Audience Parasocial Involvement with the Thai Radio Drama

Never Too Late

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Abstract

The purpose of this thesis was to explore audience involvement with the entertainment-education radio soap opera *Never Too Late* in Thailand. The main sources of data were a mail survey administered to the listeners who sent letters and text messages to the program, providing 128 completed questionnaires, and the letters and text messages from the listeners. The thesis addressed responses to the program at three levels of parasocial interaction: cognitive, affective and behavioral, as well as self-efficacy, which is the belief that a change can be made.

Key findings included: the more listeners talked about the program the more they reported making changes in their lives; cognitive parasocial interaction and self-efficacy were the most common responses. Education level was a predictor of talking about the program; letter writers were more likely to talk about the program and desire further contact than were text message writers.

Key Terms: Audience involvement, entertainment-education, parasocial interaction, self-efficacy, text messages, letter writers.

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Chapter One

Introduction

In July 2004 a working group meeting was held in Chiang Mai, Thailand to establish the educational and religious communication objectives, as well as the dramatic elements, for the entertainment-education radio soap opera *Never Too Late.* The participants consisted of two Thai nationals and three expatriate resource personnel. Educational objectives chosen for the series were to focus on family life and to address issues related to debt, gambling, budgeting, adultery, AIDS/STD's, drinking, romantic relationships, pre-martial sex, and physical handicaps. Religious communication objectives were designed to show the father character, Annop, as a man who sacrifices for his family and repays his wife Chaba's gambling debt. This kinsman redeemer typecast was inspired from the book of Ruth in the Old Testament. Specific plot elements for the characters included financial planning, gambling situations, a motorcycle accident and the possible permanent disability of a child.

The scripts were created by a Thai Christian scriptwriter and the project was recorded and distributed by the longest running dramatic radio producer in Thailand. The first thirty episodes were aired on Thai radio stations from September 2004 until early 2005. No details are available on the number of people listening to *Never Too Late*. However, it was reported that the program was carried on 36 stations nationally and "would reach at least 50 percent of the population" According to Manop Moonsri, program director (personal communication July 7, 2004). Approximately 100 letters were received and answered in response to various offers issued during the program.

In 2006, Handclasp International, an educational and charitable non-profit corporation registered in California, added 85 episodes to the original radio drama *Never Too Late* (Prosocial Programs, 2006). The radio series was re-started in April 2006, airing the original thirty episodes, followed by the 85 newly produced programs.

Never Too Late is an example of an entertainment-education program with a religious goal. The strategy for this program was developed in *Mediastrategy and Christian Witness* (Henrich, 2003). Entertainment-education is defined as "the process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience knowledge about an educational issue, create favorable attitudes and change overt behavior" (Singhal & Rogers, 1999, p. xii). Entertainment-education is thus considered a strategy and not a communication theory. Brown and Singhal (1990) mentioned that other terms, such as "edutainment," "infotainment," "prodevelopment" and "prosocial" programming are considered interchangeable; however, in the mass communication field, the term entertainment-education is preferred (pp. 268-280).

In order to evaluate the effectiveness of entertainment-education programs, audience feedback is essential. *Twende na Wakaki* (Lets Go With the Times) was broadcast in Tanzania from 1993 until 1998. The programs reach was country-wide and it is probably the most researched example of entertainment-education, with eight types of data for evaluation, including before, during and after interviews, point-of-referral data from clinics, focus groups and in-depth interviews and audience letters (Rogers, & et al., 1997). Another example is *Tinka Tinka Sukh* (Happiness Lies in Small Things), a radio

soap opera broadcast in India from 1996 to 1997. The comprehensive evaluation consisted of content analyses of scripts, interviews with key officials in production, before and after surveys testing the program storyline treatment, analyses of audience letters, questionnaires sent to letter writers, and an in-depth case study of a village (Singhal & Rogers, 1999).

The main feedback mechanisms for the *Never Too Late* radio drama were letters and short text messages sent via cell phones. The first thirty episodes did not generate any text message feedback, although they were requested. Approximately one hundred letters were received.

