies have been conducted to advocate for attitudinal and behavioural changes through EE (Rogers *et al.*, 1999); Tufte (2005). Govender (2013: 1) postulates that “Nowhere has EE been more innovative than in Africa.” To put the study into context, it is essential to define EE. Additionally, it is imperative to evaluate how the EE definition has evolved over time (Govender 2013).

Entertainment education (EE), edutainment, educate-entertain are fundamental terms expended to define the “strategic and theoretically informed process of developing educational messages using a range of media platforms to facilitate a desired behavioural or social change” (Govender 2013: 1). Rafael Obregon and Thomas Tufte (2013: 33-34) equally deduce that EE is “an established communication strategy for development and social change... an applied, efficient and flexible approach that can help social actors address development challenges.” Arvind Singhal and Everett Rogers (1999: 229) proposed that EE was “the process of purposely designing and implementing a media message to both entertain and educate, in order to increase knowledge about an issue, create favourable attitudes and change overt behaviour.”

Tufte (2005: 691) stipulates that EE can be defined as:

The use of entertainment as a communication practice crafted to strategically communicate about development issues in a manner and with a purpose that can range from the more narrowly defined social marketing of individual behaviour to the liberating and citizen-driven articulation of social change agendas.

Moyer-Gusé (2008: 408) ascribe to the definition of EE as “prosocial messages that are embedded into popular entertainment media content.”

As the study aims to add to the corpus of knowledge that may improve existing intervention strategies for youth in conflict with the law, the study is not limited to a particular definition. This is equally considered to be in line with a multi-dimensional approach, which is also symbolic of a public health perspective. Govender (2013) argues that the modifications in defining EE are symbolic of the significant impact and enlargement capacity of EE, predominantly within the African horizon.

Entertainment education (EE) programmes allow audiences to analyse the problems that fictional personalities face on television in terms of their own lives (Bandura, 1995:23). Cardey and colleagues (2013: 289) allude that “EE interventions influence audiences through using role models to provide information, create attitudes for change, or increase knowledge.” This study explores the role of media-society relations using a South African film to connect to juvenile offenders so as to reflectively examine what meanings selected youths offenders make, and how they make sense of their lives through *Tsotsi*. This is explored with the view to initiate reflection for behaviour change. The study seeks to establish the principles of EE that are possibly evident in *Tsotsi*, specifically based on the perceptions of the audience who are the young offenders. This is important in order to establish what relationship, if any, the synergy, or the connectivity the youth offenders see between their lives and *Tsotsi*. This is to ascertain if the meaning the youth in conflict with the law make sense of from *Tsotsi* can be of any use towards a possible change of lifestyle, towards attitudinal change (Tomaselli, 2012).

Historically, research indicates that EE has been desegregated into television, radio, as well as popular music for a long span, with authenticated evidence as attested in places such as Africa, Asia and Latin America. Various early interventions of EE addressed health and family

planning, for instance *Hum Log* in India (1984-1985), *Tushauriane* (1987) in Kenya (Govender 2013). Furthermore, in South Africa, in the early 1990s, *Soul City*, was introduced to tackle health promotion and development issues pertaining to South Africa, and subsequently in several Southern African countries. (Govender, 2013; Moyer-Gusé 2008; Brown *et al.*, 1999). Similarly, telenovelas in Latin America saw the success of *Simplemente Maria* (Singhal *et al.*, 1994). Similarly, *Twende na Wakati* had a significant impact in addressing family planning behaviour in Tanzania (Govender 2013; Rogers *et al.* 1999).

Another study that explored the use of the principles of EE through a radio soap opera was conducted in Tanzania. The story *Twende na Wakati* specifically targeted family planning behaviour. The study found the programme to be a success with strong behavioural effects on family planning recorded. Furthermore, people could relate with the characters of the soap opera. They identified and became engrossed with the characters of the story (Rogers *et al.*, 1999). Similarly, in an Indian village, the effects of EE through a radio soap opera are documented (Singhal and Rogers 2002). The results yielded in stimulation of conversations, social change of perceptions towards culturally sensitive issues that were having an impact on young people, for instance, through the radio program early marriages reduced, and payment of dowry that at times had negative impact on people was stopped by many parents. Likewise, in India, people formed clubs, thereby exercising collective efficacy that eventually led to changes such as empowerment on environmental health and family planning (Papa *et al.*, 2000).

EE serves as a strategic communication process that addresses a number of societal issues such as public health challenges and psychosocial ills. For instance, HIV/AIDS prevention and treatment strategies as well as drug and substance abuse education and awareness programs are evident in South Africa through EE programmes. Some of which include film and television such as *Soul City*, *Intersexions*, *Tsha Tsha*, *Yizo Yizo* and *Sex Tips for Girls* (Singhal, 2013, Govender *et.al.*, 2013).

To exemplify the above, *Yizo Yizo*, is a South African drama that depicted South African township lifestyle in education setting, in post-apartheid epoch. *Yizo Yizo* is a crucial example of an intentional EE programme that contains violence like *Tsotsi*, but it aimed to promote pro-social behavioural change (Barnett, 2004; 2002; Modisane 2010). Rene Smith (2001) argues that *Yizo Yizo* demonstrated EE principles such as reflection of reality. In spite of the violence,

*Yizo Yizo*, was popular because the audience could relate with the story line, and its characters. *Yizo Yizo* promoted discussions and public debates about social and educational issues, for example people opened up about sensitive issues such as sexual harassment, drug abuse and gangsterism (Modisane, 2010). There was evidence that *Yizo Yizo* succeeded in raising issues. It “stimulated a phenomenal amount of discussion among its audiences: 77% of learners, 79% of teachers, 72% of principals and 56% of parents said they discussed some aspect of *Yizo, Yizo*” (SABC Education, 1999: 188). Clive Barnett (2004: 268) similarly postulates that

*Yizo Yizo* stands as an example of the creative possibilities of deploying the conventions of global media cultures in progressive ways, opening up more dialogic models of media-citizenship and shifting the terms of public culture in more inclusive directions. *Yizo Yizo* is, in short, television that makes democracy works.

It is in the premise of *Yizo Yizo* that the study examines *Tsotsi*, from a grey literature perspective (Govender, 2013), targeted at a specific audience, the youth offenders.

### **Active audience and identification**

Active audience and identification studies postulate that people are not passive consumers of media messages, but they generate their own meanings from what they watch (Hall, 1980). Television and film are therefore media that can aid audiences to produce messages from what they watch (Nightingale, 1996).

### *Film Studies*

Film is included in mass media studies that also explore other effects such as the production, consumption and radio and television (Berger, 2011). Social researchers have adopted the use of visual data such as magazines, photographs, or watching film and television with research participants in order to investigate the social world as a basis of teaching so as to gain insight into what is represented through the visual media. This also serves to establish the meanings that audiences make of what they watched (Banks, 2007). Television programming is likened to a huge mirror that reflects what we want to see of ourselves through character interactions, the actors, the writers, and producers, as if characters think what we think (Berman, 1987; King'ara, 2013).

Several uses of film with different viewers have been documented (Alexander *et al.*, 2005). For instance, medical educators and medical students, within the context of small workshops or large lectures have been noted (Alexander *et al.*, 2005). Medical students attested that watching of films permitted them to put themselves in the place of patients, and through the role plays they were able to critically engage and think on how they could approach dealing with patients who presented with particular types of illnesses (Alexander *et al.*, 2005). Within legal studies, law films are currently deemed as not only a usable source of information on prevalent perceptions toward law, but equally a form of legal discourse, an integral part of law itself (Greenfield, Osborn and Robson, 2001; Chase, 2002).

Additionally, in the discipline of psychology, cinema education was adopted whereby counselling students were shown various films that portrayed characters and behaviours of people with different psychological disorders (Toman and Rak, 2000). Students indicated that the watching of films enabled them to bring issues directly into the classroom. Secondly, diversity training was encouraged. Thirdly, the students gained deeper insight into psychological disorders. Fourthly, the use of film facilitated their lessons towards a more interactive approach, and finally, the films helped to reinforce the knowledge that had been dispersed to counsellor students (Toman and Rak, 2000).

Similarly, an innovative media-life skills and risk education programme called Rebound was developed for 14 to 25 year olds in school, university and youth group settings in Germany (Kröniger-Jungaberle *et al.*, and the Rebound Participative Development Group, 2014). The Rebound program aimed at enhancing participative learning amongst youth as well as collaborative development. It included explorative film work. The Rebound program, incorporated youth who demonstrated challenges with drug and substance abuse. However, the effect of the program on the participants was not well evaluated (Kröniger-Jungaberle *et al.*, and the Rebound Participative Development Group, 2014). There is a paucity of literature on how film can be an effective tool of attitudinal and behavioural rehabilitation in the context of South African youth in conflict with the law.

Several scholars argue that *Tsotsi* showcases a collection of viewpoints through which it can be interpreted (Ellapen, 2007; Lehman, 2011). This study assumes the EE grey literature zone approach. It proposes that *Tsotsi* could have secondary education qualities, specifically in the



context of youth offenders who could possibly identify with gangster characteristics that can impact their lives and possibly lead to change of perceptions and behaviour. For instance, Thabo Mbeki, the former President of South Africa asserted that, “*Tsotsi* is a story of poverty, hopelessness, and struggle transformed into faith and of a profound moral re-awakening leading to a better future – ‘*Tsotsi*’ is another appropriate representation of the Age of Hope” (as cited in Van den Berg et al., 2009: 516). Similarly, Rijskik and colleagues (2009: 39) attest that the baby *Tsotsi* returned to the parents becomes a “much more directive narrative that guides *Tsotsi*’s redemptive path... the baby becomes the catalyst for his moral rejuvenation.”

Entertainment education (EE) encourages changes in audience members’ knowledge, perceptions and attitudes, and encourages interaction and deliberation (Papa *et al.*, 2000). Further, it nurtures what is known as para-social interaction, whereby the audience interacts and identifies with characters (Papa *et al.*, 2000). It is on this premise that the study demonstrates the link between active audience and identification. In as much as *Tsotsi* entails violence, as the youth may identify with the violence, it is can be viewed as a tool for pro-social attitudinal change, just like in the case of *Yizo Yizo*.

#### *Youth offenders as an Active Audience*

Whereas several scholars (Govender *et al.*, 2013; Papa *et al.*, 2000, Singhal and Rogers 2002; Singhal, 2013,) have examined the influence of EE as a strategic communication process to address social challenges, the use of film in attitudinal change and behavioural rehabilitation of youth in conflict with the law has not been researched within the South African context. Chesterton Medley (2012: 1)<sup>42</sup> attested that: “Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten.” The study thus explores the lives of youth offenders, to ascertain how through film, they can acknowledge ‘the dragons’ that have led them to be in conflict with the law. George King’ara (2013:195) argues that EE messages attract audience involvement and asserts that:

Audience involvement is the degree to which audience members engage in reflection upon, and have para-social interaction with certain media programs resulting in overt behaviour change. Audience involvement can be seen as being composed of two main elements: (a) reflection (critical/and or referential), and (b) para-social interaction...in reflection, the audience

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<sup>42</sup> As cited in Singhal, A. (2013). Introduction: Fairy tales to digital games: the rising tide of entertainment education. *Critical Arts*, 27(1), 1-8.

members consider the message ... and integrate into their own lives... when audience members disagree with the depictions in the ...content, it shows that they have critically reflected on the content.

As an active audience, based on their life experiences, youth offenders interrogate and negotiate meanings. Through the process of interrogation and negotiating meanings, the youth voices were recorded in the form of focus group discussions and one on one in-depth semi- structured interviews. This was to elicit the ways in which audience identification with characters had occurred. Audiences are influenced by the social context preceded by shared cultural interest, understanding and information needs (Hall, 1980). In this instance, the study focuses on the youth offenders with a film that possibly addresses their needs as youth in conflict with the law.

This study explores the interrogation and negotiated meanings that the youth offenders as an active identify with. When reading and interpreting the youth offenders' reception of the film and responses to interview questions, the study examines the characteristics of *Tsotsi* that possibly influence the youth offenders towards change of attitude and or behaviour. Eliza Govender (2013) stipulates that in Africa, there is vast literature on EE that can be termed as grey literature.

### **Greyzone EE and *Tsotsi***

Grey literature means that whilst the literature upholds EE principles by integrating entertainment education, the literature is frequently not academically published, as many media forms are not purposively designed as EE, yet they can still be used as such. Govender (2013: 21) argues that:

Research that is unpublished is often termed as grey literature and defined as that which is produced on all levels of government, academics, business and industry in print and electronic formats, but which is not controlled by commercial publishers. Grey literature in this instance can comprise a wide range of material including technical reports, field work notes, newsletters, fact sheets, organisational notes and progress reports.

It is in this foundation of grey literature that this study is anchored. For instance, through practical field work, watching of *Tsotsi*, the youth offenders are producers of their own

meanings of own lived experiences. Their interpretations and perceptions are not necessarily controlled or institutionalised, but derived from their own point of view. Considering that the research participants are youth, and in light of the fact that the youth are expected to exercise their agency, *Tsotsi* is regarded as a relevant tool to examine the objectives of the study. The significance of this youth agency is further validated by the NYP (2009-2014), which encourages youth to take responsibility and gain insight so as to be able to take informed decisions. NYP (2009-2014) recognises that all citizens of South Africa regardless of their age enjoy human rights as encompassed in the country's Constitution and the Bill of Rights. These rights are the foundation of South Africa's democracy and they confirm the democratic values of human dignity, equality and freedom. Equally, youth are to utilise the information on rights and responsibilities to make informed decisions pertaining to concerns that impact their lives. Based on this premise, the NYP (2009-2014:19-20) confirms that that:

All young people, regardless of their age, gender, socio-economic position, and any or additional consideration, amongst others, they have the right to “enjoy their youthfulness, protection and care, access youth development services, engage in peer to peer education to promote youth development in areas such as violence prevention and peace building, cultural expression, work towards family and societal cohesion, promote positive and healthy lifestyles and behaviour<sup>43</sup>.

This study is therefore specifically targeted at the characteristics of *Tsotsi* that could possibly influence attitudinal and behavioural rehabilitation of youth in conflict with the law. As a tertiary level of intervention<sup>44</sup>, this can be considered as an alternative means of communication towards the behavioural change of youth in conflict with the law. This is supported by the fact that although *Tsotsi* is a story of violence, it showcases rehabilitation of a character in social circumstances similar to the participant youth offenders where role modelling may encourage an attitudinal or behavioural change. The similar social circumstances have been discussed in this chapter, as well as juxtaposed and illustrated in Table 2.1. The study thus adopts the position that the youth offenders are not a passive audience, but an active one that participates and decodes their preferred meanings of *Tsotsi* (Hall, 1980).

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<sup>43</sup> National Youth Policy 2009-2014. Available at: <http://www.thepresidency.gov.za/MediaLib/Downloads/Home/Publications/YouthPublications/NationalYouthPolicyPDF/NYP.pdf>. Accessed on 8 May 2015

<sup>44</sup> Tertiary level intervention: intervention for youth who are already in conflict with the law (Bezuidenhout, 2013).

Taking into consideration South Africa's historical background, *Tsotsi* is a film that sets the tone within a particular historical, cultural, economic and political context. While *Tsotsi* was not intentionally intended for EE, there are elements that are arguably relevant in its role as an EE tool, as is the case with other film and television texts such as soap operas. For example, Cardey and colleagues (2013) validated a comparative study piloted on EE interventions between two soap operas, *East Enders* and *Isidingo* in the UK and South Africa. These were not initially intended for EE. However, the storylines do enclose possible messages. The audiences were able to receive messages that encouraged specific social and behavioural change outcomes. The story lines encourage audiences around the issues of HIV prevention and discussions. It is noted that *Isidingo* in SA, like *East Enders* in the UK addresses contemporary issues in the country. Although these programmes were produced for commercial use, their impact was however able to open an avenue for public dialogue and raising awareness of HIV/Aids related issues (Cardey *et al.*, 2013). In the light of this, one may argue that *Tsotsi* was also not produced as an EE programme but the storyline is deemed appropriate in the context, and can be considered robust with potential messages and conducive to raise awareness around issues of crime with a targeted audience of youth offenders (Cardey *et al.*, 2013; King'ara 2013).

## **Conclusion**

This chapter discussed literature relevant to youth offenders through the use of film as a tool for behaviour change communication through an EE approach. It contextualised the study in terms of the legislative mandate regarding youth in conflict with the law within the South Africa context. It explored the topic of rehabilitation from an attitudinal and behavioural change communication perspective. The chapter highlighted that although several uses of film have been documented as both purposive and non- purposive programs (Govender, 2013), little is known about how film can be used to achieve attitudinal change and behavioural rehabilitation of youth in conflict with the law within the South Africa context. The chapter also argued that although programs such as *Yizo Yizo* are an example of an intentional EE programme that contains violence (similar to *Tsotsi*), the aim was to promote pro-social behaviour change. There is therefore a need to explore how the youth offenders make sense of their lives through a film such as *Tsotsi*. Chapter Three discusses the theoretical framework that informs the study.

# Chapter Three

## Theoretical Framework

### Introduction

Chapter Two discussed literature relevant to youth offenders through the use of film as a tool for behaviour change communication through the entertainment education (EE) approach. It contextualised the study in terms of the legislative mandate regarding youth in conflict with the law, particularly in South Africa. It explored the topic of rehabilitation from an attitudinal and behavioural change communication perspective. The chapter highlighted that although several uses of film have been used through EE, purposive and non- purposive programs (Govender, 2013), little is known about how film can be used to achieve attitudinal change and behavioural rehabilitation of youth in conflict with the law within the South Africa context. The chapter equally argued that although programs such as *Yizo Yizo* are an example of an intentional EE programme that contains violence (similar to *Tsotsi*), its aim was to promote pro-social behaviour change. There is therefore a need to explore how the young offenders could make sense of their lives through a film such as *Tsotsi*.

Although Chapter Two illustrates the legislative mandates, criminogenic risk factors, active audience and identification (AAI) studies as well as greyzone EE and *Tsotsi*, this chapter presents the theoretical framework that informs this study. It presents the theory that was used to explore issues of central concern to study. The theoretical framework also helped guide the process of data analysis. The primary theoretical thrust is that of behaviour change particularly the role of Social Learning Theory (Bandura, 2004 (SLT) as a foundation of EE. The previous chapter introduced *Tsotsi* as a possible EE greyzone example.

### Behaviour Change Communication (BCC)

This study employs a theory of health communication from a behaviour change communication (BCC) perspective. BCC advocates and creates opportunities for communication, dialogue and understanding of issues and also dispenses knowledge (Cardey, 2006). The particular theory within this broader perspective that informs this study is Albert Bandura's (1986) behavioural therapy, known as social learning theory (SLT), or social cognitive theory (SCT). Taking into

cognisance that all of cognitive behavioural approaches share similar fundamental characteristics and postulations of traditional behaviour therapy such as social learning theory, the terms social learning theory and social cognitive theory will be used interchangeably. SCT is one of the theories that inform cognitive behaviour practices (Corey, 2009; Pearson *et al.*, 2002). As discussed in Chapter Two, the study subscribes to the idea of attitudinal change and rehabilitation from a multi-dimensional aspect, hence the SCT was viewed as suitable (Corey, 2009). The essence of rehabilitation is thought of as a family or a throng of methods (Pearson *et al.*, 2002). Additionally, SCT is considered applicable as it is one of the behavioural change theories that informs EE towards awareness of social issues (Cardey *et al.*, 2013; Bandura, 2004; 2001).

Bandura (1995) argues that assuming health-promoting behaviours and abstaining from health-impairing behaviours is challenging. Many people find it difficult to make decisions to change. However, according to SCT, factors such as self-efficacy can facilitate change. Similarly, Carol Underwood (2002) postulates three crucial aspects that pertain to belief and attitudes: (i) that beliefs, which are a person's subjective perceptions of what is regarded as good or bad can also be shaped by an external source; (ii) constructs such as beliefs and attitudes do change, and (iii) they are central to behavioural change. Milton Rokeach (1969) asserts that all beliefs are disposition to behaviour, and that values are fundamental characters to a person's beliefs, attitude and behaviour. It is also deduced that modification in attitude regarding a specified concept can lead to modification in belief about that concept (Fishbein and Raven, 1962). This study therefore acknowledges that rehabilitation is a complex process within which attitude change is a vital aspect in the process of rehabilitation or behavioural change. Icek Ajzen (2005) and Underwood (2002:5) propose that an "attitude is a psychological tendency that is articulated by assessing an object or an event, or a person positively or negatively, with favour or unfavourably." Through film as a strategy of BCC, the study thus explores the possibility of attitudinal change of youth offenders.

Although the study employs a theory from a BCC perspective, Social Change Communication (SCC) is currently arguably an improved pro-social communication perspective. This view supports the notion that SCC encourage pro-social change on various levels, such as the individual, collective, and structural determinants, as particularly seen on HIV prevention (Govender, 2010). Eliza Govender (2010: 216-217) argues that:

The paradigmatic shifts in communication for development later had significant impact on HIV prevention initiatives. Critics of BCC programs called for a move towards a social change communication approach, which recognizes people and communities as agents of their own change, it emphasizes community empowerment which creates an environment of change that is process oriented, provides a voice for communities and opportunities for dialogue.

Neill McKee and colleagues (2014:280) also outline that

More recently, many of the dominant theories are viewed as “out of context” since they are embedded in very different psychological and social dynamics. Development communication practitioners now acknowledge four key facts about human behaviour: (i) People give meaning to information based on the context in which they live. (ii) Culture and networks influence people’s behaviour. (iii) People cannot always control the issues that determine their behaviour. (iv) People’s decisions about health and well-being compete with other priorities.

By considering theories and models, practitioners can actively comprehend how health problems can be dealt with (Glanz *et al.*, 2010). In sign of assent with SCC assumptions, Social and Behavioural Change Communication (SBCC) ought to encourage, stimulate communities to be agents of their own change as it accentuates the process of discussions and interactions, combined knowledge as well as joint action (Figueoroa *et al.*, 2002). Glass and McAtee (2006) argue that the scholarship of health behaviour in seclusion from larger social environmental milieu is inadequate, and has resulted in unsatisfactory outcomes in behavioural change. Similarly, McKee and colleagues (2014: 279) postulate that:

The principles and values of recent health promotion approaches, for example, provide guidance for the practice of SBCC: ... taking into account the social, cultural, and economic determinants of change; a respect for cultural diversity and sensitivity;...and a participatory approach to engaging intended audiences in identifying needs, setting priorities, and planting, implementing, and evaluating practical and feasible health and development solutions using effective communication to address those needs... as part of a comprehensive capacity building strategy.

However, Thomas Scalway (2010) demonstrates that SBC programs employ several approaches to accomplish social and behavioural outcomes. Scalway (2010: 4) further evaluates that Social and Behavioural Communication (SBC) programs aim to “change

behaviour and pre-determinants of behaviour, SBC is used to maintain positive behaviours, attitudes, norms and other social processes conducive for HIV prevention.”

Similarly, Philip Kendal (2011) argues that alternative possible solutions are critical in youth problem solving skills. Kendal (2011: 4) analyses that

the ability to recognise and address a problem (problem solving) is an essential ingredient adjustment in childhood, adolescence, and across one’s life span. Youth face different developmental challenges as they move through childhood and adolescence, and these youths differ in their ability to recognise a problem... Importantly, their ability to generate alternative solutions and evaluate each option competently will form an important basis for the quality of their psychological health.

Whereas SBCC is arguably current and popular, this study stems from an interest based on a public health and multidimensional perspective of rehabilitation, which in this instance is equally supported from a psychological perspective as argued by Kendal (2011). Despite the fact that the principles discussed regarding SBCC are not disputed, behavioural change is thus positioned from a psychological perspective, as SCT is one of the theories that inform cognitive behaviour practices, as cognitive processes are pertinent towards attitudinal and behavioural change (Corey, 2009). This is pertinent to the study, as the primary aim was to explore the role film can play in attitudinal and behavioural change of youth offenders. Additionally, *Tsotsi* represents an environment of crime, and this is further aligned to constructs that are in synergy with both EE and SCT, as discussed later in this chapter.

Govender (2010: 217-218) deduces that

Unlike behaviour change which glorifies rational thinking and the ability to make concrete decisions, social change recognizes that people need the necessary skills and power to deal effectively with social change in a world that distributes needs, resources, and power unequally. Empowerment means not only development of personal confidence but also capacity to get and use information, capacity to participate in and manage local organizations and capacity to deal with power structures.

This study uses a South African film to address a public health or social challenge which is crime amongst youth offenders. As discussed in Chapters One and Two, the study positions



attitudinal change and behavioural rehabilitation from a public health perspective. Similarly, in line with the legislation in South Africa, the study thus engages a relevant audience of youth offenders, through a film that depicts similar circumstances (criminogenic risk factors) as reflected in the lives of youth offenders. The narrative of the film was discussed in Chapter One, whereas the legislative mandate and the criminogenic risk factors were discussed in Chapter Two.

Critiques of BCC are based on the fact that BCC is founded on individual-centred behaviourist theories and models such as the Health Belief Model (HBM), Theory of Reasoned Action (TRA), and the Extended Parallel process model (EPPM) with related precepts to address health prevention from a linear and lucid point of view (Airhihenbuwa and Obregon, 2000; Dutta, 2008; McKee *et al.*, 2014). McKee and colleagues (2014) argue that health behaviour in seclusion is inadequate, and no single theory has demonstrated sufficiency in explicating human behaviour change or social change in a development context. Dutta (2008) illustrates that a vastly culturally adept health care professional is capable of understanding the tones of other cultures as well as support them accordingly. Mahon Dutta (2008) further argues that the structural challenges experienced among marginalised populations need to be taken into cognisance. Collins Airhihenbuwa and Rafael Obregon (2000) also assert that it is essential to incorporate knowledge and communication strategies that are culturally sensitive. Similarly, other scholars outline that a review within behaviourist ideal emphasises the magnitude of the rich contextualisation, cultural significance, and discernment genuineness which narratives constructed with due cultural sensitivity can convey, avoiding making unanimous and comprehensive assumptions yet neglecting incorporating cultural sensitivity (Winskell and Enger, 2014).

In spite of its critiques BCC involves a systematic course of action beginning with formative research and behaviour analysis, charted by communication planning, implementation, and monitoring and evaluation. Although BCC has its critiques, it is also arguably the primary intentional response to foster positive health outcomes, grounded on attested theories and models of behaviour change (Tomaselli and Chasi, 2011).

## Social Cognitive Theory

The social cognitive theory (SCT), developed by Albert Bandura and Richard Walters (1963) is “interactional, interdisciplinary, and multimodal” (Bandura, 1982, 1977). Unlike other behavioural theories, the SCT takes a step close to social change communication (SCC), as it acknowledges the role of the environment. Social cognitive theory encompasses a “triadic reciprocal interaction between the environment, personal factors (beliefs, preferences, expectations, self-perceptions, and interpretations), as well as individual behaviour”. The triadic reciprocal interaction is discussed later in this chapter. The SCT assumes that environmental events on behaviour are mainly controlled by cognitive processes governing how environmental influences are perceived by an individual and how these events are interpreted (Wilson, 2008). A basic assumption is that people are capable of self-directed behaviour change.

Bandura’s (1977) SCT, is one of the principal models of behaviour change. It postulates that “behaviour is determined by expectancies and incentives” (Rosenstock *et al.*, 1988:176). People will behave in a specific manner because they believe that this will lead to a specific outcome (Bandura 1977). This theory is based on the premise that people can be influenced to act in a specific way if they believe that their way will lead to a positive outcome or if it will help them avoid a negative consequence. Albert Bandura is also recognised for the bobo doll experiment, whereby he piloted a study to explore if social behaviours such as aggression can be assimilated by observation and learning (Bandura *et al.*, 1963). Through the bobo doll experiment, he argued that children learnt aggressive styles of playing by observing an adult who aggressively hit a doll. Bandura (1977) further alludes that one of the central ways in which people learn about which behaviours to engage in and which ones to avoid is by observing the behaviour and actions of role models:

Learning would be exceeding laborious, not to mention hazardous, if people had to rely solely on the effects of their own actions to inform them what to do. Fortunately, most human behaviour is learned observationally through modelling: from observing others. One forms an idea of how new behaviours are performed, and on later occasions this coded information serves as a guide for action (Bandura 1977: 22).

In line with examining how film can be a tool for behaviour change communication, the possibility of how youth in conflict with the law can learn through a film that depicts life situations of similar circumstances, as well as the aspects of how people learn through observation and modelling is discussed later in this chapter.

The SCT identifies an “agentic conceptual framework within which to examine the factors” and psychosocial processes through which symbolic communication impacts human thought, emotional impact, and action. Communication approaches function through two conduits. Firstly, via the direct conduit it encourages changes by informing, facilitating, stimulating, and guiding participants. Secondly, in the “socially mediated pathway, media influences link participants to social networks and community settings that provide natural incentives and continued personalised guidance, for desired change” (Bandura, 2001: 265). Within the context of this study, the symbolic communication underpinned is the film *Tsotsi*, and the participants being youth offenders. The SCT clarifies psychosocial functioning in terms of triadic reciprocal causation (Bandura, 1986). Bandura (2001) equally argues:

In this transactional view of self and society, personal factors in the form of cognitive, affective, and biological events, behavioural patterns, and environmental events all operate as interacting determinants that influence each other directionally (Bandura, 2001: 266).

This means that there is interconnectedness between personal determinants, behavioural determinants, and environmental determinants. In the context of youth in conflict with the law, through the use of film, the SCT is applicable so as to help assess how the determinants are interrelated in predicting the behaviour of juvenile offenders. The typical environment in which the youth offenders operate, for example, is one of neglect, violence and poverty (as discussed in Chapter Two). The SCT is thus relevant as it demonstrates the importance of considering these contextual factors on the youth offender’s previous actions (crimes) as well as the attitudinal and possible behavioural change that may be observed in this study. Examining how film can be useful as a tool for attitudinal change or behavioural rehabilitation was seen as important. Figure 3.1 below illustrates the reciprocal determinism in SCT.

Figure 3.1: Schematization of triadic reciprocal causation.

Source: Bandura, 2001.

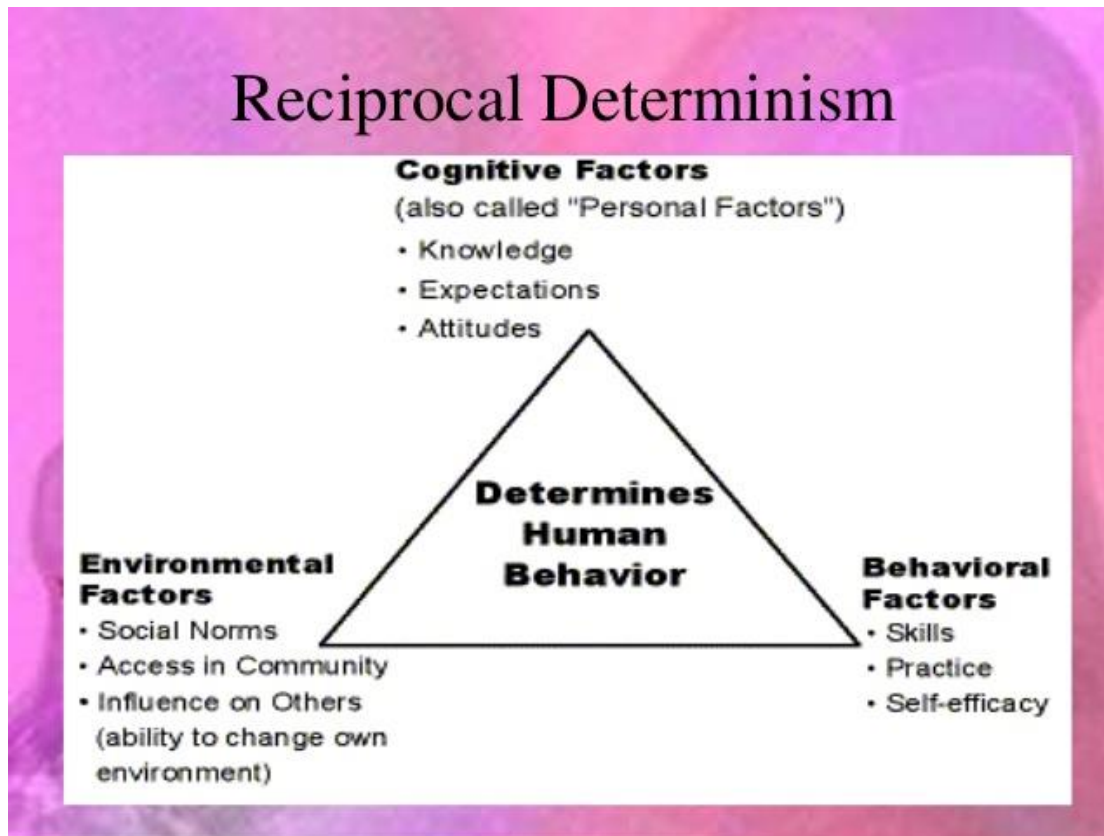


Figure 3.1 illustrates the reciprocal determinism in Bandura's (2001) SCT. The triadic reciprocal causation is relevant to aspects that are pertinent to the study with regards to exploring the role of film in attitudinal change and behavioural rehabilitation of youth in conflict with the law.

Furthermore, the SCT acknowledges a pivotal role to cognitive, vicarious, self-regulatory, and self-reflective processes. The theory postulates that people have a remarkable competence for symbolisation to understand their environment and creating environmental events that relate to essentially every feature of their lives (Bandura, 2001). The aspect of reflection considered in the theory provides further support for the relevance of this theory to the study. *Tsotsi* is used as a visual medium that is hoped to facilitate the process of reflection as the youth offers introspect. The principles of SCT are thus mobilised. Bandura (2001: 267) further proposes that:

cognitive factors partially establish which environmental events will be observed, and what meaning will be conferred on them, whether they leave any lasting effects, what emotional impact and motivating power will they have, and how the information they convey will be organised for future use... Through symbols, people give meaning, form, and continuity to their experiences (Bandura 2001: 267).

The SCT is premised in an agentic perspective (Bandura, 1986, 2001). Human self-development, adaption, and change are entrenched in social systems. Consequently, personal agency operates within an expansive network of socio-structural influences. ... “In these agentic transactions, people are producers as well as products of social systems” (Bandura, 2001: 266). This is in line with audience studies which posit that people are an active audience, and not merely consumers of knowledge, but also producers of meaning (Brennen, 2013). Similarly, in line with the approach of the study to examine the different ways in which youth offenders’ lived experiences are reflected through the symbolic communication of the film, this is crucial to help further explore how the determinants are integrated within the phenomenon of youth in conflict with the law (Struwig and Stead, 2015; Seale, 2012).

The SCT’s primary principles of observational learning, role modelling, and self-efficacy are all relevant in this study and these are mobilised in the analysis of data in Chapter Five. These concepts worked in conjunction with the encoding/decoding model (Hall 2010 [1980]) that is part of the active audience discussion. It is also imperative to take into cognisance that although the concepts are discussed separately, they are in many ways intertwined. This further helps to support the position of the study, as discussed in Chapter Two, to view the concept of attitudinal change and rehabilitation from a multidimensional perspective. To further reiterate, as stated in Chapter Two, the study does not promise rehabilitation, but subscribes to the understanding of rehabilitation as an intervention, from a behaviour change assessment. This is additionally in line with the EE approach as a communication strategy for attitude, behaviour and social change, because one of the objectives of the study was to examine the link between film and EE in relation to possible attitudinal and behavioural rehabilitation of youth in conflict with the law. In this study, the youth offenders’ interpretations, attitudes and perceptions of the film and the phenomenon of conflict with the law are pertinent to establish how the concepts of observational learning, role modelling and self-efficacy are applicable in practical terms.

### *Observational learning*

Bandura (1977) postulates that behaviour is acquired from the environment through the means of observational learning. Bandura (2001) proposes that observational learning is dominated by four sub-functions, namely attentional processes, retention processes, production processes, and motivational processes. Firstly, attentional processes establish what is discriminately observed in the plethora of modelling influences, as well as what knowledge is unearthed from ongoing modelled events. People cannot be much impacted by observed events if they do not remember them. In this context, there are different gang members in *Tsotsi*, so the youth offenders were expected to be able to discriminate the scenes that directly or indirectly speak to their individual life experiences. This is further discussed in the Methodology Chapter of this study.

Secondly, observational learning concerns retention processes. Retention entails a vigorous progression of altering and improving information transmitted by demonstrated occurrences into regulations and conceptions for memory representation. Similarly, based on their subjective lived experiences, the youth offenders were supposed to ‘restructure’ their own meanings based on what was relevant to them. Thirdly, “production processing, symbolic conceptions are construed into suitable choice of action. The behaviour is modified on the basis of the comparative information to achieve close correspondence between conception and action” (Bandura, 2001: 272). Furthermore, this sub-skill is developed by modelling and guided enactment. A practical example in *Tsotsi*, is the change of attitude, whereby Tsotsi (the gang leader and main character) returned the kidnaped baby to his parents (as discussed in narrative in Chapter One).

Fourthly, the sub-function in modelling pertains to motivational processes. Bandura (2001) deduces that individuals are stimulated by the accomplishments and victories of others who are comparable to themselves. However, these are daunted from following choices of actions they have frequently seen end up in unfavourable outcomes. Again in the case of *Tsotsi*, there are different scenes that depict a gang leader who was often aggressive, yet there are also scenes that depict how he had a ‘soft spot’ for the baby and eventually returned the baby back to the parents (Chapter One narrative).

David Morley (1992: 75) further postulates that:

... there is, in television, no such thing as an ‘innocent text’ – no programme which is not worthy of serious attention, no programme which can claim to provide only ‘entertainment’ rather than messages about society.

It is on this premise that the study uses *Tsotsi* to facilitate discussion among youth offenders around crime as a societal challenge. Much learning is intended at expanding cognitive skills on how to increase and access knowledge for future use. Observational learning of thinking skills is considerably aided by having models express their thoughts aloud as they engage in problem-solving activities (Bandura, 2001; 1997). The thoughts directing their decisions and engagement approaches are thus made noticeable for adoption. In this instance, this is regarded relevant, as the research participants are already in conflict with the law, and policies advocate for support and intervention for youth offenders. Similarly, modelling is outlined to play a major role in creativeness. (Bandura, 1986; Fimrite, 1977). Observational learning is equally significant in gaining insight into the influence of mass media. In this study, this is exemplified by film as it highlights the aspect of symbolic modelling (Bandura 2001). Observational learning is thus integral in the process of role modelling and identification with characters.

#### *Role modelling, identification and EE*

Television programming is likened to a mirror that reflects what we want to see of ourselves via the character interactions, the actors, the writers, and producers; as if characters think what we think (Berman, 1987). These actors become “models” for audiences, who may re-enact the behaviour they have observed. Television thus has the efficacy to stimulate attitudinal, social change, purposely or non-purposely. Bandura’s (1977) social cognitive theory is regarded as suitable to elucidate the aspect of role modelling as represented by the several characteristics of *Tsotsi* that could possibly influence individuals’ attitudes and behaviour towards certain social issues, mainly those relating to youth in conflict with the law. It is an interpersonal theory that postulates that human beings do not exist in a vacuum, rather, they exist within social environments, whereby other people’s actions, dispositions, perspectives and emotional support influence their own feelings and behaviours (Piotrow *et al.*, 1997).

Additionally, research validates that role modelling is a powerful process that elucidates assorted forms of learning, as confirmed by EE (Bandura, 1971; Bandura and Walters, 1963). Similarly, Bandura (1997) indicates the wide-ranging aspects of self-efficacy to various disciplines such as human development, psychology, psychiatry, education, medicine and health, athletics, business, social and political change, as well as international affairs. The power of psychological modelling, which is related to role modelling in moulding thought, emotion and action, the systems of human agency or the manner in which people influence their own motivation through their choices, cannot be underestimated.

Several studies have been conducted to advocate for attitudinal and behavioural changes through the means of EE (Govender, 2013; Tufte, 2005; 1999; Singh *et al.*, 1999). People's perceptions of their efficacy to exert their judgement over their lives is thus an important factor. People's sense of self-efficacy and resilience arguably generate success and tenacity to overcome challenges they confront. Bandura (2001: 269) argues that "people are not only agents of action but self-examiners of their functioning." Philip Kendal (2011:4) argues that:

The ability to recognise a problem and address it (problem solving) is an essential ingredient to adequate adjustment in childhood, adolescence, and across one's life span... youths differ in their ability to recognise a problem, to manage their emotional arousal, and to generate and consider possible solutions. Importantly, their ability to generate alternative solutions and evaluate each option competently will form an important basis for the quality of their psychological health.

This study explored how youth offenders through *Tsotsi* can self-reflect, self-examine and move towards attitudinal change. This was done in a non-threatening manner. The non-threatening manner is facilitated by watching *Tsotsi* in the methodology of exploring the readings from youth offenders. The process of self-reflection is equally crucial to the process of self-efficacy.

### *Self-efficacy*

Self-efficacy refers to an individual's confidence in their ability to exercise control over one's personal motivation, behaviour and social environment. These self-appraisals affect all forms of human experience as well as the goals for which people endeavour, and the probability of achieving the particular goals (Bandura 1997; 1986; 1977). Efficacy beliefs affect how people



deliberate, contemplate on issues, how they perceive themselves, and how they act. Bandura (1995) postulates that there are various ways of building a compelling sense of self-efficacy, firstly through mastery experiences. Secondly through relayed occurrences by social models. Thirdly self-efficacy can be achieved through belief that one has what it takes to thrive. Bandura (2001) further argues that people's sense of self-efficacy is important in thinking self-developing thoughts.

Among the self-referent thought, none is more central or pervasive than people's belief in their efficacy to exert control over their level of functioning and events that affect their lives. This core belief is the foundation of human agency. (Bandura 2001: 270)

This further confirms that efficacy beliefs influence whether people think self-developing or self-destructing thoughts. In this particular study, a vital example of self-developing tendencies is the possibility of change of attitude, also reflected in *Tsotsi* through the return of the baby. Self-destructing examples in this study are actions such as criminal tendencies by youth offenders. Criminal tendencies pose a challenge in terms of thinking in the right direction. Both self-developing and self-destructing tendencies can possibly be inferred by the characteristics of *Tsotsi* that the youth offenders could possibly identify or relate with, towards their change of lifestyle. Bandura (1986; 1988) specified three ways in which audiences can assume the behaviour of actors, namely imitation, identification and modelling. People therefore learn by observing other people's outcomes, and this observational learning is driven by outcome expectancies and self-efficacy.