The following are selected translated quotes from the letters received from listeners of *Never Too Late* in 2004: "It would be good if everyone listened to this program like I do because this story is like my friends' life," "I feel embarrassed when they are in love and frightened when they are sad," and "I learned about love and forgiveness as well as family relationships." Other statements from the letter writers included: "I identify with the actors," "I learned about love and forgiveness," "We can apply the program to our daily lives," "It was like reality" and "It would be good for parents with teenage daughters to listen to this program." Several letters mentioned that the program expressed "the good and moral way to live."

Several communication theories have been developed for the purpose of explaining the relationship between media content and audience members. Parasocial interaction theory, in particular, has addressed the interpersonal nature of such a relationship and can be defined as "the degree to which an audience member develops a perceived interpersonal relationship with a media character" (Sood & Rogers, 2000, p. 386). Horton and Wohl (1956) described

this relationship between the individual audience member and the media personality as "giving the illusion of a face-to-face relationship with the performer" (p.76).   While some viewers perceive their relationship with the television character as real and even talk to the screen and offer comfort to the characters (Singhal & Rogers, 1999), others develop an emotional tie to one or several characters even though the viewers are quite aware they are not real people. Sood (2002) postulated that audience involvement is the "degree to which audience members engage in reflection upon and parasocial interaction with certain media programs, thus resulting in overt behavior change" (p. 156). Other theories have been developed to explain the relationship between audience involvement and social change, including social cognitive theory (Bandura, 1986) and diffusion of innovation theory (Rogers, 2003).

The purpose of this study was to measure audience parasocial interaction and involvement with the radio drama *Never Too Late* by analyzing the letters and text messages received from the listeners and a mail survey administered to the writers of the letters and text messages. The primary areas of investigation were the audience's parasocial interaction with the characters in the program at three levels: cognitive, affective and behavioral. It also measured audience involvement leading to overt behavior change. Sood, Menard and Witte (2004) stated that audience involvement occurs when the audience members reflect on and engage with the mediated content, which can lead to overt behavior change. They maintained that this reflection seems tied to parasocial interaction. The researcher expects that this study will validate existing data in the area of entertainment-education generally and the audience involvement with radio programming specifically.

Chapter Two

Literature Review

Entertainment-education was first created as a "formal reproducible set of design and production techniques for the construction of persuasive messages" by Mexican soap opera producer Miguel Sabido (Singhal & Rogers 1999, p. xi). Sabido formulated these techniques after the extraordinary success of *Simplemente Maria*, which was considered to be the most popular television program of all time in Peru (Singhal, Obregon, & Rogers, 1994). Since the mid-1980's there have been over 200 entertainment-education interventions, most of them being health related (Singhal & Rogers, 2004). Many studies have confirmed that entertainment-education contributes to overt behavioral changes (Kincaid, Yun, Piotrow, & Yasser, 1993; Piotrow, Kincaid, Rimon II, & Rinehart, 1997; Singhal & Rogers, 1999; Sypher, McKinley, Ventsam, & Valdeavellano, 2002; Valente, Kim, Lettenmaier, Glass, & Dibba, 1994; Lee, 2004).

One example of change occurring is a result of an entertainment-education strategy is *The Archers: An Everyday Story of Country Folk*, a radio series that began in Britain in 1951 to promote the spread of agricultural innovations and help urban listeners understand rural problems. It was structured to have 60 percent entertainment and 40 percent education. Research indicates that that the program played an important role in developing Britain's post war agricultural system into one of the most efficient in the world (Food and Agriculture Organization, 1987). *The Archers* is still broadcast today in Britain.

Another example is *Twende na Wakati* (Let's Go with the Times), a radio soap opera that was broadcast in Tanzania from 1993-1998. The main themes were family planning and HIV prevention. Rogers et al. (1997) found that 23 percent of listeners reported the adoption of family planning methods and 82 percent reported adopting a method of HIV prevention. These are just two of many other studies that show powerful effects of entertainment-education strategies.

Kennedy, O'Leary, Beck, Pollard, and Simpson (2004) stated: "There is little remaining question that entertainment-education effects can be achieved in the developing world, but there are many open questions about the mechanism involved" (p. 290). Singhal, Cody, Rogers and Sabido (2004) also have concluded that the question of whether entertainment-education effects are achievable has been settled "beyond dispute" and that the further questions are why and how these changes take place (p. xvi).