Aspects such as observational learning, role modelling and self-efficacy were important to this study because they could serve as a catalyst to ascertain how juvenile offenders could relate their lives through the film (Bandura, 2004; 2001). To help contextualise the concepts of observational learning, role modelling, and self-efficacy, it is deemed vital to further probe on a practical level in relation to *Tsotsi* and the phenomenon of conflict with the law. This process was practically explored in this study's methodology. The interplay of the three concepts are mobilised as illustrated in Figure 3.2 below.

Figure 3.2: The interplay of observational learning, role modelling, and self-efficacy.

Source: Adapted from Bandura, 2001.

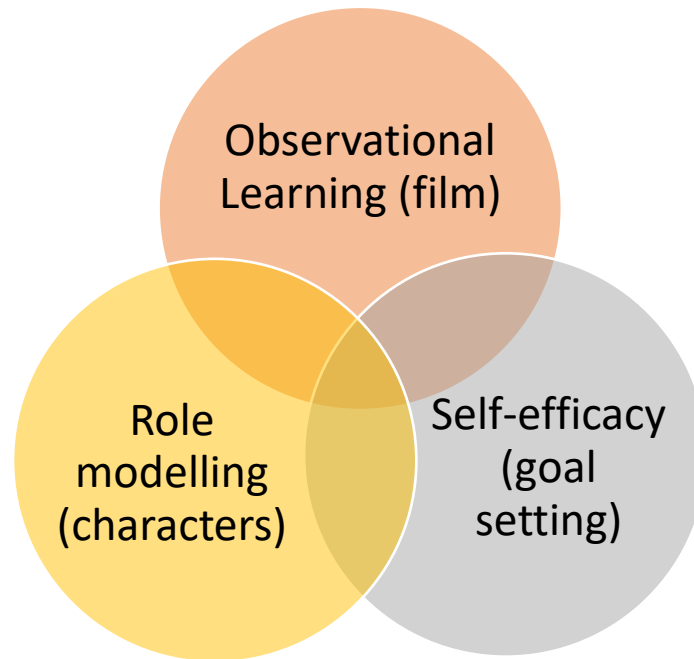


Figure 3.2 illustrates how the aspects of observational learning, role modelling and self-efficacy are mobilised in this study. Observational learning relates to the act of watching the film, role modelling speaks to issues of possible identification with certain characters and self-efficacy connects to goal setting that is engendered in this study's methodology. As discussed above, the SCT emphasises the importance of role modelling (Bandura, 1995), which in this study is explored through *Tsotsi* and the ways in which the youth offenders might identify with characters and if or how role modelling and self-efficacy can be engendered in film.

### *Critique of social cognitive theory*

The social cognitive theory is considered to be valuable in campaigns such as HIV/AIDS communication campaigns in the Western countries, its relevance from a diversity perspective, for instance in the African setting in which individuals are guided by collective or societal norms is questioned. (Spiegler and Guevremont, 2003; Airhihenbuwa and Obregon, 2000). Theories based on the individual, which may be effective and impactful within the Western context, have minor significance in other cultures. For instance, in these regions, family and community are more fundamental to the formation and production of health and well-being

than the individual, despite the fact that the individual is acknowledged as a critical part of cultural context (Airhihenbuwa and Obregon, 2000). Despite such arguments, Bandura (1986) still emphasizes the need to concentrate on collective efficacy. Nevertheless the approach of the study is framed within the field of media and communication studies that typically offer critical analysis of media-society relations with a particular focus on BCC (Tomaselli, 2012). This approach is pertinent to the study, as it acknowledges that the audience are makers of their own meanings. This study thus complements the critiques of the use social cognitive theory in the sense that SCT is used in conjunction with active audience identification studies, as the encoding/decoding model takes into cognisance that audiences are makers of their own meanings (Hall, 1980; Tager, 1997).

### **Encoding/Decoding Model**

When creating images or other kinds of message, (through texts such as books, a news articles, magazines, and films), the producers of these messages intend them to convey certain meanings and so ‘encode’ them into the image or the message (Brennen, 2013; Seale, 2012). Justin Wren-Lewis (1983) also argues that television is viewed as imitating meanings, instead of constructing them. Consumers or audiences then ‘decode’ or interpret these images or messages, but may do so in a variety of ways not anticipated by the encoder (Seale, 2012: 566). Stuart Hall’s Encoding/Decoding model (2010; 1980) is regarded as the most significant contribution to audience studies (Hagen and Wasko, 2000). The model can be recognised as an influence to a meaning-centred study of mass communication (Nightingale, 1996). Hall (1975) outlines text as fictional and visual constructs, utilising symbolic means, fashioned by regulations, practices inherent to the usage of language in its broadest sense.

James Procter (2004: 59) makes an assessment that “Hall is especially interested in the way different audiences generate rather than discover meaning.” Hall theorised three hypothetical interpretation of media text; i) dominant-hegemonic, ii) negotiated and iii) oppositional (Greer, 2010). The identification of the three interpretation positions assumes that there exists a preferred reading of a text. However, audiences adopt and develop alternative readings of texts (McQuail, 2005; Greer, 2010). Morley (1992) argues that in everyday lived experiences, audiences are involved in the effort of interpretation, which someone might perceive as fascinating, while others may find it boring. Therefore, people can interpret the same text in diverse ways.

Hall (1997) postulates that in the meaning making process, the reader is as significant as the producer of the text. In this particular study, through the use of active audiences, the study explores how youth offenders interpret the representation of crime in *Tsotsi*, in relation to their own subjective lived experiences. Hall (1997) illustrates that in encoding and decoding, the text or “interpretant is the meaning generated in the mind of the viewer who decodes the sign or message.” In this study, this is applied in how the elements were decoded by the youth offenders, unravelling the negotiation between encoding and decoding. The concept of active audience, as discussed in Chapter Two, is thus crucial in the study because it outlines the meanings identified from the youth offenders. This means that in the context of youth offenders, in line with the aims and the objectives of the study, the study explores how the cognitive factors or the personal determinants are illustrated through the film as a communication strategy towards attitudinal change. The idea of text that give meaning relates to the encoding and decoding model (Hall 2010 [1980]) as well as television readings (Fiske and Hartley, 1978) that are discussed as supporting theoretical frameworks for this study and the way in which the youth offenders ‘read’ the ideas presented in *Tsotsi*, and how these relate to their lives.

From the behavioural change communication perspective, social cognitive theory, and EE approach, exploring how audiences attach meaning and relate them to familiar systems. This process equally encompasses deliberate communication as well as attribution of significance to anything in the world (Chandler, 2007).

## **Conclusion**

The social cognitive theory has been discussed as the overarching theory that underpinned the study. Despite the critique of the social learning theory, the theory was deemed pertinent for this study, as it could be applied to various concepts within the study. Concepts that are considered relevant such as observational learning, role modelling, and self-efficacy, can be unearthed through symbolic communication through the use of a film that exemplifies youth in similar circumstances in a none-threatening way. Considering that there is a dearth of knowledge on understanding the voices of youth in conflict with the law within the South African context, the use of film can be a valuable tool that typifies diversity, simultaneously using role play in real life circumstances. As the voices of the offenders were recorded to

capture their own lived experiences, these can possibly lead to EE strategies that can help to understand the voices of youth offenders through *Tsotsi*. As an active audience, the youth offenders' voices can help to shed more light into a challenge that is a great concern within the South African context. Chapter Four, which is the Methodology Chapter, delineates the study in terms of its qualitative research design using an interpretative phenomenological approach.

# Chapter Four

## Research Methodology

### Introduction

Chapter Three outlined and discussed the theoretical framework that informs this study. The primary theoretical thrust is that of behaviour change and especially the role of Social Cognitive Theory (SCT) (Corey, 2009; Bandura, 2004; 2001; 1998; 1986) as a foundation of Entertainment Education (EE), through role modelling and audience identification (Govender *et al.*, 2013). The theoretical framework was employed in describing and theoretically locating this study to better explain how youth offenders at Winkie Direko Child and Youth Care Centre make meaning of their lives and the phenomenon of conflict with the law through *Tsotsi*. Aligned to this is the use of Stuart Hall's (1980) encoding / decoding model to situate the types of reading engaged by the youth offenders.

This chapter outlines the study's methodological approach and describes the methods employed in collecting and analysing data. The recruitment strategy of the study sample is also explained. A study's methodological approach prescribes the specific tools the researcher selects (Leedy and Ormrod, 2010). This chapter delineates the way in which data was collected, starting from an exercise to build rapport, watching of *Tsotsi*, focus group discussions, semi-structured in-depth interviews and archival research. Also highlighted are the challenges encountered during data collection. Likewise, the chapter discusses how the data collected will be presented and analysed in the following chapter. Ethical considerations are also explored. While the chapter explores the research methodology in various steps, it is crucial to take into cognisance that the various processes employed are intertwined as the study focuses on vulnerable participants who are under the age of 18. An aspect of reflexivity will be interwoven within this chapter, in order to make evident my subjectivity as the researcher<sup>45</sup> (Alasuutari *et.al.*, (2008). Reflexivity is:

a style of research that makes clear the researcher's own beliefs and objectives. It considers how the researcher is part of the research process and how he or she contributes to the construction of meaning on the topic under study (Gilbert, 2008: 512).

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<sup>45</sup> It is for this reason that this methodology chapter will make use of the personal pronoun to myself as the researcher.

This will enhance in expatiating the procedures and processes followed in interacting with the research participants, especially considering the fact that the research participants are a unique population, youth in conflict with the law who have committed serious offences<sup>46</sup> (as discussed in Chapter One).

As discussed in Chapter One, I am familiar with the Centre's operations as an intern Health Professions Council of South Africa (HPCSA) Registered (Psychological) Counsellor. I have previous experience in various activities with youth offenders such as psycho-educational programs, group therapy and counselling. Additionally, I had the privilege of established relations at Winkie Direko Child and Youth Care Centre. However, the research participants in the study are not the youth offenders that I had previously interacted with.

### **Location of the Study**

This research was conducted at the Winkie Direko Secure Care Centre (WDSCC), (the Centre hereafter) in the city of Bloemfontein, in the Free State Province of South Africa. Free State is the country's third largest province, with a population of approximately 2.8-million people.<sup>47</sup> The Centre offers developmental, religious, educational, recreational and therapeutic programs<sup>48</sup> whilst the youth are detained, with a purpose to rehabilitate and reintegrate youth offenders back into society. At the time of data collection, a total of 16 youth offenders were detained at WDSCC. The WDSCC only accommodates youth between ages 14-17, and at the time of data collection, out of 16 participants that were detained at the Centre, only 15 male participants between ages 15-17 were available. All participants were originally from the Free State Province. Although the Centre can accommodate both male and female youth offenders, only male youth offenders were detained at the time of data collection. WDSCC is a Centre for the detention of youth in conflict with the law, as discussed in previous chapters.

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<sup>46</sup> Serious offences: Schedule 3 Offences. Schedule to the Child Justice Act (75 Of 2008); offences such as murder, robbery, rape (Bezuidenhout, 2013: 235).

<sup>47</sup> Free State Province, South Africa. Accessed on: <http://www.southafrica.info/about/geography/free-state.htm#.WJhKqKf-So>. Accessed on: 20 October 2016.

<sup>48</sup> Information given via e-mail by WDSCC Chief Social Worker, Margaret Phandliwe, [margaretp@socdevev.fs.gov.za](mailto:margaretp@socdevev.fs.gov.za), on 7 April 2015.

## Research Paradigm and Design

This study used a qualitative approach. The aim was to explore the role of film in attitudinal change and behavioural rehabilitation of youth in conflict with the law. Since qualitative research entails examining characteristics or qualities that comprise many nuances and complexities of a specific phenomenon; a qualitative approach is pertinent to study the youth offenders (Leedy and Ormrod, 2010). Unlike its quantitative counterpart, qualitative research focuses on depth and meaning making (Struwig and Stead, 2015; Seale, 2012). Bonnie Brennen (2013: 4) argues that “qualitative researchers tend to use a variety of different methodologies in their work.” In-depth perspectives on the study’s sample of youth in conflict with the law, their behaviours and their world learnt through focus group discussions and in-depth interviews which were supplemented with the Centre documentation (archival research) such as probation officer/ assessments reports which served as a form of triangulation (Neuman, 2014). Triangulation “is the idea that looking at something from multiple points of view improves accuracy. Social researchers use several types of triangulation... taking multiple dimensions of the same phenomena – observing multiple perspectives.” (Neuman, 2014:166). Qualitative research studies serve one or more purposes such as description, interpretation, verification, and evaluation. Qualitative research helps us to gain insight into a particular phenomenon, as well as to uncover problems that exist within the phenomenon (Leedy and Ormrod, 2010).

This study is framed within an interpretative phenomenological approach. Phenomenology is the study of subjective experiences, understanding the essence of experiences about a phenomenon, how people perceive or interpret the world in light of their own experiences, as well as how this affects patterns of human interaction (Maree, 2007; Welman, 2005; Davies, 2007). Heppner *et al.*, (2008: 269) argue that:

The purpose of phenomenology is to “produce an exhaustive description of the phenomena of everyday experience, thus arriving at an understanding of the essential structures of the ‘thing itself’, the phenomenon.... The key subject matter studied by phenomenological researchers is the “lived world” of human beings.

The interpretative phenomenological approach is relevant to the study of youth in conflict with the law and the role of film in examining attitudinal or behavioural change as it examines the



youths' experiences of the phenomenon of conflict with the law and attitudinal and behavioural change.

The study used a case study approach. Case studies are identified as an example of an interpretive research practice (Denzin and Lincoln, 2008). A case study is an object or unit of analysis about which researchers collect information or seek to understand ideographic as well as nomothetic<sup>49</sup> explanations of phenomena (Patton, 2002; Maree, 2007). The unit of research might be an individual, organisation, place, decision, event or even time period (de Vaus, 2001). In this study, the unit of research is the reaction of youth in conflict with the law detained at the WDSCC. Focus was on their reaction to the film *Tsotsi*, which deals with how they interpret their personal lived experiences through *Tsotsi* towards attitudinal and behavioural change. As such, my documentation of their identification, sense making and reading of the film provides a record of the possibilities for film to be instrumental to offender rehabilitation.

## **Sampling**

The study adopted a purposive sampling strategy. Purposive sampling employs a non-probability strategy which entails the selection of participants who are seen as a relevant population for the study (Seale, 2012). Qualitative sampling does not leave the selection of participants to chance. William Neuman (2014: 247) argues that “in qualitative sampling, our goal is to deepen understanding about a larger process, relationship, or social scene. A sample gives us valuable information or new aspects.... insights reveal distinctive aspects of people or social settings, or deepen understanding of complex situations, events or relationships.” Data collection, which was conducted in the year 2015<sup>50</sup>, was with a total of 15 youth male offenders; as one youth offender who was detained at said time was had to be excluded from the study because he was under strict psychiatric observations. A brief outline of the sampling strategies is illustrated. (i) Since the study explores the role of film in attitudinal change and behavioural rehabilitation of youth in conflict with the law, I purposively selected the Centre. The youth offenders were viewed as an appropriate population for the study. (ii) I used convenient

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<sup>49</sup>“Ideographic approaches refer to those methods that highlight the unique elements of the individual phenomenon (the historically particular) as in much of history and biography. Nomothetic approaches, in contrast, seek to provide more general law-like statements about social life, usually by emulating the logic and methodology of the natural sciences” (Marshall, 1998).

<sup>50</sup> To ensure confidentiality of participants, specific dates of the data collection are omitted from the report

sampling<sup>51</sup>, which comprised of youth that were available at the Centre (Seale, 2012), this was specifically meant for focus group discussions. (iii) I adopted a sequential approach, whereby the focus group discussions were followed by another method of data collection, one on one interviews. For the selection for one on one interviews, I used purposive sampling. (iv) Out of the 15 youth offender participants that were part of two focus group discussions, I singled out eight youth offender participants, that became part of purposive sampling that formed some kind of triangulation.

### *Sample demographics*

The following are the demographic characteristics of the respondents, who are youth offenders.

Table 4.1: Demographic characteristics of the sample used in the study

Source: Adopted by author from findings.

<b>Demographic Characteristics</b>		
<b>Number of participants per age group (age 15 -17 years)</b>		
<b>15</b>	<b>16</b>	<b>17</b>
3	3	9
<b>Type of offence committed (some offenders committed more than one offence)</b>		
<b>Murder, attempted murder</b>	<b>Rape, attempted rape</b>	<b>Robbery, housebreaking and theft</b>
4	4	9
<b>Primary caregiver of participant</b>		
<b>Living with both parents</b>	<b>Living with single parent</b>	<b>Orphan</b>
0	11	4

Table 4.1 above table indicates the 15 respondents that were interviewed. The majority were age 17 years, and two were 15 whereas three were 16. The most common offenses committed

<sup>51</sup>Convenient sampling is a form of non-probability sampling... “Non-probability sampling techniques are often used to access groups whose activities are normally ‘hidden’ from public or official view” (Seale, 2012:144).

are robbery and housebreaking, followed by rape and attempted rape, as well as murder. None of the participants live with both parents. The majority of the participants live with single parents, followed by those who are orphans. Further details about the participants will be discussed in the next chapter, Chapter Five.

### **Recruitment Strategy**

This study was conducted with gatekeeper permission. As the participants are in conflict with the law, gatekeeper letter was granted by the provincial head of department at the Department of Social Development [DSD] (see appendix 6 )as well as Winkie Direko Secure Care Centre [WDSCC] Manager (see appendix6 [a]). Since the study sample comprised of detainees, the recruitment strategy was in line with the DSD's legal protocols and procedures. As the legal guardian of the research participants, the management of WDSCC was duly informed of the research by both the researcher and the overall gatekeeper, the DSD. The centre management played a vital role to assist the researcher to gain access to the research participants. Having the centre management involved in access to research participants also helped to ensure that aspects such as ethical issues, safety and security were also adequately taken into consideration. Prior to interacting with the research participants, the researcher was introduced to centre personnel who were on duty during the period of the research. This was done during the Management Briefing Meeting that I attended in 2015. A successful recruitment strategy then allowed for data collection to commence.

The selection criteria I employed was based on behaviour during the focus group discussion, for instance, the participants who seemingly had understating of questions asked, willingness to participate, participants who demonstrated self-expression, and excitement were the participants that I selected for the semi-structured in-depth interviews.

### **Data collection**

Clive Seale (2012) argues that qualitative research incorporates a large variety of methods for data collection. Qualitative researchers are often portrayed as being the research instrument as the bulk of the data collection is reliant on their person in the setting (Leedy and Ormrod, 2010). This study employed numerous data collection methods at various stages of the research process. The age and the sensitivity of participants was an important determining factor in how

to engage with the youth offenders. For instance, the fact that the participants were detained and away from their familiar environment, I considered building rapport with them crucial.

In addition to their difficult social background, the participants are under 18 years of age, which further encouraged the use of non-frightening research techniques, such as a rapport building exercise. As the youth offenders are already in the custody of the criminal justice system, it was imperative that I be not perceived as an authoritative investigator to ‘nail the youth offenders’ to the justice system. Therefore, I used the rapport building exercise through the use of a magazine. Both the focus group discussions and semi-structured in-depth interviews were employed to answer the main research questions, to examine aspects that encompass role modelling, self-efficacy, audience identification. Figure 4.1 indicates a summary of the step by step process of data collection.

Figure 4.1: Indication of the data collection process by stages

Source: Author.

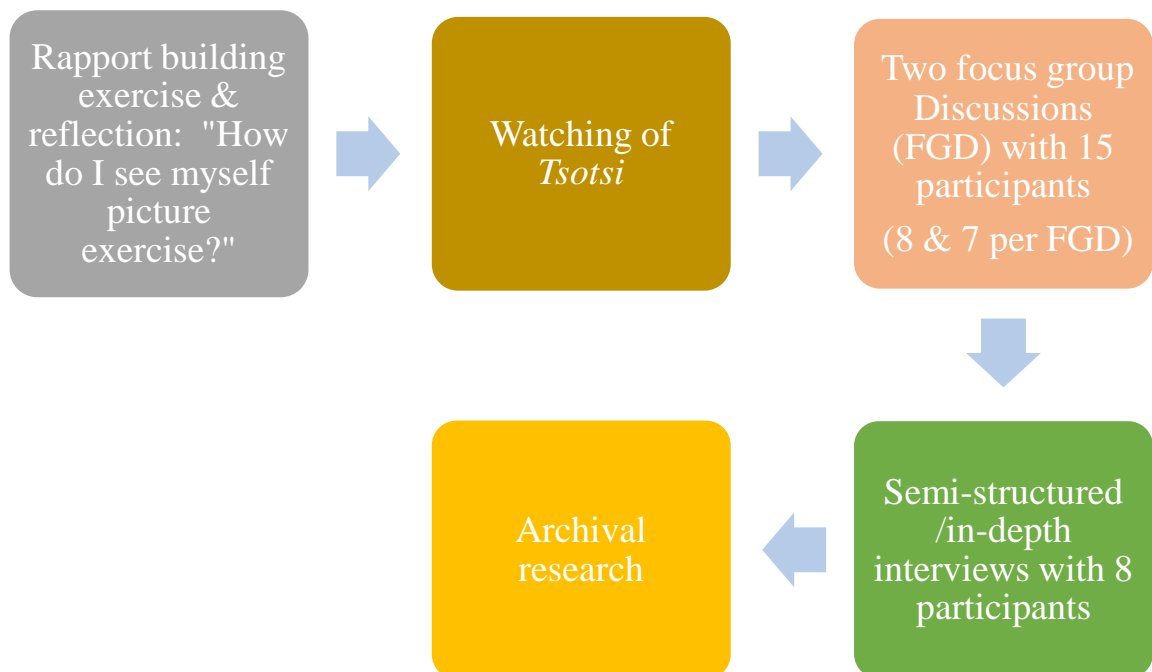


Figure 4.1 indicates the sequential data collection process followed for this study.

### *Rapport building exercise*

Appropriate, non-threatening tools such as building of rapport with otherwise complex and challenging research participants formed a vital point of entry into the discussion with the research participants (Alasuutari *et.al*, 2008). For example, considering that the research participants are detained, they are placed in an institution and are away from their familiar environment, a detailed explanation of the research processes was judged as a critical step. Therefore, a stage by stage data collection method was utilised. After gaining access into WDSCC, and following the relevant ethical protocols, I initially met with the 15 youth offenders on a one on one basis.

The rapport building exercise served a multipurpose. For instance, I introduced myself, the purpose of the research, clarified the ethical considerations such explaining the informed consent form in details, issues of confidentiality and anonymity, legal guardianship, and voluntary participation. The rapport building exercise comprised a ‘How do I see myself picture’ exercise. This entailed the research participants cutting pictures from a magazine in response to the following question posed to them ‘How do I see myself? (See appendix 3) After this, a reflection stage posed further questions that encouraged the participants to explain their magazine cutting selections. I also used this session to learn and note the different communication styles and behavioural traits<sup>52</sup> of each participant. This was subsequently useful in dividing the participants into the two focus group discussions. For instance, the focus groups comprised of participants who both exhibited strong tendencies (such as being outspoken, confident, interest, relevant answers) mixed with those who were of a quieter disposition, so as to avoid having a focus group with only talkative people and another with only quiet people.

### *Watching of the film Tsotsi*

The film *Tsotsi* was watched by a total of 23 people. The people included the 15 youth offenders, the researcher, centre personnel who included child and youth care workers, a student social worker, and security personnel. The researcher noted down behaviours

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<sup>52</sup> Also known as personality traits...A personality trait is defined as a “characteristic of an individual that exerts pervasive influence on a broad range of trait-relevant responses. Examples nonverbal cues, verbal behaviour, thoughts, feelings, needs, desires.” (Ajzen, 2005:2-3)

associated with the participants viewing habits, such as when they laughed, gestures to signal agreement with something on the screen and keenness to watch the film. However, there was no discussion during the watching of the film.

### *Focus group discussions*

Focus groups are a form of in-depth interview or discussion with a group of participants amongst five to twelve people; they usually comprise a group of people who share the same type of experiences (Maree, 2007). Focus groups permit the researcher to observe people's different perceptions, attitudes and experiences as they operate within a social network and they allow for the examination of how the expression of accounts is influenced by group norms (Maree, 2007; Seale, 2012). Focus group discussions were deemed suitable for this study to elucidate how youth offenders interact and articulate their opinions in the presence of fellow youth offenders. Considering their age group as well as criminogenic risk factors discussed in Chapter Two, I also sought to examine if any of the criminogenic risk factors would interplay during the focus group discussions, as is discussed in the analysis.

Two focus group discussions were held. A total number of eight participants was incorporated into the first focus group discussion while the second focus group discussion comprised of seven youth offenders. Child and youth care workers were also present in both focus group discussions in order to assist me with co-ordination, safety and security issues. I explained the purpose of the focus group discussions, I also encouraged participants to feel free. I intermittently encouraged participants with a 'quiet disposition' to express their views (Neuman, 2014). This was important so that the focus group would not be controlled by few 'talkative' people. Behaviour within the focus group discussions is discussed later in the chapter. Participants were also free to speak in the language of their choice.

### *Language during the focus group discussions*

During the focus group discussions, participants were comfortable to converse in either English or Sesotho. I am proficient in both English, Sesotho, and isiXhosa. Some of the participants chose to speak in English, others in Sesotho, whereas few were code-switching between English and Sesotho. The participants seemed comfortable with each other, and some would laugh when others were speaking in English. Some participants used humorous phrases and

slang, and expressed a witty turn of phrase<sup>53</sup> such as ‘Mamzo’ or ‘Mamas’ which means mum; ‘haaaai’ which connotes a no or a disagreement. Based on my previous experience with youth offenders, I understood the colloquial phrases and slang, and I thus allowed the participants to freely express themselves. By allowing the youth offenders to continue in their familiar manner of expressions, I also noticed that this helped the youth offenders to flow in the discussion. Equally, allowing them to express themselves in colloquial language served as way to indicate that I ‘understood’ their world. Out of the two focus group discussions conducted, I found the second group more vibrant, full of humour, and there was much laughter and controversy. This is discussed in the analysis under the theme ‘observational learning and critical reflection.’ The first focus group I conducted presented with few challenges that are common in focus group discussions.

### *Group dynamics*

A crucial factor about focus groups is dealing with group dynamics. A challenge is to ensure that each member is allowed more or less an equal opportunity to speak. It is thus vital to encourage shy participants to speak out as well as to know how to handle difficult participants (Brennen, 2013). Similarly, the focus group moderator needs to:

Encourage full participation and interaction among members and also use probing to steer the discussions or to clarify aspects, but try to remain in the background... It is important to remember that the focus group is not a natural social setting when groups of friends or colleagues are convened in a “natural” setting... (Maree, 2007: 91)

In both the first and second focus group discussions, of the youth offenders were largely mixed, that is those who were talkative, as well as some who appeared aloof, whilst others were shy. In dealing with the outspoken participants, I re-emphasised the need for participants to allow others a chance to speak. I also encouraged the shy participants that there were no right or wrong answers, and that everyone was equally important, and I stated that it was important that they also share their opinions. Additionally, when a question was asked, I would equally use my facial expressions by looking at the shy participants to probe if they wanted to say anything further. Some would answer, whereas others would state that they had nothing more to say.

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<sup>53</sup> Turn of phrase: “the style in which someone speaks or writes.” Accessed on <http://www.collinsdictionary.com/dictionary/english/turn-of-phrase>. Accessed on 30 October 2016

When given a chance to speak, some of the participants reiterated that they were shy to speak in public. Considering that they were youth offenders, and the fact that participation was voluntary, when I noticed that other participants still struggled to speak out, and displayed non-verbal cues of discomfort, I would not to probe further.

Although focus group discussions (FGDs) can produce socially desirable answers, they can yield less information than individual interviews (Neuman, 2014). It is on this premise that I also embarked on semi-structured in-depth interviews to compliment FGDs. After the focus group interviews were conducted, purposive sampling was further used to identify individuals who would be more suitable for one on one semi-structured in-depth interviews.

I offered all participants a gesture of thank you by giving all them a chocolate, irrespective of whether or not they were eventually part of the in-depth semi structured interviews. Out of the 15 participants involved in focus group discussions, I selected eight participants for the one-on-one interviews. Data was recorded using a recorder; ethical considerations for recording were taken in to account. The participants were informed about the study, and they were assured that their narratives would be kept confidential. They were also aware that their real names would not be disclosed (See appendix 1[a]).

#### *Semi-structured in-depth interviews*

There are different types of interviews, including structured interviews and unstructured or semi-structured interviews (Maree, 2007). Whereas structured interviews are designed in a manner that constrains probing, and restrain flexibility, these were not used in this study. as the study examines the lived experiences of youth offenders who have committed different crimes, structured interviews with limited set of response categories are considered inappropriate to give the researcher rich data. (Maree, 2007; Fontana and Frey, 2003). Therefore, to enable me the opportunity to follow up or clarify meanings or lived experiences of youth offenders, semi-structured in-depth interviews were thus used for this study. Semi-structured interviews are equally suitable for this study as they also allow the youth offenders to be part of the research by giving them the freedom to formulate spontaneous questions and responses to the subject matter (Maree, 2007).

Therefore, in-depth semi-structured interviews were held with eight youth offenders in a safe environment that was provided by the centre's management. Furthermore, due to the



sensitivity of the topic of conflict with the law, it was important to use individual in-depth interviews so that the youth offenders' anonymity was maintained and also to ensure that participants were protected.

In-depth interviews for this study were crucial as in-depth interviews permit researchers "to explore people's views, perceptions and understanding of an area, providing the researcher with rich and sensitive material" (Seale, 2012:163). To understand the youth offenders' personal lives as reflected in *Tsotsi*, which is equally in line with the role of social cognitive theory (SCT) as a foundation of entertainment education (EE) to answer the main research questions. Contemplating the background and circumstances of the youth offenders, I employed in-depth one on one semi-structured interviews, so as to also delve deeper to obtain valuable information on their personal lives as to how *Tsotsi* reflects issues of identification with characters, how the youth offenders reflect their past crimes and their attitudes on aspects such as regret, and their seeming traumatic circumstances. A total of eight youth offenders purposely selected were thus engaged in-depth interviews to obtain valuable information (Frey and Fontana, 2003). Overall, use of in-depth interviews was significant to enable the youth offenders a more confidential setting.

During in-depth interviews, it was interesting to see how each youth offender constructed their own meaning with depth and diversity of their own interpretation and lived experiences as reflected in *Tsotsi*, such as how they identified with different scenes, personal reminders, family background. This was useful to the study as 'thick' data was produced. The flexibility of the semi-structured interviews allowed for an influx of information that contributed to the quality of the data (Fontana and Frey, 2003). Data for the semi-structured in-depth interviews was also recorded, after permission to audio record was sought from participants who gave assent. Data was recorded using a recorder; ethical considerations for recording were taken into account. The participants were informed about the study, and they were assured that their narratives would be kept confidential. They were also aware that their real names would not be disclosed (See appendix 1[a]).

### *Recording of data*

Both the focus group discussions and the semi-structured interviews were recorded using an audio recorder and a cell phone as a form of back-up. "As with all other types of qualitative

data gathering techniques, taking notes, recording the proceedings and capturing non-verbal cues are all of extreme importance (Maree, 2007: 92). Both the focus group discussions and the semi-structured interviews were recorded with permission from the informed consent form (See appendix 1[a]). The participants were informed that anonymity would be maintained, and their names would remain confidential. Archival data, in the form of assessment reports was also given to the researcher. Access to archival data was granted in the Gatekeeper Letter. (See appendix 6[a]).

### *Archival research*

Taking into consideration that research indicates that some youth who are engaged in deviant behaviours have challenges such as conduct disorders, I deemed it crucial to also confirm information with an available legal document. In this instance, a Probation Officer's report (also known as assessment<sup>54</sup> form) formed a vital and integral document that is legally required to be part of the assessment tools for every youth detained at such a centre, in line with the South African legislation. This document is completed by a court appointed official, such as a probation officer,<sup>55</sup> for example a registered social worker. The assessment report contains information such as the demographic and educational background of the youth offender, family life circumstances, the nature of offense that the youth offender has committed, as well as possible previous offences committed. Similarly, the information is vital to ascertain if there are any criminogenic risk factors imminent, as well as to help the researcher contextualise any possible lifestyle aspects in the youth offenders' as reflected in the film *Tsotsi*.

Struwig and Stead (2015) argue that archival information can be classified as “unobtrusive measures” of data collection. Additionally, physical symbols such as body tattoos, graffiti and paintings are also examples of unobtrusive measures of collecting data. This further supports non-threatening ways of collecting data for youth offenders.

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<sup>54</sup> “assessment” means a process of developmental assessment or evaluation of a person, the family circumstances of the person, the nature and circumstances surrounding the alleged commission of an offence, its impact on the victim, the attitude of the alleged offender in relation to the offence and any other relevant factor; (Probation Services Act 116 of 1991)

<sup>55</sup> “authorized probation officer” means a probation officer authorized or directed by the Minister to perform any function entrusted to an authorized probation officer under this Act; (Probation Services Act 116 of 1991)

### *Challenges in data collection*

During the data collection, I faced a number of challenging situations. However, I was able to handle the challenges. A few challenges will be enumerated, however, for the purpose of confidentiality, the challenges will not be stipulated in details. Firstly, during the watching of *Tsotsi*, one of the child and youth care workers, occasionally attempted to interrupt the viewing of the film by provoking discussions with the youth offenders as well as trying to pass negative remarks. However, I politely requested the child and youth care worker reserve questions and discussions for later. Secondly, a youth offender who was detained at the child and youth care centre who was still under psychiatric observations was excluded from the research. Certain youth offenders publicly attempted to coerce me to include this youth offender in the study. I had to professionally ‘dismiss’ the request without divulging information with regards to his psychiatric well-being to the other youth offenders. Thirdly, there was a day whereby there was an emergency meeting to handle an urgent and sensitive case, whereby various stakeholders from different government departments had to use the same space I was using for conducting in-depth one on one interviews. I was then allocated another space to use temporarily. Fourthly, due to some of the research participants having to appear in court, I had to allocate extra hours including evening hours, so as to ensure that all 15 participants were individually seen on a one on one rapport building exercise before proceeding to other phases of the data gathering.

### **Data presentation and analysis**

Relevant data was presented in text, tables and figures. Thematic analysis (TA) was used to organise data into themes (Braun and Clarke, 2006). Braun and Clarke (2006: 79) defined TA as “a method for identifying, analysing and reporting patterns (themes) within data”. It is argued that diverse features of the research topic can be interpreted through thematic analysis (Boyatzis, 1998). What is crucial is for the theoretical framework and methods to harmonise (Braun and Clarke, 2006). The study sought to establish entertainment education (EE) criteria and principles that are evident in *Tsotsi* towards attitudinal and behavioural change of youth offenders. Themes are discussed in the light of the social cognitive theory (SCT) and audience identification studies which both inform EE. As I used film as a visual medium, the use of thematic analysis was deemed relevant so as to decipher the preferred meaning of *Tsotsi* that youth offenders make (Berger, 2011; Davies, 2007). It is pivotal to decipher the ways in which

youth offenders may identify with characters and if or how role modelling and self-efficacy can be engendered in film.

During reading and interpreting the youth’s reception of the film and responses to the interview questions, the researcher assessed if they held i) a dominant, ii) negotiated or iii) oppositional reading. As such, Stewart Hall’s (1980s) encoding / decoding model was used. However, the encoding/decoding model was not used for data analysis. Encoding/decoding model was mainly used to acknowledge that in active audience identification, not all audiences interpret what they watch the same way. This was crucial so as not to present the youth as one homogenous group. The differences and similarities in these two ‘readings’ produced responses to the study’s key questions, particularly, the ways in which *Tsotsi* is able to influence attitudinal and behavioural change among the study sample.

*Transcription of data*

I later transcribed the recordings of the two focus groups as well as of the semi-structured interviews. Transcription of the recordings is crucial for better analysis of the data obtained through the discussions. To ensure effectiveness of thematic analysis, the thematic process described by Braun and Clarke (2006) was followed. Table 3.3 highlights the phases of thematic analysis. (Braun and Clarke, 2006: 87). A basic schedule of analysis is illustrated in Chapter Five so as to further elucidate the thematic analysis process that has been adopted for this study.

Table 4.2: Phases in thematic analysis

Source: Adapted from Braun and Clarke (2006: 87)

Phase	Description of the process
1. Familiarise yourself with your data:	Transcribing data reading and re-reading the data, noting down initial ideas.
2. Generating initial codes:	Coding interesting features of the data in a systematic fashion across the entire

	data set, collating data relevant to each code.
3. Searching for themes:	Collating codes into potential themes, gathering all data relevant to each potential theme.
4. Reviewing themes:	Checking if the themes work in relation to the coded extracts (level 1) and the entire data set (level 2), generating a thematic ‘map’ of the analysis.
5. Defining and naming themes:	On-going analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.
6. Producing the report:	The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing a scholarly report of the analysis.

To ensure effectiveness of thematic analysis, the thematic process described by Braun and Clarke (2006) was followed. Table 4.2 highlights the phases of thematic analysis. (Braun and Clarke, 2006: 87). A basic schedule of analysis is illustrated in Chapter Five so as to further elucidate the thematic analysis process that has been adopted for this study.

Based on the use of triangulation, as well as the fact that the youth offender participants were able to relate to the film, I felt that I had ‘a lot of information’ that I received from both the youth offender participants and the archival data. To ensure that I keep to the main research questions, I had to read and re-read the data for several hours to ensure that I find the relevant aspects of the data. At time stage it was a challenge, as I felt overwhelmed by the amount of data. However, when I felt I could not make sense of the findings, I kept referring back to the main research questions. The fact that the study is a qualitative study and the process of

thematic allows for flexibility, I allowed myself to make sense of the themes until they made meaning according to the main objectives and main research questions.

It is argued that a theoretical focussed thematic analysis is usually deductive. (Boyatzi, 1998). However, scholars equally argue that thematic analysis allows for flexibility, and it can be either deductive or inductive, or can be both inductive and deductive (Alhojailan, 2012; Braun and Clarke, 2006; Boyatzi, 1998). Taking into cognisance that there is a continuous reflexive dialogue, what is said to be important is how the researcher positions the thematic analysis. (Alhojailan, 2012; Braun and Clarke, 2006; Boyatzi, 1998). As this study is a phenomenological approach, what was crucial was to understand the youth offender's perceptions and lived experiences, and how they make meaning of their lives through *Tsotsi* (Leedy and Ormrod, 2010). In order to establish the connections between the between codes, the themes and separate readings of themes, for instance the main themes and subthemes within them, I used a thematic map to illustrate how I came to one of the themes and sub-themes for data analysis (Braun and Clarke, 2006: 89-90). Figure 3.1 demonstrates how I derived one of the themes.

Figure 4.2: Thematic map

Source: Adapted by author from Braun and Clarke (2006:2006:89-90)

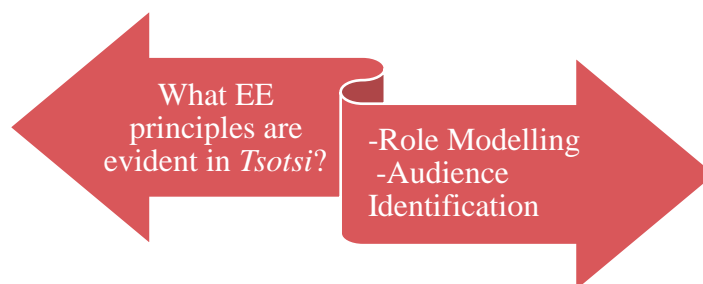


Figure 4.2 above is an example of a 'thematic map' on how I derived one of the themes. Based on theory and literature, one of the research questions, indicates how the themes came about. Table 4.3 further exemplifies the connection between the themes and the subthemes. This comes from an interview (based on the one semi structured interviews) conducted with one of the youth offender participants.

Table 4.3: Themes and subthemes from findings

Source: Adopted by author based on interview with youth offender P11<sup>56</sup>

Theme	Sub-Themes	Interview excerpts
<b>Role Modelling and Audience Identification</b>	Attitude towards <i>Tsotsi</i>	“What I like about this film, is that it teaches about the realities of life, things that happen in my life or in others”
	Favourite character/scene	“My favourite character is Tsotsi” “The part where he returns the baby”
	Personal reminder	“It reminds me of my life when I rob people I know, when I rob them their phones, and then I return the phones and I pretend that I picked up their phones from the streets...”

As discussed above, both figure 4.3 and table 4.3 highlight the process of how themes and subthemes were derived.

### Ethical Considerations

In qualitative research, the issue of ethics is pivotal so as to ensure that that researcher ensures that considerable measures and efforts are put into place to protect the participants (Seale, 2012). The issue of ethics is an important factor in conducting research (Leedy and Ormrod, 2010). Additionally, based on the fact that research participants are under 18 years of age, come from vulnerable circumstances, were away from their parents and importantly that they were detained, I was both professionally and academically bound to maintain professional and ethical standards. It is argued by Terre Blanche and colleagues (2006:73) that:

research with minors is ethically and legally complex and should, as a rule, be done only with the consent of legal guardians and the assent of the minor... Permission to conduct research in a school or other institution does not substitute for obtaining the informed consent of parents or guardians

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<sup>56</sup>P11: Pseudonym

In this instance, as the participants are detained in a governmental institution, all protocol within the institution had to be observed. The institutional issues were addressed in the gatekeeper letter (see appendix 6 and appendix 6 (A)). In the case of youth offenders being under the custody of the WDSCC, legal guardianship was obtained from the management of this institution. Considering that participants came from different backgrounds, some from the streets, it would have been otherwise difficult to trace their parents. As required by the UKZN's, Humanities and Social Sciences Research Ethics Committee (UKZN HSSREC), the ethical considerations were included as part of the study process from the onset. As such, the study makes use of separate informed consent forms:

i) for adults (see appendix 1) ii) for youth offenders (see appendix 1[a])

Before each youth offender could participate in the study, I had to obtain an informed consent form signed by the adult who was appointed as legal guardianship<sup>57</sup>. ii) for the youth (see appendix 1[a] iii) for legal guardians (see appendix 2). Each aspect stipulated in the informed consent form was explicitly explained to each research participant during the rapport building exercise. The participants were also informed that their participation was voluntary, that they were free to withdraw, and in case of any inadvertent trauma, counselling through the centre social worker was available. The youth were advised that the recordings of both the focus group discussions as well as the interviews were mainly for the purposes of data transcription, and that their confidentiality and anonymity would be maintained. The ethical considerations were thus maintained in line with the legal and HSSREC of UKZN requirements. For further legal mandate of the Centre, see Chapter Two of the study.