These multiple levels of research indicate that effects are resulting using this strategy. Purposefully affecting change through entertainment raises some ethical questions; however, researchers maintain that attempts to influence social values and behaviors are justifiable, referring to AIDS, population growth, limited resources and other social problems (Slater & Rouner, 2002). Brown and Singhal (1993) also saw the need to use entertainment-education to solve health and resource related problems as acute and discussed the growing trend of using entertainment-education strategies.

Although many researchers see entertainment-education as a positive intervention into society, resistance to it takes several forms. Singhal and Rogers (2004) wrote that "on the message production side strong resistance

exists to initiating entertainment-education interventions" (p. 13). There is fear of the unknown, the possibility of losing an existing audience through the dislike of educational material or dislike of controversy.

The message receiver also has a functioning resistance process in that he or she selectively receives and interprets the messages for his or her own purposes, which can lead to some unplanned results (Singhal & Rogers, 2004). An example of this can be seen in what is frequently called the *Archie Bunker effect*. The television program, *All in the Family* was a situation comedy which ran from 1971-1979 on CBS in the United States. The father, Archie Bunker, was highly prejudiced and frequently made derogatory slurs against his wife, his liberal Polish son-in-law, and his African-American neighbors. One of the program goals was to bring prejudice into the family discussion. However, Vildmar and Rokeach (1974) found that *All in the Family* reinforced prejudice among highly prejudiced viewers rather than reducing it. This is an example of an unintended negative consequence.

Social Cognitive Theory.

The social learning theory (Bandura, 1977), which later evolved into the social cognitive theory (Bandura, 1986), were both developed by Albert Bandura, and have tended to dominate past research in entertainment-education. The social learning theory was first used by Miguel Sabido in his seven series of entertainment-education programs (Singhal & Rogers, 2004).

 The philosophy behind entertainment-education has largely been based on the social cognitive theory which postulates that "learning occurs when an individual observes someone else performing a behavior and experiencing the consequences of that behavior. This observational learning influences the

learner to perform a behavior by creating positive outcome expectancy; the expectation that a certain action will result in a positive outcome, and by enhancing self-efficacy, the belief that one is able to perform a behavior" (Kennedy et al., 2004, p. 289). Bandura (2004) stated that entertainment-education programs usually include three types of role models. First, there is a positive role model which models the sought-after behavior. Next, there is a negative role model which models the opposite behavior and will be shown to reap the consequences of the negative behavior. Finally, there is a transitional role which is in the process of making up his/her mind about the behavior and will eventually move to the positive behavior amidst great trials. These roles create an expectation of outcomes in the audience and hopefully a belief that these outcomes can be reproduced in their own lives. Bandura (2004) notes: "Viewers come to admire, and are inspired by, characters in their likenesses who struggle with difficult obstacles and eventually overcome them" (p. 83). Lee (2004) commented that "Fictional dramatic presentation in broadcast media as Bandura indicated, is an extraordinarily effective tool to achieve changes, which has widespread social impact because broadcast media can reach huge numbers of people over a prolong period of time and encourage audience members to immerse themselves in the lives of televised models" (p. 2).

Sood (2002) argued that "audience involvement is associated with specific intermediate media effects such as an increase in self-efficacy, an increase in collective-efficacy, and greater interpersonal communication among audience members" (p. 154). According to Law and Singhal (1999), self-efficacy is an effect which can lead an audience to "reconsider their values and behavior

or to act" (p. 356). Of all beliefs, self-efficacy is the most influential arbiter of self-directed change according to Bandura (1986).

Diffusion of Innovations.

Entertainment-education also leans on the diffusion of innovations theory developed by Everett M. Rogers in 1962. The theory suggests that:

> a new idea spreads not only through mass communication channels but also through interpersonal communication from opinion leaders and early adopters of the new idea who tell peers about their satisfactory experience with the innovation. Although, individuals may gain knowledge of an innovation via mass communication channels, peer communication leads the individual to adopt or reject an innovation. (Mohammed, 2001, p. 141)

Rogers (2003) defined an opinion leader as an "individual who is able to influence other individuals' attitudes or overt behavior informally in a desired way with relative frequency" (p. 27). An opinion leader does not hold a formal position or necessarily have status in a social system. He or she serves as a model of innovative behavior to his/her followers. The early adopters are part of the local social system, but are the segment of society which usually has more opinion leaders than any other segment. They can be considered the "individual to check with before adopting a new idea" (Rogers 2003, p. 283).