### **Reliability and Validity of the Study**

Reliability pertains to the research instrument and its ability to provide similar results when used repeatedly under similar conditions (Brennen, 2013). The “concept of validity can be applied to the research process as a whole or to any of its steps: study design, sampling strategy, conclusions drawn...” (Kumar, 2011:178). Maree (2007) argues that when qualitative researchers mention validity and reliability, they typically imply that the research is credible and trustworthy. In this particular study, while findings may apply in another area, findings

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<sup>57</sup> Although the legal guardian (adult appointed by the Centre Management) did not undergo interviews, UKZN Ethics Committee stipulated that the legal guardian needs to sign both adult informed consent form as well as the legal guardianship form. (See appendix (1) and appendix(2))



cannot be generalised, as they are researching the youths' subjective life experiences. If a similar study is to be conducted by another researcher, similar results would possibly be yielded. However, factors such as interview settings and mood can yield slightly varied results, especially taking into cognisance the nature of the research participants. Other scholars stipulate that the central principles of trustworthiness encompass credibility, dependability, confirmability and transferability (Lincoln and Guba, 1985). This study is credible, dependable, confirmable and transferable, due to the use of credible research process and sources of information we engaged such as theoretical framework and literature.

### *Credibility*

A research that is deemed credible is one whose findings are both substantial and plausible. (Durrheim and Wassenaar, 1999). Credibility probes on the question to ascertain the manner to establish the authenticity of findings. (Struwig and Stead, 2013). This particular study is credible as I ensured that my experience as a registered counsellor encouraged me to adhere to research processes that consider the sensitivity and the views of the research participants. The findings were recorded, and discussed from the perspective of social cognitive theory along with other principles related to EE.

### *Dependability*

“Dependability refers to the degree to which the reader can be convinced that findings did indeed occur as the researcher says they did” (Durrheim and Wassenaar, 1999: 64). Dependability tackles the question: “Are the findings stable or consistent?” (Struwig and Stead, 2013:137). Dependability also entails aspects such as reflexivity and transparency. Transparency denotes the candour regarding accountability of research methods and procedures. Being sincere and answerable for research processes to all associates is a primary factor. Those doing such projects are more likely to be specific about the practices (Durrheim and Wassenaar, 1999). I was clear to both the legal guardians of the participants and to the participants about the research process. Additionally, the participants were fully informed that in case of any inadvertent trauma, they could consult the centre social worker for counselling.

### *Confirmability*

Confirmability asks the question: “Are the findings confirmed by other data sources?” (Struwig and Stead, 2013:137). Confirmability indicates the extent to which the research findings can be established or validated by others. There are several approaches for increasing confirmability. The researcher can verify the processes for examining and re-examining the data in the study (Trochim, 2000). To ensure that I maintained confirmability, I reread my field notes, focused on my research objectives and research questions, as well as referred to the archival materials and the data recordings. Inter-coder reliability<sup>58</sup> can also be applied to the study.

### *Transferability*

Transferability examines whether the findings can be beneficial in alike situations to that of the study. (Struwig and Stead, 2013:137). Transferability is an option the reader makes, on the basis of indicative judgement and a thick description generated by the researcher, may opt to transmit this information to other situation he or she considers comparable. Generalisations are difficult as phenomena are neither time nor context free (Alasuutari, *et al.*, 2008). While findings may apply in another area, findings cannot be generalised, as the approach of the study is phenomenological, studying the youth offenders’ subjective life experiences. I followed rigours research processes, and the study was conducted within a South African context, using a South African film. However, if a similar study is to be conducted by another researcher, similar results would be yielded, nevertheless, different contexts might yield slightly varied results, especially also taking into cognisance aspects of reflexivity and the nature and sensitivity of the participants.

## **Conclusion**

The chapter discussed and situated the study in an interpretive qualitative paradigm, explained the data collection process and the form of analysis to follow. Research with youth in conflict with the law was a complex process that required engagement of various procedures to ensure

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<sup>58</sup> Inter-coder-reliability: the degree to which two or more autonomous individuals coding concur on the content inside the same coding the scheme. Lavrakas, P. J. (2008). *Encyclopedia of survey research methods*. Sage Publications.

that all protocol is observed. The fact that participants are in a governmental institution, and that UKZN HSSREC has specific ethical requirements regarding youth offenders meant that I had to ensure procedures are in place for both UKZN and for the child and youth care centre. The ethical procedures were also an ‘eye opener’ for me, and it also led me to gain more insight into the legal aspects concerning youth in conflict with the law. The legal and ethical processes thus played a significant role in the various stages of data collection. The next chapter, Chapter Five, presents the data and analyses the findings. This elucidates how the youth offenders make meaning of their lived experiences through *Tsotsi*.

# Chapter Five

## Data Presentation and Analysis

### Introduction

Chapter Four delineated and discussed the study’s methodological approach. This chapter presents the findings and analyses the collected data. The lived experiences of the youth offenders are analysed through the use of health theories that form the basis of thematic analysis (Braun and Clarke, 2006). The interpretation of collected empirical data uses Albert Bandura’s (2001) social cognitive theory (SCT), entertainment education (EE) principles and relevant literature to make sense of the findings in light of the research questions and objectives. Clive Seale (2012) alludes that it is imperative to incorporate an outline of how data is analysed.

Table 5.1: Basic schedule of analysis

Source: Adopted by author from theory (Bandura, 2001) and literature (Bezuidenhout, 2013; Govender, 2013; Govender *et al.*, 2013; Papa *et al.*, 2000; Tufte, 2005)

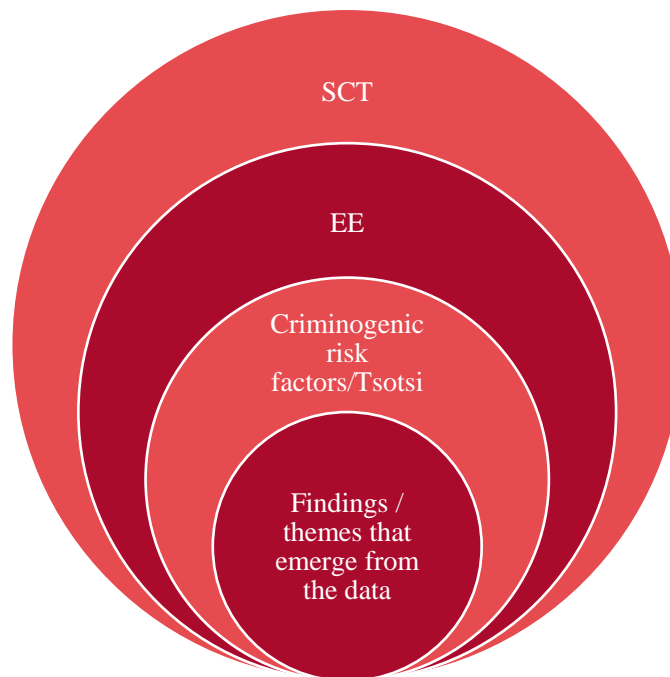
<b>Basic Schedule of Analysis</b>	
<b>Focus of the analysis</b>	
<b>Objectives</b>	<b>Main Research Questions</b>
1. To establish the principles of EE that are evident in <i>Tsotsi</i> .	1. What EE principles are evident in <i>Tsotsi</i> ?
2. To examine the link between film and entertainment education (EE) in attitudinal change and behavioural rehabilitation of youth in conflict with the law.	2. How does film and entertainment education (EE) influence the attitude, understanding and contribute to behavioural rehabilitation of youth in conflict with law?
3. To explore the characteristics of <i>Tsotsi</i> that possibly influences attitudinal change and behavioural rehabilitation of youth in conflict with the law.	3. What characteristics of <i>Tsotsi</i> possibly influence attitudinal change and behavioural rehabilitation of youth in conflict with the law?

<b>Data selected, presented (referenced), mobilised in terms of the argument: excerpts from interviews and focus group interviews</b>			
<b>Excerpts from interviews</b>		<b>Excerpts from focus group interviews</b>	
Drawn from semi-structured in depth one on one interviews with eight youth offender participants.		Drawn from focus group interviews with 15 youth offender participants.	
<b>Illustrative materials in supporting the argument: tables, figures and archival data</b>			
Tables and figures		Archival Data	
<b>Data explained through theory and literature</b>			
<b>Theory</b>	<b>EE</b>	<b>Criminogenic risk factors and <i>Tsotsi</i></b>	<b>Findings</b>
Social Cognitive Theory	Characteristics of EE	Narrative of <i>Tsotsi</i> and criminogenic risk factors from findings	Themes that emerge from the findings

Table 5.1 above indicates a basic schedule of analysis used to analyse the data. This schedule is deemed crucial to enhance the use of the thematic analysis.

Figure 5.1: Tenets for interpretation of collected empirical data

Source: Adopted by author from theory and literature



**Social cognitive theory (SCT)**

Role modelling and audience identification.  
 Observational learning and reflection.  
 Self – efficacy and goal setting.

**Entertainment Education (EE)**

Audience identification/role modelling... “interventions influence audiences through role models to provide information, create attitudes for change, increase knowledge” (Papa *et al.*, 2000) ... EE fosters what is known as para-social interaction, whereby the audience interacts and identifies with characters (Papa *et al.*, 2000). Reflection entails the act of involvement whereby the audience is engrossed in introspection and resonate with what they watch, resulting in apparent attitude change. The audience deliberates on a message, and then assimilate or incorporate the message into their own lives. When the audience disagrees with the portrayals or representation of the message, it indicates that they have critically thought about the meaning or the text (King’ara, 2013). EE advocates for attitudinal and behavioural change... EE is an interpersonal communication strategy for change of attitude (Govender *et al.*, 2013)  
 “Allows audiences to analyse the problems that fictional personalities face on TV (and film) in terms of their own lives” (Bandura, 1996)

**Tsotsi/Criminogenic risk factors**

Schedule three offences (rape, murder, robbery, car hijacking)  
 Conduct problems.

**Findings**

Themes that emerge from the findings... in line with main research questions

As discussed in Chapter Two, several scholars argue that *Tsotsi*<sup>59</sup> has a collection of viewpoints through which it can be interpreted (Dovey, 2007; Lehman, 2011). This study focuses specifically on the lived experiences of youth offender participants. As such, *Tsotsi* courts several interpretations which can relate to the participants' lived experiences.

Data was collected through a specific process starting with building rapport and ending with interviews post-screening, as well as archival research. However, the findings are not presented in this data collection order. The findings are synthesised to address the research questions. The main research questions sought to address the Entertainment Education (EE) criteria and principles that are evident in *Tsotsi*, findings are discussed from the perspective of social cognitive theory (Bandura, 1986, 2004). The discussion also reflects on various principles related to EE (King'ara, 2013; Tufte, 2001) and audience identification (Cardey *et al.*, 2013; Govender, 2013). This is necessary to explore the ways in which youth offenders may identify with characters. It is also important to explore how role modelling and self-efficacy can be engendered in film.

In order to outline the lived experiences and aspects engendered in the film, the first section of the findings specifically highlights the various demographic and criminogenic risk factors of the youth offenders. This is pertinent to give an overview of the interview findings that are presented after this information. The concepts, opinions, values, and experiences of the youth offenders within their social context were recorded. The information that follows is part of answers to the key research questions.

### **Demographic and criminogenic risk factors of the youth offender participants**

A total of 15 respondents were males. At the time of research, no female youth offenders were detained at the Centre. The demographic and criminogenic risk factors of the 15 participants are illustrated for various reasons. Firstly, they assist to contextualise and elucidate the lived experiences of youth offenders. Secondly, they demonstrate the link between the aims and objectives of the study. Thirdly, they aid to elicit the consistencies between the literature, the theory, the film and the findings, as will be explained later. For the purpose of confidentiality,

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<sup>59</sup> In this study: *Tsotsi* refers to the film, whereas Tsotsi refers to the main character in the film *Tsotsi*.

all the participants of this study were assigned pseudonyms in the presentation of the findings. Although data collection was done in 2015, to further ensure confidentiality of participants, the specific dates of data collection are omitted from the findings. If specific dates are revealed, it will be easy to locate the participants as only 16 youth offenders were detained at the Centre during the time of the study. As discussed in the Methodology Chapter, one participant was excluded from the study as he was under strict psychiatric observations. Table 5.2, indicating the demographic and criminogenic risk factors of the 15 male youth offender participants is shown below.



Table 5.2: Demographic and criminogenic risk factors of participants

Demographic and criminogenic risk factors of participants								
Youth offender pseudonym (P: participant)	Age	Highest grade passed at school	School attendance	Living with both parents/orphans	Socio-economic circumstances	Offense	Substance abuse	Peer group pressure/gang involvement
1. P1	16	6	Expelled	Living with mother	No one employed at home – child support grant	Attempted murder	Smokes cigarettes	Gang member
2. P2	15	7	Schooling	Living with mother – does not know father	Mother unemployed – child support grant	Rape	Smokes cigarettes, drinks alcohol	Gang member
3. P3	17	8	Dropped out	Living with paternal grandmother – mother left at 3 months	No one permanently	Housebreaking with attempted rape	Smokes cigarettes, dagga, drinks alcohol	Not gang member

4. P4	17	7	Dropped out	Living with mother	Mother unemployed – child support grant	Theft of motor Vehicle	Drinks alcohol	Not gang member
5. P5	17	7	Dropped out	Living with mother (father deceased)	Mother unemployed – child support grant	Malicious damage to property	Smokes cigarettes	Negative peer influence
6. P6	17	9	Schooling	Living with grandmother (does not know biological father)	Uncle's wages from taxi business	Attempted rape and common robbery	Smokes cigarettes and drinks alcohol	Not gang member/ but tattoo
7. P7	17	10	Schooling	Living with mother (father deceased)	Mother unemployed - late father's pension fund	Robbery with aggravating circumstances	Smokes cigarettes and dagga	Gang member
8. P8	17	4	Dropped out – failed severally	Living with mother (father deceased)	Mother unemployed – child support grant	Rape	Smokes cigarettes and dagga	Negative peer influence

9. P9	15	7	Schooling	Living with mother (no contact with father)	Mother unemployed	Housebreaking and theft	No substance	Negative peer influence
10. P10	15	6	Dropped out	Living with father (mother deceased)	Father unemployed, social family grant	Murder and robbery	Drinks alcohol, smokes dagga	Gang Member
11. P11	17	8	Schooling – repeatedly failing	Living with mother (father deceased)	Mother unemployed	Robbery with aggravating circumstances	Smokes dagga	Negative peer influence
12. P12	16	6	Dropped out	Living with mother	Mother unemployed – child support grant	Housebreaking and theft	Smokes dagga	Negative peer influence
13. P13	17	4	Dropped out	No parents (mother deceased; father taking no responsibility)	Social family grant	Murder and robbery	Smokes dagga and drinks alcohol	Gang Member
14. P14	16	5	Dropped out	Living with brother (both parents deceased)	Insufficient family income	Robbery with aggravating circumstances	Smokes dagga and drinks alcohol	Negative peer influence

15. P15	17	6	Not attending	Living with mother (father deceased)	Mother unemployed, late father's pension fund	Murder and robbery	Smokes cigarettes, boxer, and dagga	Gang member
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Table 5.2 collates the personal information of each participant provided in the data collection and provides an overview of the youth in conflict with the law. The information presented in the table was obtained from the youth offenders as well as archival data (for example, probation officer/assessment reports). Demographic details are discussed in the analysis as they may pertain to the reasons for the specific film readings each participant holds (Hall, 1980; King'ara, 2013). To illustrate this relationship between the participants' social background and the relevance of aspects of the film Table 5.3 shows the connection between criminogenic risk factors and aspects of *Tsotsi's* narrative. This provides deeper insight into the lived experiences of youth offenders, as well as helps to mobilise the findings for data analysis.

Table 5.3: Link between youth at risk and criminogenic risk factors, film narrative and findings

Source: Adopted from the literature: Bezuidenhout (2013); Hood, (2005) and findings

<b>Criminogenic Risk Factors</b>	<b>Brief Narrative of <i>Tsotsi</i></b>	<b>Findings % of participants</b>
Gang membership	Tsotsi – gang leader / gang member	87% gang membership/negative peer influence
Incomplete Family	Tsotsi’s mother dies of HIV	100% of the participants come from incomplete families
Socio-economic status	No scene indicating Tsotsi’s father employed	Unemployment high in their families
Availability of drugs and alcohol	Tsotsi’s father abuses alcohol; Tsotsi & gang members abuse substance	60% abuse marijuana; 47% drink alcohol and 53% smoke cigarettes
Lack of parental supervision	Tsotsi roams around the streets, he ran away during childhood	Most crimes committed with people older than youth offenders
School variables	Gang members, dropped out of school, Boston (gang member) states he dropped out of school	67% of the youth offenders not attending school. Only 33% attending school
Climate of violence	Several acts of violence including killing a man inside the train	Some youth have committed more than one offence: 67% committed robbery; 27% committed rape/attempted rape; 27% committed murder/attempted murder

Table 5.3 indicates the link between youth at risk and criminogenic risk factors, film narrative and findings. Criminogenic risk factors are regarded as relevant to the study based on the premise that in order to develop EE strategies that facilitate attitudinal change and behavioural rehabilitation of youth offenders, understanding underlying dynamics in their lived experiences are provided for insight in to the world of youth offenders. The findings are consistent with literature presented in Chapter Two regarding criminogenic risk factors. The criminogenic risk

factors that are part of the youths' social context directly linked to criminal behaviour (Bezuidenhout, 2013). Several scholars have also noted the impact of negative peer influence on youth offenders (Button *et al.*, 2007; Snyder and Sickmund, 2006). Aspects such as incomplete family (absence of the father or mother), was a significantly high factor and it implies that there is no stable parenting to oversee the youths' activities or for discipline (Bezuidenhout, 2013). Gang membership or negative peer influence is another strong factor that is implied in offending youths. and studies indicate that youth crime is usually committed between groups of individuals, as opposed to one person (Mash and Wolfe, 2010). Furthermore, the findings also confirm behavioural challenges associated with youth offenders with behavioural disorders such as conduct disorders (Mash and Wolfe, 2010; McMahon *et al.*, 2006). Conduct disorders entail behaviours such as truancy and criminal activities as represented in table 5.3 above.

Gang membership or negative peer influence is another strong factor that contributes in youth offense. Studies indicate that youth crime is usually committed between groups of individuals, as opposed to one person (Mash and Wolfe, 2010). Furthermore, the findings also confirm behavioural challenges associated with youth with behavioural disorders such as conduct disorders (Mash and Wolfe, 2010; McMahon *et al.*, 2006). It is conspicuous from the findings as indicated in table 5.3, that gang membership or negative peer influence is high amongst the participants. For instance, table 5.3 highlights that on the percentage of the youth offender participants, 87% are either involved in gang membership or negatively influenced by their peers.

Another crucial factor that in line with conduct disorders is that 67% of the youth offender participants do not attend school, with only 33% attending school. School attendance is crucial, as the study's findings signal that youth who are not attending school can be easily bored as well as engage in criminal activities to 'while away time'. Research also denotes that adolescents who do not regularly attend school become vulnerable to deviant behaviours (Bezuidenhout, 2013). The findings clearly reveal that the youth offenders are not regularly attending school. According to the Schools Act<sup>60</sup>, the youth offenders are behind their expected age and expected school grades. This is illustrated in table 5.4 and table 5.5 below.

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<sup>60</sup> South African Schools Act No 84 of 1996. <https://www.gdeadmissions.gov.za/Content/Files/SchoolsAct.pdf>. Accessed on 20 November 2016

According to the Schools Act No 84 of 1996<sup>61</sup>:

*Compulsory attendance.*

(1) Subject to this Act and any applicable provincial law, every parent must cause every learner for whom he or she is responsible to attend a school from the first school day of the year in which such learner reaches the age of seven years until the last school day of the year in which such learner reaches the age of fifteen years or the ninth grade, whichever occurs first.

4) (a) The admission age of a learner to a public school to— (i) grade R is age four turning five by 30 June in the year of admission; (ii) grade 1 is age five turning six by 30 June in the year of admission.

Tables 5.4 and 5.5 indicate the ages and expected grade versus youth offenders' highest grades passed.

Table 5.4: Age and alternative age range and expected school grade

Source: Schools Act No 84 of 1996<sup>62</sup>

Age	Grade	Alternative Age Range for Grades	Grade
6	1	6-7	1
7	2	7-8	2
8	3	8-9	3
9	4	9-10	4
10	5	10-11	5
11	6	11-12	6
12	7	12-13	7
13	9	13-14	8
14	9	14-15	9

<sup>61</sup>South African Schools Act No 84 of 1996. <https://www.gdeadmissions.gov.za/Content/Files/SchoolsAct.pdf>. Accessed on 20 November 2016

<sup>62</sup>South African Schools Act No 84 of 1996. <https://www.gdeadmissions.gov.za/Content/Files/SchoolsAct.pdf>. Accessed on 20 November 2016.

15	10	15-16	10
16	11	16-17	11
17	12	17-18	12

Table 5.5: Expected age and school grades versus youth offenders' ages and highest school grade passed

Source: Adopted by author from Schools Act No 84 of 1996<sup>63</sup> and findings

<b>Expected grades and age versus youth offenders' age and highest school grade passed</b>		
<b>Age</b>	<b>Expected grade</b>	<b>Youth offenders' highest passed grade</b>
15	Grade 9 or Grade 10	1 passed Grade 6 2 passed Grade 7
16	10 or Grade 11	1 passed Grade 6 2 passed Grade 7
17	Grade 11 or Grade 12	2 passed Grade 4 2 passed Grade 7 2 passed Grade 8 1 passed Grade 9 1 passed Grade 10 1 passed Grade 6
Out of 15 youth offenders, only two youth offenders are on reasonable school grades commensurate to their age group. The majority of the youth offenders are behind the level of acceptable range of school and age.		

Whereas Table 5.4 indicates the age range of what is expected for age range and expected grade, according to the Schools Act No 84 of 1996, Table 5.5 illustrates the youth offenders' age and Grades in terms of their highest grade passed. The two tables indicate that there could be possible challenges amongst most of the youth offenders' schooling. This is an important factor to take into consideration, as it might need further investigation to ascertain if there could be other underlying educational challenges that might possibly not have been picked up on

<sup>63</sup>South African Schools Act No 84 of 1996. <https://www.gdeadmissions.gov.za/Content/Files/SchoolsAct.pdf>. Accessed on 20 November 2016.



time, or to ascertain if the youth offenders have cognitive ability challenges, or any other challenges.

The criminogenic risk factors are significant for this study as they clearly highlight the connections between the real life stories of youth in similar circumstances as depicted in *Tsotsi*. This is pertinent to highlight the link between film and entertainment education and expound on the preferred readings of youth offenders through a thematic analysis.

### Focus group and interview themes

Understanding the perceptions and attitudes of youth offenders towards film is critical to finding ways of increasing EE communication strategies towards attitudinal and behavioural change of youth offenders (Govender, 2013; King'ara, 2013). The findings<sup>64</sup> are presented in the following pages under the three main themes that directly relate to the study's research questions, summarised in Table 5.6 below.

Table 5.6: Themes emerging from the focus group discussions and interview findings with youth offender participants

Themes	Sub-Themes
<b>Role modelling and audience identification</b>	<ul style="list-style-type: none"> <li>a) Attitude towards the film.</li> <li>b) Favourite character/scene.</li> <li>c) Personal reminder of film for participants.</li> </ul>
<b>Observational learning and critical reflection</b>	<ul style="list-style-type: none"> <li>a) Lessons learnt from the film.</li> <li>b) Possible change of lifestyle.</li> </ul>
<b>Self-efficacy and goal setting</b>	<ul style="list-style-type: none"> <li>a) Traits participants want to change.</li> <li>b) The need to change friends.</li> </ul>

Table 5.6 indicates the themes emerging from the findings. The themes are discussed in detail, and findings are mobilised from both interviews and focus group discussions. The findings are

<sup>64</sup>As previously stated, only the year of interviews stated, exact dates of interviews omitted from the study for confidentiality purposes.

discussed from the perspective of social cognitive theory (Bandura, 2004; 2001; Cardey, 2006) along with other principles related to EE (Tufte, 2005; Singhal and Rogers, 1999) and audience identification (Govender *et al.*, 2013; King'ara, 2013).

Although the findings are grouped into themes categorised above, most of these themes tend to overlap. Albert Bandura (1977) argues that that one of the primary ways in which people learn about which behaviours to engage in and which ones to avoid, is by observing the behaviour and actions of role models. This further anchors the notion that one cannot explain vital SCT concepts such as self-efficacy without explaining role modelling. There is therefore a symbiotic relationship between self-efficacy and role modelling (Bandura, 2001). Similarly, the SCT encompasses a triadic reciprocal interaction between the environment, personal factors (beliefs, preferences, expectations, self-perceptions, and interpretations), as well as individual behaviour. The social cognitive theory assumes that environmental events on behaviour are mainly controlled by cognitive processes governing how environmental influences are perceived by an individual, and how these events are interpreted (Wilson, 2008).

The discussion below chooses the themes for which the discussion is most illustrative with regards to answering the research questions (those themes that repeat some of the discussion are thus not elaborated upon as pertinent points are addressed in the primary themes). The study focused on examining the link between film and EE with specific reference to *Tsotsi*<sup>65</sup>. Various EE principles such as role modelling and identification, application, reflection and integration into personal lives are evident from findings. Other EE principles conspicuous in the data entail critical reflection, connection to social situations, raising of awareness into troubled youth, were equally identified and interwoven into this discussion (King'ara, 2013; Govender, 2013).

#### *Participants' attitude towards Tsotsi the film*

To establish the participants' attitudes and perceptions towards the film, participants were asked if they like the film *Tsotsi*. The participants' attitude towards the film is juxtaposed with the participants' favourite characters or scenes. Participants were asked if there are any scenes in the film that remind them of any aspects of their lives. Generally, the common response of

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<sup>65</sup> *Tsotsi* refers to the film, *Tsotsi* nick name of the gang leader in *Tsotsi*.

the youth offenders emphasised that they like the film, and many participants offered the following statements:

What I like about this film is that it teaches about the realities of life, such as the consequences of life. If I do this, this is what will happen in the end (P7, interview, 2015).

What Tsotsi did with the baby was the right thing to do. Instead of killing the baby, he gave the baby to the lady (P2, focus group, 2015)

I like the scene where Tsotsi returned the baby to his parents. I also like the scene where Tsotsi was able to return to the man on the wheelchair, and he was able to return to his senses. He went back to the man and realised what he did to the man on the wheelchair was wrong, Tsotsi gave the man some money. (P7, focus group, 2015).

I like the fact that even though Tsotsi did wrong or bad things, he was able to think twice and come back to his senses. (P11)

The responses clearly highlight that although the youth are in conflict with the law, they do have a sense of what is right and wrong. This further encourages the possibility of attitudinal change. Studies indicate that a favourable attitude towards a particular aspect or object is important, if there is a possibility of attitudinal change (Ajzen, 2005).

#### *Favourite character and scene*

Out of most youth offenders interviewed from both focus group discussions and one on one interviews, Tsotsi was the transitional character that the youth stated they identified with the most. Some even delved into their personal lives, through identifying with Tsotsi and stating the similarities between Tsotsi's family background and their own. The youth offenders were thus able to relate to Tsotsi due to their personal circumstances, and different backgrounds. Most of the participants were able to relate certain scenes in the film to their personal lives. This is exemplified by their assertions:

The film reminds me about me, my friends who make decisions for themselves, deciding what criminal activities to be performed, friends who lead... The part where Tsotsi returns the baby reminds me of my life when I rob people I know, when I would rob them of their cell phones.

They don't recognise my face, because I rob them at night when it is dark... I return the cell phones to the owners; I dial the phones with a private number, and when I return the phones, I tell the owners that I found their phones, that I picked their cell phones from the streets... I have returned about nine to ten cell phone to people that I know. (P11, interview, 2015)

The film reminds me that as friends, we sometimes deceive each other. We think of things that are out of order. For example, robbery. I robbed in the streets, people I did not know. I would steal money, cell phones, without their consent, using a knife (P2, interview, 2015).

Of the many participants who echoed that their favourite characters was Tsotsi stated the following:

What I like about Tsotsi, he is able to think for himself, he does not follow the crowd. (Participant 5, focus group, 2015).

What I like in the film *Tsotsi* is the scene where Tsotsi returns the baby to the parents. I identify with the fact that he had a mind to decide not to kill the baby (P4, focus group, 2015).

Some of the participants demonstrated para-social interaction and critical thinking, two principles that are central to EE practice and scholarship (Govender, 2013; Papa *et al.*, 2000). One participant indicated that his favourite character was the man in the wheelchair.

What I like about the man (in the wheelchair) is that he was not trying to make a living out of robbery or theft. He was able to reason creatively, by using a wheelchair to put a number plate. This was a creative way of making an income instead of engaging in criminal activities. (P8, focus group, 2015).

P8's perception of the man in the wheelchair equally demonstrates EE principles that EE encourages the audience's self-reflexivity as they convey socially endorsed subjectivities (King'ara, 2013). This implies possibilities of change of attitude, and application of critical thinking towards finding creative means of making money, as opposed to being involved in criminal activities. This participant, pronouncing that he likes the man on the wheelchair's sense of, as demonstrated by the way the man makes a living instead of resorting to crime, demonstrates another paramount principle of EE, para-social interaction (Papa *et al.*, 2000). In this instance, para-social interaction is conspicuous by how watching of film in-group setting

facilitates vital aspects such as para-social interaction and critical reflection (King'ara, 2013). One cannot have film alone to impart para-social messages. Even within a group setting, there has to be a discussion afterwards. Para-social interaction is also an important aspect that exemplifies role modelling and audience involvement (Bandura, 2001). Role modelling refers to the how characters' people watch for example in film, can be their 'models' (Banks, 2007).

Another participant asserted that his favourite character was John. In the film, John is an affluent man, who lives in the upmarket suburbs. John is also the father to the baby who was abducted by Tsotsi. The participant who asserted that he likes John offered the following:

I like John. What I like about him is that John, even after the police succeeded in drawing a face or constructing the face of Tsotsi, he did not choose to take the law into his own hands. John allowed the police to continue with their investigations... Also, when Tsotsi returned the baby, John did not allow the police to point a gun at Tsotsi. John demonstrated good negotiation skills. The film shows that the life of crime has no benefits, it is not a profitable lifestyle. Crime will not give you money, the consequences are not good, it (crime) will not take you far in life. Crime has no bright future. It will leave you just "there." (P9, focus group, 2015)

The fact that the participant likes John for his negotiation skills offers another crucial EE principle, such as knowledge towards attitude change (Govender et al, 2013). Studies confirm that aggressive children are usually have compromised social cognition and social skills (Berk, 2009). The fact that the majority of participants liked the film is a crucial point towards raising awareness and communicating health messages, in this instance towards attitudinal change (Govender, 2010). Rehabilitation is a complex process, and it is attitude that can be changed. Milton Rokeach (1969) asserts that all beliefs are disposition to behaviour, and that values are fundamental characters to a person's beliefs, attitude and behaviour.

Many participants also liked the scene where Tsotsi returned the baby home to his parents. Other participants indicated that they like Aap, and placed him as the second favourite character. They stated that they liked his sense of humour, and the fact that although he was a gang member, he was not actively involved in robbery. Bandura (1997; 2001) alludes that role modelling is a powerful process that elucidates assorted forms of learning. This can be through watching of television and or film. The character interactions, the actors, the writers, and producers; portray what people think (Berman, 1987). These actors become "models" for

audiences, who may re-enact the behaviour they have observed. Identification with a particular character as a role model is thus integral to the study.

In as much as Tsotsi was the transitional character, other participants echoed that their favourite character was Aap.

I like Aap's actions and moments, and sense of humour. He is full of jokes and he is funny, a huge person is funny when he does such actions and movements, the way he also jumps the fence (P11, focus group, 2015).

I like the action. When they are involved or during the operations, I like the character Aap, he is not necessarily involved in bad things, he loves food, eating and alcohol, although he is a *tsotsi*, he just loves food. (P1, focus group, 2015).

The fact that some of the participants like Aap demonstrate that in as much the youth participants are in conflict with the law, the human nature and sense of humour still exists in them. This is also an avenue for possibility towards attitudinal change, again reiterating EE principles of sending a message through film in a non-threatening way to youth offenders (Heath *et al.*, 2009). It is crucial to take into cognisance that both international and national policies do advocate for rehabilitation of youth in conflict with the law (Bezuidenhout, 2013).

Conversely, some participants asserted that they do not like the character Tsotsi, due to the criminal tendencies he is involved in, as confirmed by their statements.

I don't like Tsotsi, I don't like his lifestyle of 'bo tsotsi' (life style of crime), such as robbery, killing people... I did not like the scene when Tsotsi hijacked that lady... (P4, focus group, 2015).

I don't think Tsotsi is a good person, he was always thinking of bad things 'bo tsotsi' (lifestyle of crime) (P2), focus group, 2015)

In as much as Tsotsi and Aap are gang members and are not necessarily overtly virtuous as depicted by the lifestyle of crime, they are nevertheless the most favourite characters of most of the youth offender participants. It can be argued in this context that they are important role models, as the youth offenders could identify with them based on similar life circumstances.

Additionally, the characters' actions towards the end of the film are positive, as is depicted by the return of the baby to the parents. Tsotsi might not be a normal role model; however, the film ends on a positive aspect, whereby Tsotsi returns the baby to his parents, John and Phumla. The fact that Tsotsi took responsibility and returned the baby in person is a strong factor towards attitudinal and behavioural change. The challenge then becomes a matter of how do we get the youth offenders to retain the positive messages from these role models. It is thus on this premise, that the EE approach becomes of paramount importance to this study.

Another participant (P8, focus group, 2016) asserted that he likes Tsotsi's decision and leadership skills.

P8 comes from a social context of negative peer influence, as is indicated in the demographics. The fact that he likes Tsotsi's leadership skills implies a craving for leadership that he does not get from a dysfunctional home. There might thus be a cry for sense of belonging and protection that is lacking from the family (Bezuidenhout, 2013). In as much as the notion of this leadership is distorted, the response reveals that leadership is an important discourse. The response indicates an urgent need that needs to be addressed. This is crucial as the study records the voices of youth offenders, to ascertain the connection of their lived experiences through *Tsotsi*. This further mobilises an EE principle of being able to engage with television or film characters thereby integrating the messages into one's personal life (Bandura, 2001). Furthermore, the fact that Tsotsi demonstrates poor decision and leadership skills, for instance, on different occasions, Tsotsi does not verbalise his requests, but in silence he uses the gun to communicate for him. This instance shows that EE is a tool that can also elucidate the youth offenders' perceptions in a non-threatening manner (Heath *et al.*, 2009; Smith, 2008). This is indicated by the fact that youth offenders are able to relate with characters that not necessarily virtuous, but they in many ways reflect their own lives.

The need for family and sense of belonging is also implied by another respondent:

[SILENT]... The film reminds me about my parents. Just like my dad took off and left. Just as my mum abandoned left and me with my grandmother, and she only returned when I was already grown up. It also shows me that this lifestyle of "bo tsotsi" (crime), I should drop it all together, and drop my friends, and focus on my schoolbooks. (P6, interview, 2015).

Participant 6 echoed that his favourite character is Boston:

I like Boston. He is caring. He is the only one who was educated amongst them. This shows that although Boston had no parents, he was able to pursue his education. It is just that it happened that ultimately he ran short of funds to further his education (P6, interview, 2015).

The aspect of education is essential, as the findings indicate that most of the youth offenders are school dropouts. For instance, in this study, only 33% of youth offender participants are attending school. Research also denotes that youth who engage in deviant behaviours usually have schooling and learning challenges (Mash and Wolfe, 2010). P6 is also amongst the few youth offenders who were detained whilst schooling. Not only is he schooling, but he is also one of the two participants, as indicated in table 5.5, close to a reasonable school grade based on his age. P6 demonstrated depth of insight at different times during the data collection. For instance, during the rapport building exercise: (i) he was able to express himself fluently in English, at a level commensurate to his school grade, (ii) he engaged the researcher to about the purpose of research, (iii) during both the focus group discussions and one on one interviews, was able to reflect and connect crime to criminogenic risk factors such as emotional abuse and social background. This was confirmed as he articulated:

I have learnt about life. I learnt that, some children, who get involved in crime, some street kids, it is as a result of their family background and circumstances. Some end up as street kids, because of emotional abuse... Emotional abuse is a pain that is inside the heart, for example, if parents hurt their children or abuse their children. (P6, interview, 2015)

#### *Personal reminder of film for participants*

To further help to answer the research questions, participants were asked if there were any scenes that reminded them of any aspects of their lives. Some of the participants offered the following:

When Tsotsi started beating Boston... In my life, it reminds me when my friends and I held and captured one member from a rival gang, and we stabbed him. We were from school, the rival gang member is also from our school. We were about 15-16 gang members, attacking one



person. Some ran away, many at school were gang members. The teachers knew and they used to reprimand us. (P1, interview, 2015).

There seems to be a significant amount of learning in the learner's retrospection through the lenses of *Tsotsi*. When Tsotsi beats up Boston, the respondent recalls his own life experience when he perpetrated such beatings on someone else. There seems to be an element of regret in his tone as he recalls that he was reprimanded by teachers. Needless to say he did not listen. However, finding himself in a corrective centre is the consequence which is not desirable, but watching the film is what allows him to have this reflection and to learn that he should have listened to his teachers back then.

The learning for P1 is nicely summed by the next respondent, who recalls that his family background drove him to crime, but reflects from his experience, through the aid of the film to assert that it is better to stop crime and go back to school.

[SILENT]... The film reminds me about my parents. Just like my dad took off and left. Just as my mum abandoned left and me with my grandmother, and she only returned when I was already grown up. It also shows me that this lifestyle of "bo tsotsi" (crime), I should drop it all together, and drop my friends, and focus on my schoolbooks. (P6, interview, 2015).

### Observational learning and reflection

Bandura (1997) argues that behaviour is acquired from the environment through the means of observational learning. People cannot be much impacted by observed events if they do not recall what they have observed. In this context, there are different gang members in *Tsotsi*. The youth offenders were expected to discern the scenes that relate to lessons they might have learnt through watching *Tsotsi*. This was significant so to establish what the youth offenders had possibly retained or reflected on during screening of *Tsotsi*. Participants described certain aspects of what they had learnt through the film in this manner:

What I like about Tsotsi is that he does not follow others. He leads. He thinks for himself, and he makes decisions for himself. He is independent, and others follow him. I like Tsotsi's decisions and leadership skills, he can reason for himself. I like it (the scene) where they killed the man in the train, because they (gang members) destroyed evidence; if they did not kill the

man, the man could identify them, so he was going to point them out to the police (P8, focus group discussion, 2015)

Participant's assertion of "killing a man in the train station" as his favourite scene by participant initiated an EE principle as an interpersonal communication strategy (Cardey et al., 2013). Another EE principle sparked by the discussion regarding killing of a man in the train station scene led to analysis of problems (Bandura 1995). Bandura (1995) argues that audiences analyse the problems that fictional personalities face on television in terms of their own lives (Bandura, 1995: 23). Other participants uttered their disagreement that killing of a man as they responded by statements such as:

Life comes first, before money. When you kill a father who brings money, will you bring money to that family? If this man is a breadwinner in his family, will you provide money to the victim's family? (P9, focus group, 2015).

It is not often that a person will kill someone's husband and then give money (P11, focus group, 2015).

You cannot afford to kill someone for money (P3, focus group, 2015).

The fact that participants challenged P8's stance about "killing a man and killing evidence" is a good indication of an EE principle that symbolises critical reflection, as evidenced by a discussion within a group setting (King'ara, 2013). Reflection entails the act of involvement whereby the audience is engrossed in introspection and resonate with what they watch, resulting in apparent attitude change. The audience deliberates on a message, and then assimilate or incorporate the message into their own lives. When the viewer disagrees with the portrayals or representation of the message, it indicates that they have critically thought about the meaning or the text (King'ara, 2013).

In light of the above focus group discussion, other youth offenders did not agree that to kill a human being is a solution. This is also good exemplar of *Tsotsi* from a grey literature perspective (Govender, 2013) being able to promote a pro-social message towards attitudinal

change, without being adversely didactic in its messaging. This is highlighted by the fact that the youth offenders were able to converse and discuss the principle of a right or wrong act.

### *Lessons learnt from the film (critical reflection)*

Participants echoed various views about lessons that can be imbibed from the film, and the majority of the lessons anchored around consequences of crime. For instance, one participant asserted, “this film teaches that even if we move together as gang members, ultimately we will fight and end up hurting and killing each other. I or another dies, no one knows who will die.” (P11, focus group, 2015). This was reiterated by another participant who articulated, “when my friend comes at night and wants us to go at night to rob, I should refuse, because I saw where Tsotsi shot and killed his friend” (P15, focus group, 2015).

Crime does not pay. It causes people to hate you, creates many enemies for you, you can end up being arrested. (P2, interview, 2015).

Crime does not pay. The consequences are jail or death. The people I rob can also possibly be the ones to kill me. So the end of crime is death or murder. (P11, Interview, 2015).

A lot of these youth offenders are craving for acceptance because they lack it from their family backgrounds. They are discerning from the film, the implication of crime in making them even less accepted by society. EE is evident in their capacity to relate its implications to their own lives with the potential and possibility for attitudinal change.