The five main steps which an individual goes through in the innovation-decision process are knowledge, persuasion, decision, implementation and confirmation (Rogers, 2003). Rogers (2003) believed that "mass media channels are relatively more important at the knowledge stage and interpersonal channels are relatively more important at the persuasion stage in the

innovation-decision process" (p. 205). Thus, Rogers (2003) felt interpersonal

channels are more effective in persuading an individual to accept a new idea,

especially if the interpersonal channel is grouped with individuals who are

similar in socioeconomic status, education, or other important ways. An

example of the interpersonal channels recognized by Rogers can be seen in

Nepali radio listener groups.

Sood, SenGupta, Mishra and Jacoby (2004) found several points in their

study of radio listener groups in Nepal including: (1) listener groups acted as a

forum which could build a shared action, (2) these radio listening groups are

"blurring the distinction between interpersonal and mediated communication;"

and finally, (3) this combination of radio and listener groups was "likely to be

positively associated with family planning and reproductive health behavior"

(pp. 63-86). These points are strongly supported by Mohammed's (2001)

findings in Tanzania emphasizing that the interpersonal networks "amplify or

limit the effects of the media messages" (p. 150). The key role of interpersonal

interaction in listener groups is shown in these studies. Vaughn, Rogers,

Singhal and Swalehe (2000) in their field research in Tanzania found that the

results were consistent with the social cognitive and the diffusion models.

Parasocial Interaction.

A classic example of parasocial interaction is the wedding of Maria and

Maestro Esteban in the telenovela *Simplemente Maria,* a series that was shown

on Peruvian television between April 1969 and January 1971. The wedding

location was announced at the end of the previous episode and over 10,000

people arrived with gifts and flowers to attend the "wedding." A reception line

was set up for them to greet the "bride and groom" in order to, empty the

church so the cast and crew could get in and film the scene. There was a great blurring of reality, even extending to the local newspapers that made headlines with their coverage of the event (Singhal & Rogers, 1999, pp. 24-25).

The term parasocial interaction was coined by Donald Horton and R. Richard Wohl (1956) as they studied what was then the "new" mass media of radio and television. They noticed that talk show hosts seemed to provide a face-to-face relationship with the viewers which resembled a friendship. The work of Horton and Wohl was further developed by Levy (1979) and Rubin, Perse and Powell (1985). Rubin and Perse (1987) created a 10-item parasocial interaction scale for soap operas to test the strength of parasocial interaction.

Rubin and Perse (1987) defined parasocial interaction as the affective participant involvement, a "sense of friendship formed by audience members with media personalities," and saw cognitive involvement as thinking about messages and behavioral involvement as talking about messages (p. 248). Singhal, Sharma, Papa, and Witte (2004) refer to all three types of involvement as parasocial interaction. For the purposes of this paper, the terms affective, cognitive and behavioral involvement will be used as defined by Singhal et al. (2004).

The cognitive process is described as the degree to which audience members pay attention to a particular media character and think about that character's actions after their exposure (Singhal et al., 2004). The degree to which audience members identify with a particular media character and view their favorite characters as close personal friends, even becoming upset when the characters face difficult situations, is referred by Singhal et al., (2004) as affective. The third audience dimension is behavioral and is defined as the

degree to which individuals talk with other audience members or talk back to the mediated or fictional characters (Singhal & Rogers, 1999; Papa, Singhal, et al. 2000).

According to Sood and Rogers (2000) "parasocial interaction can be conceptualized as an effect of entertainment-education or as a process that leads to more ultimate effects, such as attitude and overt behavior change on the part of the audience individuals" (p. 409). Sood and Rogers (2000) felt that as program planners develop more opportunities for audience involvement with the programs, they will be more effective in bringing about behavior change. They believe that as the audience identifies and empathizes with media characters, their overt behavior is affected. Papa, et al. (2000) wrote that a high level of identification with the prosocial actors does not necessarily bring about individual overt behavior change. This depends partially on "the extent to which these parasocial relationships promoted conversations among listeners" (p. 43). Basically, if the listeners talked about the program with others they are more likely to change.

Letter writing to the cast is considered "an expression of an active audience" as is parasocial interaction (Sood & Rogers, 2000, p. 410). Singhal, et al. (2004) stated that audience letters represent a "pure" form of audience feedback and that researchers should consider tapping the potential of these messages (p.16). Eliana Elias, executive director of Minga Peru, in a personal interview with Singhal said "Asking for letters is not only a strategy to measure audience effects, it is also a way to prepare the scripts of the programs and a way to change the passive consumers of the program into active producers" (Singhal et al., 2004, p.16). According to Law and Singhal (1999), this

involvement shown by letter writers makes the letters an important testimonial of self-efficacy, a belief that an individual may hold related to his or her ability to execute valued courses of action.

Entertainment-Education and Religious Programming.

Studies to date in the effects of entertainment-education have revolved around programming designed to influence behavior change in health related areas, such as nutrition and family planning. *Never Too Late* is a radio soap opera structured to influence religious beliefs. Henrich (2003) stated that:

Efforts to motivate resistant people groups with religious messages must involve a long term effort. Communicators must understand the religious messages and cultural belief systems, as well as the ever changing popular culture of the young. This requires specific research efforts and strategy development that will lead to systematic, long term efforts of witness. Efforts must be made to mainstream locally produced programs into the countries that have traditionally been resistant to efforts using mass media. (pp. 83-84)

One way of understanding radio audience responses to Christianity is the Gray Matrix. The Gray Matrix was created by Frank Gray of Far Eastern Broadcasting Company Radio when he added a horizontal axis to a previous scale of spiritual decision by educator James Engel (see Figure 1). The matrix looks like a cross with the vertical line denoting knowledge and the horizontal line denoting attitude (open on the right and closed on the left). The objective of Christian radio programming is to move someone gradually from the bottom left corner (no knowledge, no interest) to the upper right corner (more knowledge, interest) over a period of time (Gray Matrix and Radio, 2006).

Spiritual Awareness
Able to teach others

The Gray Matrix
Relative Media Effectiveness

Closed

Open

Antagonistic to Gospel

Enthusiastic

Copyright
Frank Gray
FEBC

Figure 1

No Knowledge
of the Gospel

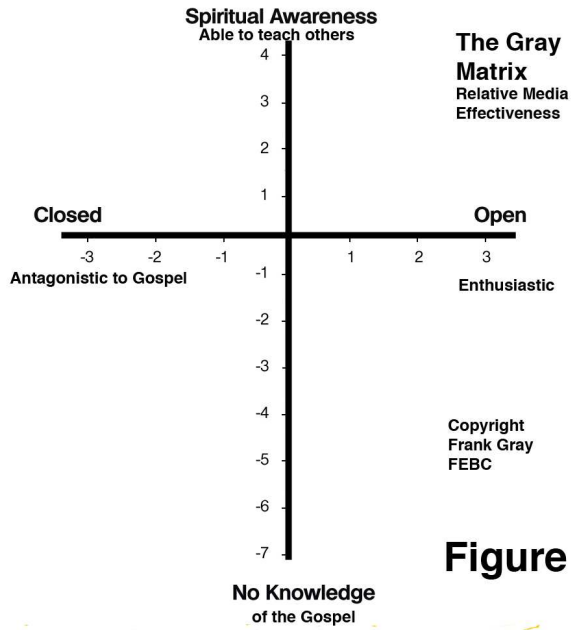In 1981, the Christian Broadcasting Network (CBN) embarked on an ambitious project to use episodic television soap operas as a method to influence attitudes towards Christianity. Over 875 thirty minute episodes of *Another Life* were produced and broadcast on the Family Channel from June 1981 through October 1984 (Reynolds 1998). This is an example of Christian entertainment-education broadcast in the United States.

Chapter Three

Method

The subject of study is the radio soap opera *Never Too Late*, which was broadcast in Thailand from April 19, 2006 to November 15, 2006. The methodology used to collect the data was surveys which were sent to the entire population of letter writers and text message writers who had made contact with the program. The questionnaire included 8 of the 10 items from the parasocial interaction scale for soap operas created by Rubin and Perse (1987). There were two open ended questions on the survey which asked the letter and text message writers what they learned and what changes they had made as a result of listening to *Never Too Late*.

Content analysis of the letters and text messages is a systematic way of determining the writers' parasocial involvement with the program. Thus, this method was used as well.