Being a tsotsi is not good, and it does not pay. Consequences are death or jail. In life, a person must have goals and know what one wants out of life, such as the importance and the value of education and the value of education. Education is the key to success... I would like to become a civil engineer, but if I cannot be an engineer, I would like to become an actor. I love acting... I like Idris Elba, he is my role model. I like his acting skills, I like the way he acts, acting seems so natural to him, it is as if he acts what he lives. I also like his body, height, movement, his voice, and the way he talks. (P7, interview, 2015).

I have learnt about life. I learnt that, some children, who get involved in crime, some street kids, it is as a result of their family background and circumstances. Some end up as street kids,

because of emotional abuse... Emotional abuse is a pain that is inside the heart, for example, if parents hurt their children or abuse their children...(P6, interview, 2015)

The film was also helpful in elucidating youth offenders' perceptions, particularly in aspects of emotional insight and attachment aspects. The fact the participant was able to delve into deep family aspects indicates that the youth might possibly be engaged in deviant behaviours due to the need for sense of belonging (Bezuidenhout, 2013).

#### *Least favourite scene (critical reflection)*

Another important lesson from the film was helpful in elucidating the youth offenders' perceptions, particularly in aspects of emotional insight and attachment aspects. This was evident in the statements that the youth offenders offered, when they engaged about their least favourite scenes. "When Tsotsi's father was telling him not to touch the mother and kicking the dog and when Tsotsi as a child lived in the pipes on the streets that touched me even deeper" (P11, focus group, 2015). Another participant echoed "When Tsotsi kicked the old man on the wheelchair and scattered his money, a man who did not even have legs." (P14, focus group, 2015). Participant 8 asserted "when he pointed a gun at the woman. He could have asked her nicely to take care and feed the baby." Whereas P9 said that he did not like the scene where Tsotsi kept the baby inside the paper bag and ants were biting the baby.

Conversely, P6 found it difficult to speak about his feelings, as he stated:

I did not like the scene where Tsotsi's friend Boston asked Tsotsi about his parents, because Tsotsi's parents had hurt Tsotsi, they left Tsotsi when he was still young. Boston persisted in provoking Tsotsi about his parents, and subsequently it was paining Tsotsi. (P6, focus group, 2015).

It is interesting to note that P6 does not know his father, and he lives with his grandmother. On different occasions, there is a sense of 'abandonment' in his responses. As confirmed by when he stated that the film reminds him of a time when his parents left him. This further validates that Tsotsi is embedded with the lessons of role modelling and the audience is able to identify and relate personal life stories. The implication of the youth offenders being able to relay their life stories is that it can be a stepping stone towards attitudinal change and behavioural

rehabilitation. Studies stipulate that rehabilitation is a complex process that requires multiple dimensions, especially when dealing with youth already in conflict with the law (Berk, 2009; Hart, 2009). Furthermore, unless a person is willing to open up, it would be very difficult to know their thought processes and be able to ascertain how to offer them alternative solutions.

Such assertions further confirm that the youth offenders are makers of their meaning, and they were able to decode their own meanings through watching *Tsotsi* (Hall, 1980). For the scenes that they did not agree with, this demonstrates that they held an oppositional meaning to the scenes. Another participant voiced out his least favourite scene:

When Tsotsi's father refused the son to show compassion to his mother because his mother will cause him to be sick. After that the father hurt Tsotsi's dog and told him to move away from the dog (P6, interview, 2015).

Participant 6's response indicates indicates a positive attitude towards sound negotiation skills, as well as an EE principle of pro-social behaviour (Govender, 2010). Pro-social attitude refers to a positively socially acceptable attitude embedded in an EE content (Moyer-Gusé 2008). This was validated as the respondent stated that he did not like the scene when Tsotsi pointed a gun at the woman (Miriam). The participant uttered:

Tsotsi could have asked nicely her asked to take care of the baby, and not to point and intimidate her with a gun. She even her bucket fell down broke, that was not right. He could have waited after Miriam put the bucket down, and then only then could he have entered and asked for help (P8, focus group, 2015).

#### *Traits participants want to change and lessons learnt*

Participants were also asked if there are specific lessons from the film, and if there are any traits that they would want to change. This was equally important, as it complements the desire for attitudinal change. One respondent echoed a response that resonates with the notion of attitudinal change and behavioural rehabilitation:

Yes, I want to change, and stop robbing others, and be a well behaved child, and continue with my schooling. I was still attending school when I got arrested; I was arrested on a Friday, and my exams were to start on a Monday. I am in Grade 9. The film shows change, otherwise you

will die or you will be arrested or the people you rob can bewitch you and you end up “mental” (P11, interview, 2015).

Insight and awareness into an attitude or a behaviour that needs to change is another significant EE characteristic. EE messages facilitate attitudinal change. The fact that there are lessons embedded in *Tsotsi* supports *Tsotsi* from grey zone literature (Govender, 2013). Grey zone literature refers to literature that is academically not published, yet it upholds EE principles (Govender, 2013).

### *Modelling and self-efficacy*

Modelling, self-efficacy and peer pressure were issues that overlapped among the respondents. The majority of the youth unequivocally stated that they could see that if their lives are to change, they need to change the friends that they keep.

Another message embedded in the film is that the youth were able to reflect on aspects of self-efficacy. “Self-efficacy is one’s confidence in his ability to achieve a desired goal” (Bandura, 2004). One participant divulged that he would like to return to school, but he has an insight problem. The researcher could also pick during the interview that the participant had an insight challenge. For instance, the participant on several occasions during the interview would appear confused, he would pause for a while, as well as give answers in incoherent and incomplete statements, as well as mention that he does not know what to say.

Whereas another participant reiterated that: ‘The film portrays my life. It helps me to reflect on my choices. It helps me to think about my future, and how I can advance in my own future.’

*Tsotsi* is a film that shows what happens in life. It teaches about the realities of life, such as a young child who grew up without the care and love of both parents. A neglected child who did not receive the warmth and care of parents, lack of parental discipline, a child who has not been taught to discern between right and wrong behaviour, because parents are the ones to teach children about right and wrong (P7, interview, 2015).

Family background is a crucial element that is linked to criminogenic risk factors (Bezuidenhout, 2013). The findings clearly indicate that the participants come from

incomplete families. P7's assertion of the film what possible solutions the participants are suggestion from their engagement with the *Tsotsi* and an EE

*Possible change of lifestyle: the need to change friends*

The majority of the youth offenders asserted that they needed to think about the friends they keep, and they also disclosed the crimes that they had committed, such as robbery, attempted murder, and murder.

Tsotsi's character, I also did in the streets. Playing the part of Tsotsi, and the lifestyle of robbery. I once pointed a gun at a woman, she opened the gate. I and my three friends hijacked her car. We wanted to go and brag to our 'cheeris' (girlfriends) with the car. (P8).

When you watch, you are able to pick up or observe things that you had neglected. Such as friends, or being deceived by friends, or being in crime can lead into trouble. Watching film helps me to recognize or realise that this lifestyle is not God's will. Watching of this film helps me to think (P2 interview, 2015).

Like the film *Tsotsi*, the things I watched, are the things happening to me. *Tsotsi* depicts my life. This film guides us to realise the need to change our friends, such friends need to be dropped. Look now, those friends are outside, whilst we are inside. Now again, when I am sitting, I think about those things, and I feel sad about those things I have done... This film helps me to reflect on my choices. It helps me to think about my future, and how I can advance in my life. I desire to drop bad friends, return to school. (P1, interview 2015).

The fact that the youth offenders were able to assert lessons around the negative consequences of crime further validates an important characteristic of EE, that is, raising awareness about a social problem, in this instance crime, as well as encouraging change in attitude of an audience (Papa *et al.*, 2000). The youth offenders learn that crime has consequences which are not pleasant. This is a demonstration of moral reasoning.

## **Conclusion**

The findings are conspicuous of evidence that the youth offenders were able to relate to *Tsotsi* in different dimensions. Although the role models in *Tsotsi* are not overly positive, however the significance is the fact that the aspect of role play in real life circumstances was a catalyst in assisting the youth offenders to feel free to speak about their life circumstances. The youth offenders are therefore makers of meaning in their own lived experience. The criminogenic risk factors reflected in *Tsotsi* clearly indicate the power of observational learning and role modelling and audience identification from watching film with similar personal circumstances. This is crucial in recording the voice of youth offenders, especially considering that in South Africa, there is paucity in the use of film amongst youth offenders. The evidence clearly indicates that *Tsotsi* upholds several principles of entertainment education (Cardey et al, 2013; Tager, 1997),, as specifically by role and audience identification, and the lessons the youth offenders asserted they have learnt through watching a film of this nature. The youth offenders contextualised their live stories from different angles. Their lived experiences, perceptions and attitudes were therefore encoded in a non-intimidating manner through the use of film. The study acknowledges that attitudinal change and behavioural rehabilitation is a complex phenomenon. However, through film, another perspective to attitudinal and behavioural change can be incorporated.

The next chapter, Chapter Six of the study, provides an overall conclusion for the study.



## Chapter Six

### Conclusion

This study examined the role that film can play in attitudinal change and behavioural rehabilitation of youth in conflict with the law using a case study approach. The film *Tsotsi* was used and focus was at Winkie Direko Secure Care Centre, in Bloemfontein South Africa. The study interrogated the entertainment education (EE) characteristics of *Tsotsi* that could possibly influence attitudinal and behavioural rehabilitation of youth in conflict with the law.

The first chapter delineated the focus of the study, the background of the study, as well as problematising the issue of crime in South Africa within the context of youth in conflict with the law. Chapter Two, which is the review of relevant literature contextualised the study in terms of the legislative mandate, rehabilitation and concentrated on film and entertainment education (EE) studies as well as the concept of active audience identification. Situating the study within the social cognitive theory, Chapter Three discussed the theoretical concepts relevant to the study which are observational learning, role modelling and identification, EE, and self-efficacy. Chapter Four provided an outline of the qualitative research method deployed in this study. The presentation and analysis of archival materials, focus group and interview data are highlighted in Chapter Five. This concluding chapter seeks to give a general overview of the study. The limitations of the study will also be highlighted.

The findings reveal that *Tsotsi* as an EE communication strategy from grey zone perspective can engender interaction amongst youth offenders (Govender, 2013). Most of the youth offenders articulated that they liked the film. The findings are clearly reflective of the fact that the youth offenders were able to relate to the film and engage in interpersonal conversations about the phenomenon of conflict with the law. This is important because in order to ‘sow seeds’ of attitudinal change towards behavioural rehabilitation, conversation or ‘entering into the lived experiences’ of the youth offenders is crucial. Many lessons can be learnt from the findings. Although the objectives of the study are discussed separately, it is crucial to take into cognisance that the findings are overlapping. This establishes the strength of film and EE as a communication strategy.

### *Link between film and EE influence on attitudinal change*

A number of conclusions were made. For example, it emerged from the findings that there is a strong link between the findings, theory and the relevant literature. Social cognitive theory (Bandura, 2001) (SCT) is one of the theories that informs EE. The findings have established that there is a synergy and interconnectedness between the SCT, film, EE and the youth offenders. Firstly, based on literature and findings, there is a crucial link between the criminogenic risk factors and *Tsotsi*. Criminogenic risk factors are relevant as they are the same factors that were evident in both the lives of youth offenders and fictional characters in *Tsotsi*.

Secondly, the findings support the objective of examining the link between film and entertainment education towards the attitudinal change and behavioural rehabilitation of youth offenders. Television and film serve as a mirror through which viewers see themselves. The interconnectedness of the concepts serves as a strong factor that supports film as a communication strategy that can engender health communication in a non-threatening manner. The majority of the youth offenders were able to relate to the story line of *Tsotsi*, as it reflects many aspects of their personal lives. These elements are important as they serve to highlight that ‘role play’ (in this instance through film) in real life circumstances can prompt learning.

### *EE criteria and principles evident in Tsotsi*

The lessons on the link between film and EE can be applied to other contexts. For instance, this study has shown that film managed to bring the youth offenders into a space of comfortable conversation, where there is freedom to express opinions without considering whether they are regarded as right or wrong. This is an important aspect that has implications on attitudinal change and behavioural rehabilitation. Without much probing, the film became a catalyst through which different scenes allowed reflections on the lives of youth offenders. The youth offenders were able to introspect and express their deep, sensitive lived experiences. This means that they were an active audience that was not only able to negotiate their own meanings, but also to articulate the relevant life circumstances through *Tsotsi*.

The fact that they were able to relate particular scenes to their specific life circumstances is an indication that visual media is a good conversation starter to communicate with youth in a non-

threatening way. *Tsotsi* also gives the youth offenders an opportunity to voice out their thought processes without necessarily being coerced into speaking out. This is equally a significant factor, as it does not contradict the laws and policies such as the Child Justice Act 75 of 2008<sup>66</sup> and the Children's Act 38 of 2005<sup>67</sup> and the National Youth Policies (The National Youth Policy (NYP) for 2015-2020 (NYP 2020)<sup>68</sup> and NYP (2009-2014)<sup>69</sup> that protect youth in conflict with the law. Watching of film supports non-threatening means of communicating with youth. A strong factor that emerged from *Tsotsi* in terms of EE criteria and principles is role modelling and audience identification. There was a strong link between *Tsotsi* and the EE principles, and the youth offenders were able to relate to the film. The fact that the youth were able to speak about their life situations and criminal activities through the mirror of actions and scenes in the film is a clear indication of the strength of role modelling. This study has shown the strong triadic relationship between the tenets of the SCT (Bandura, 2001) discussed as the overarching theoretical framework.

#### *Relevant characteristics in the film*

The fact that the youth offenders' enjoyment of the scenes that reflected a 'soft side' of humanity highlights that in as much as the youth are involved in crime, they too are human. Another catalyst of attitudinal change and 'humanity' are the scenes that feature the baby. For example, the youth held an oppositional reading to the baby scenes, and they did not like the scenes where there was the baby's maltreatment, such as: when the baby was being bitten by ants, when Tsotsi inserted the baby inside the paper bag, and when Tsotsi ripped the baby's nappy. This implies the preferred meaning of behaviour change.

The acknowledgement of wrong treatment towards the baby in different scenarios is an indication of awareness of what the right treatment could be. The value judgement indicates preferable behaviour. Since the behaviour of Tsotsi in the instance is criminal, there is an

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<sup>66</sup> Child Justice Act 75 of 2008. Available at: [http://www.saflii.org/za/legis/consol\\_act/cja2008132](http://www.saflii.org/za/legis/consol_act/cja2008132). Accessed on 18 September 2015.

<sup>67</sup> Children's Act 38 of 2005. Available at: [http://www.saflii.org/za/legis/consol\\_act/ca2005104.pdf](http://www.saflii.org/za/legis/consol_act/ca2005104.pdf). Retrieved on 18 September 2015.

<sup>68</sup> National Youth Policy 2020, p.2-3. Available at: <http://www.thepresidency.gov.za/MediaLib/Downloads/Downloads/NYP%20Policy%202020%20Report.pdf>. Accessed on 8 March 2016.

<sup>69</sup> National Youth Policy 2009-2014. Available at: <http://www.thepresidency.gov.za/MediaLib/Downloads/Home/Publications/YouthPublications/NationalYouthPolicyPDF/NYP.pdf>. Accessed on 8 May 2015.

indication of some room for attitudinal change by the respondents. This follows an assertion that when youth offenders are able to reflect on their acts as being wrong, they have the capacity to improve on their own acts as well. This further confirms another important concept of the SCT, the aspect of self-efficacy. The dominant reading supported by attitudinal change came strongly in the scene whereby Tsotsi returned the baby to the parents. The baby was therefore a catalyst in Tsotsi's (the main character) attitudinal change. The lessons learnt can be applied to different situations. As the scene is symbolic of a path towards moral redemption, the youth offenders were able to relate to the scene as an indication of the possibility of change from a 'bad lifestyle.' The youth offenders also had negotiated readings about the friends that they keep. The fact that the youth offenders were able to gain insight into the impact of negative peer pressure or gang involvement and the negative consequences of crime outlines an important EE characteristic which is through role modelling, reflection into personal lives.

### **Limitations of the study**

Due to the fact that this study reflects the perceptions of youth in conflict with the law within a particular context, which is the Winkie Direko Secure Care Centre, conclusions and recommendations drawn from this study cannot be generalised. Neither are these findings applicable to different contexts. However, because the study was systematically conducted as detailed in the methodology chapter, there is possibly for transferability. Researchers can however, refer to the methodology chapter and ascertain if the study can be applicable to their context. Onus lies upon the researchers to use their discretion to adapt the study to their setting (Bassey, 1981).

Another limitation of the study is that no female youth offenders were present. The study therefore does not capture the lived experiences of both genders. Additionally, the limits of EE approaches comprise the fact that the production of films is highly dependent on structures and policies, as the costs of production may also be dependent on funders this thus means policy makers need to agree before such programs can be put in place. Another limit of EE is to ensure that culturally sensitive messages are produced. Similarly, the application and practice of EE rests profoundly propelled by perceptions centred on generating change at the individual level, as countered to a bigger picture on the contributing factors of health as well as other development issues. Subsequently in several instances, this is a challenge of many international donors and funding agencies (Obregon and Tufte, 2013).

Furthermore, considering that the research participants are youth, it is possible that they may have perceived the researcher as an extension of authority. However, the researcher engaged in a rapport building exercise as discussed in the methodology chapter, to lessen the possible impact of the particular limitation of power relations. The researcher assured the participants that participation is voluntary and confidentiality would be maintained. The rapport building exercise facilitated the participants to be aware of the purpose of the study, as well as to encourage them to feel free, and they were informed that the researcher was under UKZN's ethical obligations.

### **Recommendations**

Although most of the youth offenders are school drop outs, they were able to reiterate that they learnt important lessons from the film. Specific EE programs that entail challenges faced by the youth, as reflected in criminogenic risk factors, need to be incorporated. EE programs that entail teaching youth from vulnerable backgrounds on how to process their challenges. However, such programs also need to incorporate strategies that can be translated into practical terms including strategies such as decision making skills, processing anger, examples that motivate willingness for behavioural change. Additionally, the programs need to incorporate alternative skills that address aspects such as tentative solutions to alleviate poverty.

### **Further research**

Further research is needed to explore how questions raised in this study can be answered beyond the film *Tsotsi*. For instance, exploring how appropriate films in other countries targeted at similar groups of people can be applied. As the challenge of crime is a public health concern, health promotion needs to be viewed from an interdisciplinary perspectives. Furthermore, different parties, and stakeholders, including families, communities, schools, need to be incorporated.

Further research needs to be conducted in order to explore how recommending and implementing cost effective interventions can contribute in the field of training para-professionals can add to the empowerment of vulnerable and marginalised communities such as youth offenders. Further research on how existing intervention strategies can be applied to

multi-dimensional systems through the use of media and communications particularly film is necessary. Expanded exploration is crucial to provide possible recommendations that could serve as intervention strategies that promote social cohesion through the empowerment of youth in conflict with the law, thereby contributing to social development as well as transformation in South Africa.

## **Conclusion**

The study contributes to the corpus of knowledge that may improve intervention strategies for dealing with youth in conflict with the law. This is considered to be in line with a multidimensional approach, which is also symbolic of a public health perspective. Equally, this dovetails into the National Youth Policy (NYP 2015-2020). The NYP (NYP 2020: 2-3) articulates that:

Young people are a major human resource for development, often acting as key agents for social change, economic expansion, and innovation. Their imagination, ideals, energy and vision are essential for the continuous development of society... There are many young people who drive community and youth development initiatives and are committed to the lives of others. However, it is also true that young people are both the victims and perpetrators of crime....Research indicates that the 12 to 21 age group have the largest number of offenders and victims compared to other age groups in South Africa<sup>70</sup>

The study believes youth in conflict with the law can benefit tremendously from EE programs that are specifically targeted at them.

The study believes that film can be incorporated as an important form of schooling for youth who might need a not 'traditional' way of schooling towards attitudinal change. "Every time you stop a school, you will have to build a jail" (Twain, 1900)<sup>71</sup>.

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<sup>70</sup> National Youth Policy 2020, p.2-3. Available at:<http://www.thepresidency.gov.za/MediaLib/Downloads/Downloads/NYP%20Policy%202020%20Report.pdf>. Accessed on 8 March 2016

<sup>71</sup> Twain, M. (1900). Speech by Mark Twain on 23 November 1900. <http://www.twainquotes.com/Education.html>. Accessed on 12 December 2016

Figure 6.1: Tsotsi and the baby

The baby who served as a catalyst in Tsotsi's attitudinal change

Source:<sup>72</sup>



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<sup>72</sup> Picture of Tsotsi with baby. <https://www.google.co.za/search?q=Picture+of+Tsotsi+with+baby&biw=>. Accessed on 12 December 2016.

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2. 15 Youth offender Participants interviewed in the year 2015. (Exact dates omitted to ensure confidentiality of participants). Participants' pseudonym: P1-P15

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**APPENDIX ONE**

**APPENDIX ONE**

**INFORMED CONSENT FORM**

**TOPIC:** The role of film in attitudinal change behavioural rehabilitation of youth in conflict with the law: Winkie Direko Secure Care Centre and *Tsotsi*

**Correspondence with interviewees: Letter of invitation to participate in the study**

Dear Sir/Madam

My name is Kenalemang Nkwoji. I am collecting data to complete a study on “The role of film in attitudinal change behavioural rehabilitation of youth in conflict with the law: Winkie Direko Secure Care Centre and *Tsotsi*.” The study is conducted under the supervision of University of KwaZulu-Natal Centre for Culture and Media in society (CCMS). My supervisor is Dr Lauren Dyll-Myklebust. I am writing to request your participation. The importance of this study is to examine the role of film in behavioural rehabilitation of youth in conflict with the law.

The study seeks to explore further our understanding of what characteristics of film can encourage behavioural rehabilitation of youth in conflict with the law, a case of the film *Tsotsi* from a communication perspective, particularly via the use of Entertainment –Education (EE) theory.

This study aims to contribute significantly to the corpus of knowledge on how using film as a visual medium can be of value in behavioural rehabilitation of youth in conflict with the law.

In so doing, the study may further clarify how effective film can be as a tool of behavioural rehabilitation of youth in conflict with the law.

Participation in this study is voluntary. The interview or focus group will not be paid for in money, but a small token gift may be given, such as a chocolate. As a participant, you may withdraw from the research at any time without negative consequences. Confidential information will not be used without your permission. As a participant, you will be treated with respect and dignity. In addition, you will not be deceived or tricked into reality information unwillingly.

In general, responses will be treated in a confidential manner. The limits of confidentiality include, that is, should you accept the use of voice recorder, allowing the researcher to record the sessions during focus group discussions. As a participant, you have the option to choose a pseudonym.

The data will be kept securely for five years for purposes of verification by my supervisor Dr Lauren Dyll-Myklebust at the University of KwaZulu-Natal Howard College. Should you request it, an electronic copy of the final dissertation will be sent to you on completion.

Thank you for your time.

Your willingness to participate in this study will greatly be appreciated.

Details of the researcher and institution of research:

	address	Phone Number	Email address
Researcher			
Department	Centre for Culture and Media in Society (CCMS)	+27-31-260-2505	<a href="http://ccms.ukzn.ac.za/Homepage.aspx">http://ccms.ukzn.ac.za/Homepage.aspx</a>
Institution	University of KwaZulu-Natal (UKZN)  Howard College Campus, Masizi Kunene Ave, Glenwood, Durban, South Africa.	+27-31-260-1813	<a href="http://www.ukzn.ac.za">www.ukzn.ac.za</a>
Supervisor	Dr Lauren Dyll-Myklebust	+27-31-260-2298	<a href="mailto:dyll@ukzn.ac.za">dyll@ukzn.ac.za</a> and <a href="mailto:ladyll@hotmail.com">ladyll@hotmail.com</a>
Chair, UKZN Human Sciences Research Committee	Dr. Shenuka Singh	+27-31-260-8591	<a href="mailto:singshen@ukzn.ac.za">singshen@ukzn.ac.za</a>
Committee Clerk, UKZN Human Sciences Research Committee	Mr. Prem Mohun	+27-31-260-4557	<a href="mailto:hssrehumanities@ukzn.ac.za">hssrehumanities@ukzn.ac.za</a>

<p><i>Please do not hesitate to contact any of the above persons, should you want further information on this research, or should you want to discuss any aspect of the interview process.</i></p>				
<b>Signed consent</b>				
<ul style="list-style-type: none"> <li>I understand that the purpose of this interview is for solely academic purpose. The findings will be published as a thesis, and may be published in academic journals.</li> </ul>			Yes <input type="checkbox"/>	No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand I may choose to remain anonymous. (Please choose whether or not you would like to remain anonymous.)</li> </ul>			Yes <input type="checkbox"/>	No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand that I may choose whether or not my name will be quoted in remarks and or information attributed to yourself in the final research documents.</li> <li>I choose to use a pseudonym, not my real name.</li> </ul>			Yes <input type="checkbox"/>	No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand that I will not be paid for participating but a small, non-monetary souvenir will be given.</li> </ul>			Yes <input type="checkbox"/>	No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand that I reserve the right to discontinue and withdraw my participation any time.</li> </ul>			Yes <input type="checkbox"/>	No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I consent to be frank to give the information.</li> <li>I consent to the use of audio-recorder during focus group discussions.</li> </ul>			Yes <input type="checkbox"/>	No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand I will not be coerced into commenting on issues against my will, and that I may decline to answer specific questions.</li> </ul>			Yes <input type="checkbox"/>	No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand I reserve the right to schedule the <i>time</i> and <i>location</i> of the interview.</li> </ul>			Yes <input type="checkbox"/>	No <input type="checkbox"/>
<p><b>* By signing this form, I consent that I have duly read and understood its content.</b></p>				
_____		_____		_____
<b>Name of Participant</b>		<b>Signature</b>		<b>Date</b>
_____		_____		_____
<b>Name of Researcher</b>		<b>Signature</b>		<b>Date</b>

**APPENDIX ONE (A)**

**APPENDIX ONE (A)**

**INFORMED CONSENT FORM FOR THE YOUTH**

**TOPIC:** I am collecting data to complete a study on “The role of film in attitudinal change behavioural rehabilitation of youth in conflict with the law: Winkie Direko Secure Care Centre and *Tsotsi*”

**Correspondence with interviewees: Letter of invitation to participate in the study**

Dear Sir/Madam

My name is Kenalemang Nkwoji. I am collecting data to complete a study on I am collecting data to complete a study on “The role of film in attitudinal change behavioural rehabilitation of youth in conflict with the law: Winkie Direko Secure Care Centre and *Tsotsi*.”

The study is conducted under the supervision of University of KwaZulu-Natal Centre for Culture and Media in society (CCMS). My supervisor is Dr Lauren Dyll-Myklebust. I am writing to request your participation. The importance of this study is to examine the role of film in behavioural rehabilitation of youth in conflict with the law.

The study seeks to explore further our understanding of what characteristics of film can encourage behavioural rehabilitation of youth in conflict with the law, a case of the film *Tsotsi* from a communication perspective, particularly via the use of Entertainment –Education (EE) theory.

This study aims to contribute significantly to the quantity of knowledge on how using film as a visual medium can be of value in behavioural rehabilitation of youth in conflict with the law.

In so doing, the study may further clarify how effective film can be as a tool of behavioural rehabilitation of youth in conflict with the law.

Participation in this study is voluntary. The interview or focus group will not be paid for in money, but a small token gift may be given, such as a chocolate. As a participant, you may withdraw from the research at any time without negative consequences. Confidential information will not be used without

your permission. As a participant, you will be treated with respect and dignity. In addition, you will not be deceived or tricked into reality information unwillingly.

In general, responses will be treated in a confidential manner. The limits of confidentiality include, that is, should you accept the use of voice recorder, allowing the researcher to record the sessions during focus group discussions. As a participant, you have the option to choose a pseudonym.

The data will be kept securely for five years for purposes of verification by my supervisor Dr Lauren Dyll-Myklebust at the University of KwaZulu-Natal Howard College. Should you request it, an electronic copy of the final dissertation will be sent to you on completion.

Thank you for your time.

Your willingness to participate in this study will greatly be appreciated.

Details of the researcher and institution of research:

	address	Phone Number	Email address
Researcher			
Department	Centre for Culture and Media in Society (CCMS)	+27-31-260-2505	<a href="http://ccms.ukzn.ac.za/Homepage.aspx">http://ccms.ukzn.ac.za/Homepage.aspx</a>
Institution	University of KwaZulu-Natal (UKZN) Howard College Campus, Masizi Kunene Ave, Glenwood, Durban, South Africa.	+27-31-260-1813	<a href="http://www.ukzn.ac.za">www.ukzn.ac.za</a>
Supervisor	Dr Lauren Dyll-Myklebust	+27-31-260-2298	<a href="mailto:dyll@ukzn.ac.za">dyll@ukzn.ac.za</a> and <a href="mailto:ladyll@hotmail.com">ladyll@hotmail.com</a>
Chair, UKZN Human Sciences Research Committee	Dr. Shenuka Singh	+27-31-260-8591	<a href="mailto:singshen@ukzn.ac.za">singshen@ukzn.ac.za</a>

Committee Clerk, UKZN Human Sciences Research Committee	Mr. Prem Mohun	+27-31-260-4557	hssrechumanities@ukzn.ac.za
Please do not hesitate to contact any of the above persons, should you want further information on this research, or should you want to discuss any aspect of the interview process.			

**Signed consent**

<ul style="list-style-type: none"> <li>I understand that the purpose of this interview is only for academic purpose. The findings will be published as a research dissertation, and may be published in academic journals.</li> </ul>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand I may choose to remain without saying my name. (Please choose whether or not you would like to remain anonymous.)</li> </ul>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand that I may choose whether or not my name will be quoted in remarks and or information attributed to yourself in the final research documents.</li> <li>I choose to use a pseudonym, not my real name.</li> </ul>	Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand that I will not be paid any money for participating, but a small token of thank you might be given.</li> </ul>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand that I have the right to stop and withdraw my participation any time.</li> </ul>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I agree to be honest to give the information.</li> <li>I agree to the use of audio-recorder during focus group discussions.</li> </ul>	Yes <input type="checkbox"/> No <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand I will not be forced into commenting on issues against my will, and that I can refuse to answer specific questions.</li> </ul>	Yes <input type="checkbox"/> No <input type="checkbox"/>
<ul style="list-style-type: none"> <li>I understand I reserve the right to schedule the <i>time</i> and <i>location</i> of the interview.</li> </ul>	Yes <input type="checkbox"/> No <input type="checkbox"/>

**\* By signing this form, I agree that I have properly read and understood what is written on this form.**

_____	_____	_____
<b>Name of Participant</b>	<b>Signature</b>	<b>Date</b>
_____	_____	_____
<b>Name of Researcher</b>	<b>Signature</b>	<b>Date</b>





**APPENDIX TWO**

**LEGAL GUARDIANSHIP**

**Project Title:** "The role of film in attitudinal change behavioural rehabilitation of youth in conflict with the law: Winkie Direko Secure Care Centre and *Tsotsi*"

---

**Research Candidate:** Kenalemang Nkwoji

**Participant's role:**

**Method of participation:**

---

**DECLARATION:** I, ..... hereby declare that I am fully aware of the Research Masters conducted by KFN NKWOJI (Student No 215079124) from the University of KwaZulu-Natal, Howard College Durban.

As the legal guardian of....., I fully agree that ..... can participate in the research.

However, he/she is taking part in this project as a volunteer, and therefore has full rights to refuse to answer questions that he/she may not wish to answer. I also have full rights to withdraw at any point in this research project should I wish to do so, and my action will not disadvantage me in any way.

I wish to remain anonymous and request the use of a coded or disguised name should it be deemed necessary within this research study:

\_\_\_\_\_  
**Signature of legal guardian**

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

\_\_\_\_\_  
**Signature of participant**

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

## Appendix (3) Rapport Building Exercise

### APPENDIX THREE

#### PRE-WATCHING FILM

##### RAPPORT BUILDING EXERCISE BEFORE ADMINISTERING INTERVIEWS

“How do I see myself?”

1. Cut pictures from a magazine, and answer through the pictures: “How do I see myself?”
2. Stick the pictures on the paper
3. After the exercise:
  - a. What did you learn from the exercise?
  - b. How do you feel about the exercise?

## Appendix (4) Focus Group Discussion

### APPENDIX FOUR

#### WATCHING THE FILM *TSOTSI*

---

##### Focus Group Discussion

##### Based on role modelling and self-efficacy

1. Who was your favourite character and what did you like about him/her?
2. Would you say this person is a good person? In what ways?
3. Do you think you are like this person/character in any way?
4. What would you have done if you were faced with the same situation as Tsotsi, Boston or Butcher?
5. What have you learnt about your favourite character?
6. What is your favourite scene in the film?
7. What is your least favourite scene in the film?
8. Do you think Tsotsi’s relationship with the gang:
  - a. Is based on truth?
  - b. Love?
9. Do you think Tsotsi trusts the gang members? (Boston did not even know Tsotsi’s real name, after being with him for 6 months)

10. How would you describe Tsotsi's feelings? (Why do you think Tsotsi beat Boston?)
11. Why do you think Tsotsi decided to keep the baby, and not kill the baby?
12. What do you think is the role of Miriam in the life of Tsotsi?

**APPENDIX FIVE**

**POST WATCHING FILM – SEMI-STRUCTURED INTERVIEWS**

**SECTION A: DEMOGRAPHICS**

What is your gender?          Male                    Female         

What is your age?                                  \_\_\_\_\_ years

What is the highest grade you passed?    Grade \_\_\_\_\_

Do you live with your parents?    Yes        No   

Who influences you in your life? (*you can tick more than one*)

Friends                                 

Mother   

Father   

Sister(s)   

Brother(s)   

Others

---

**SECTION B**

1. What do you like in the film *Tsotsi*?
2. Who is your favourite character in the film *Tsotsi*?
3. What do you like about your favourite character?
4. How would you describe the film *Tsotsi*?
5. Does the film remind you of anything in your life?
6. Does the film *Tsotsi* remind you anything you would like to change?
7. What have you learnt from watching this film?
8. Do you think watching of films can help you to change your life style in any way?
9. What did you not like about the film *Tsotsi*?
10. Do you have any other comments?

## Appendix (6) Gatekeeper Letter - DSD

Department of Social Development
Ontvang / Received / Amohetswe
11-05-2015
Head of Department



social development

Department of  
Social Development  
FREE STATE PROVINCE

The Head  
Centre for Culture Communication and Media Studies  
University of KwaZulu – Natal  
Howard College Campus  
Durban  
4001

### PERMISSION TO ACCESS CENTRE & INFORMATION FOR MASTERS RESEARCH

This serves to confirm that Kenalemang Fanny Nkwoji has worked at the Department of Social Development at Winkie Direko Secure Centre (Previously known as Bloem Secure Care Centre) in the year 2012 whilst she was doing her internship to enable her to write her Health Professions Council of South Africa (HPCSA) National Board Examination as a Registered (Psychological) Counsellor. Winkie Direko Secure Care Centre is a Centre for the detention of children in conflict with the law, who are awaiting trial for serious offences (Schedule 3 and upwards). The centre accommodates children between 14 – 17 years and offers programs whilst children are detained, with a purpose of rehabilitation and reintegration of these children. Whilst working at the centre, Ms. Nkwoji was engaged in various duties with the children such as psychological educational programs, psychotherapy/counseling; trauma counseling, pastoral counseling, group therapy. She is a highly skilled professional person who managed to build relationships with behaviorally challenged children and she gained their trust and respect within a short space of time.


Kena Nkwoji is currently a Masters student at the University of KwaZulu-Natal. She approached Winkie Direko Secure Care Centre (formerly known as Bloem Secure Care Centre) requesting permission to conduct her research at Winkie Direko Secure Care Centre.

We hereby grant permission to Kena Nkwoji (Student No: 215079124) to access information at Winkie Direko Secure Care Centre so as to be able to conduct her research. She is free to interact with the children at the Centre. Whilst the children are within Winkie Direko Secure Care Centre **Ms M. Phandliwe** is the legal guardian of the children. Kena Nkwoji is thus permitted to interact with the children or any personnel within the Centre that she deems necessary to assist her towards her research.

Informed consent will be obtained before any child forms part of the research, and both **Ms M. Phandliwe** and children will be informed that they are free to stop participating in the research at any stage should they wish, and this will have no detrimental effects or negative effect on the children.

We welcome the opportunity for Kena Nkwoji's research to add to the Centre's practice.

Regards

  
\_\_\_\_\_  
**Ms. M. Gasela**  
Head of department

Private Bag X20616, Bloemfontein, 9300  
14 CIVILIA Building, 6<sup>th</sup> Floor, Elizabeth Street, Bloemfontein  
Tel: (051) 409 0617 Fax: (051) 409 0618

[www.fs.gov.za](http://www.fs.gov.za)

## Appendix (6) A Gatekeeper Letter - WDSCC



social development  
Department of  
Social Development  
FREE STATE PROVINCE

7 September 2015

The Head  
Centre for Culture Communication and Media Studies  
University of KwaZulu-Natal  
Howard College Campus  
Durban  
4001

This serves to reiterate the following:

1. Kenalemeng FN Nkwoji, a Masters student at the University of KwaZulu Natal (student number 215079124) has been granted permission to conduct her Masters research at WinkieDireko Secure Care Centre. Permission has been granted by both the Department of Social Development as well as by the Centre Manager of WinkieDireko Secure Care Centre.
2. WinkieDireko Secure Care Centre, (formerly known as Bloem Secure Care Centre), is a "Child and Youth Care Centre", and it is not a prison. Winkie Direko Secure Care Centre does not form part of the Department of Correctional Services, but is under the Department of Social Development. In other words, the Department of Social Development has a legislative mandate and is the governmental authority in charge of Winkie Direko Secure Care Centre. The Centre is by law referred to in the Children's Act and the Child Justice Act. In summary:
  - a. WinkieDireko Secure Care Centre is an Alternative Care Centre, as stipulated in the Children's Act and Child Justice Act.
  - b. As a "Child and Youth Care Centre" and an Alternative Care Centre operating under the legislative mandate of the Department of Social

Winkie Direko Child & Youth Care Centre  
28 Drente Road, Ehrlich Park  
Bloemfontein, 9300  
Tel: (051)434 3010  
E-Mail: msellast@socdev.fs.gov.za

[www.fs.gov.za](http://www.fs.gov.za)



Development, Winkie Direko Secure Care Centre does not report to the Department of Correctional Services, as it is an alternative care, and not a prison. In addition, in line with the Child Justice Act, the youth who are awaiting trial and are placed at WinkieDireko Secure Care Centre, are referred to as “children in conflict with the law,” and they are not referred to as “prisoners.”

3. Kenalemang Nkwoji’s research is welcome at WinkieDireko Secure Care Centre for the following reasons, amongst others:

- a. Kenalemang Nkwoji is a Health Professions Council of South Africa (HPCSA) Registered Counselor who has previous experience in working with children in conflict with the law.
- b. The research will add value to both the Centre and the children, as it promotes several aims and objectives of the Centre, such as facilitating programs that promote the best interests of children, for example in the form of promotion of therapeutic programs that include therapeutic and developmental programs. Such programs are also accounted for in the legislative mandate of Child and Youth Care Centres.

4. As an Alternative Care Centre, WinkieDireko Secure Care Centre seeks to promote the best interests of children who are placed within the Centre. The Department of Social Development or the Centre appoint and can appoint a legal guardian that they deem suitable to work in the best interests of the children. Considering the fact that the children come from various backgrounds and circumstances, for example some are orphans, often parents cannot be traced, other children lived in the streets, guardianship can be appointed by the people in charge of the Centre. This does not in any way contravene or temper with any child’s legal rights or human rights. As an alternative care, the best interests of the child are of paramount importance. Therefore, legal guardianship of the children will be appointed by the people in charge of the facility.

Winkie Direko Child & Youth Care Centre  
28 Drente Road, Ehrlich Park  
Bloemfontein, 9300  
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5. As a legally recognized Child and Youth Care Centre, whilst conducting the research, Kenalemang Nkwoji will be expected to respect all the internal procedures and protocols of the Centre. The researcher has had previous experience with the Centre. She is thus expected to conduct herself in a professional manner according to the Centre procedures, as she did in her previous interaction with the children. Should any further issues need to be clarified to the researcher, the researcher will be informed accordingly. It is not necessary to comply with internal procedures within Correctional Services, as the Centre does not fall under Correctional Services, but under the Department of Social Development.
6. The interviews will take place within the premises of Winkie Direko Secure Care Centre. As previously stated in the letter dated 22 June 2015, all the relevant personnel will be available whilst Kenalemang Nkwoji conducts her research. Personnel such as:
  - a. Security at all times.
  - b. Care givers.
  - c. Social Worker available in case of inadvertent trauma.
  - d. Any other personnel deemed necessary should the need arise.

Should any further elaboration or clarification be required regarding the Centre operations, please refer to the Department of Social Development website, as well as to the Children's Act and Child Justice Act.

Thank You

B. SEBINA MOSELLA  
CENTRE MANAGER

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Appendix (7) Full Approval – Committee Reviewed Protocol



02 November 2015

Mrs Kenalemang FN.Nkwoji 215079124  
School of Applied Human Sciences  
Howard College Campus

Dear Mrs Nkwoji,

**Protocol reference number: HSS/0885/015M**

**Project title:** The role of film in behavioural rehabilitation of youth in conflict with the law: Winkie Direko Secure Care Centre and Tsotsi

**Full Approval – Committee Reviewed Protocol**

This letter serves to notify you that your application in connection with the above has now been granted full approval.

Any alterations to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project; Location of the Study, Research Approach/Methods must be reviewed and approved through an amendment /modification prior to its implementation. Please quote the above reference number for all queries relating to this study. Please note: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

Best wishes for the successful completion of your research protocol.

Yours faithfully

.....  
Dr Shenuka Singh (Chair)  
Humanities & Social Sciences Research Ethics Committee

/pm

cc Supervisor: Dr Lauren Dyll-Myklebust  
cc. Academic Leader: Dr Jean Steyn  
cc. School Administrator: Ms Ayanda Ntuli

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**Humanities & Social Sciences Research Ethics Committee**

Dr Shenuka Singh (Chair)

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Founding Campuses: ■ Edgewood ■ Howard College ■ Medical School ■ Pietermaritzburg ■ Westville