Research Questions.

Using quantitative analysis of a survey mailed to letter–writers, and qualitative analysis of the open-ended questions in the survey, as well as a content analysis of letters and text messages received from audience members, this study attempted to answer the following research questions:

RQ1) To what extent did letter writers and text message writers engage in cognitive parasocial interaction with the *Never Too Late* characters?

RQ2) To what extent did letter writers and text message writers engage in affective parasocial interaction with the *Never Too Late* characters?

RQ3) To what extent did letter writers and text message writers engage in behavioral parasocial interaction with the *Never Too Late* characters?

RQ4) In what ways and to what extent was self-efficacy expressed in the letters, text messages and open ended questions of the survey in response to the *Never Too Late* radio drama?

These research questions are directed to the letter writer's response to *Never Too Late* at the cognitive, affective and behavioral levels of parasocial interaction and also self-efficacy. The cognitive level was operationalized as paying attention and thinking about the characters actions after listening to the program, the affective level was operationalized as having close ties or friendship with the characters and the behavior level as talking with other audience members about the program or directly back to the characters (Singhal & Rogers, 1999; Papa, et al., 2000). Finally, self-efficacy was operationalized as a belief expressed by an individual that he/she is able to make a change in his/her own behavior (Law & Singhal, 1999).

The mailing list for the survey was compiled from the 160 addresses from listeners who had written a total of 171 letters to the program and the 95 text message writers who responded via cell phone. The first survey was mailed to 243 people. There were seven letter writers who had written twice and two letter writers who had written three times. Several strategies were developed to assist in increasing the response rate, including offers of a free T-shirt broadcast on the program itself. The T-shirts were mailed back with the survey instrument with an offer of a 50-baht (approximately US $1.10) phone card if the survey was completed and returned. The first mailing resulted in 85 surveys. It was said by the Thai research assistant that the coup d'etat that happened on September 19, 2006 in Thailand, greatly reduced the response rate to the first survey mailing. A second mailing of 152 surveys was sent to those who did not

respond to the first mailing. This second mailing brought in a response of 55

surveys for a total of 140 surveys with a total response rate of 54.9 percent.

Both of the self-selected samples consist of audience members of *Never Too*

Late. This study follows similar studies in entertainment-education with

surveys sent to letter writers. It may be unique in the use of text message

analysis.

 The Survey.

 The survey questionnaire included the parasocial interaction scale which

was first developed by Levy (1979), and modified to a 20-item version by Rubin,

Perse and Powell (1985) and later to a 10-item version for soap operas by Rubin

& Perse (1987). Two items which were not appropriate for the medium of radio

were excluded. In addition the survey (see Appendix A) was designed to address

cognitive parasocial interaction with a series of five questions with a Likert scale

for ten of the characters on *Never Too Late.* These were drawn from the

research of Singhal (1990) and Sood (1999). This was originally going to be

contained in one chart on the survey but Dr. G. Lamar Robert, who translated

the survey into Thai, felt that it would be too dense. The end result was that

there were ten individual charts to be completed by the responders. This

seemed to be fatiguing and may have affected the response rate. In addition to

demographics and questions on media use and exposure in general and

exposure to *Never Too Late* in particular, respondents were asked to evaluate

the story, characters, dialogues, songs, situations and length of the program.

Five questions addressed listening habits and two open-ended questions

inquired about learning and changes taking place in response to the program.

The questionnaire was further adapted to Thai cultural standards and translated by G. Lamar Robert, Ph.D., Senior Advisor and Social Research Instructor at Chiang Mai University, Thailand, with the assistance of his wife, Chongchit Sripun Tiam-Tong, a native of Thailand and Assistant Professor at the Department of Mass Communication and Deputy Director of the Social Research Institute, also at Chiang Mai University. Both consultants are experienced researchers and familiar with translating from Thai to English or vice-versa. The survey responses required translation for the two open ended questions.

Twelve surveys were discarded because they were incomplete, leaving 128 useable surveys for analysis. The surveys were analyzed in SPSS, 13.0, statistical program. The data was analyzed to identify the survey responder demographics. Frequencies were run for all categorical and continuous variables. Composite variables were formed to create a cognitive parasocial identification variable for each of the ten main characters and an affective parasocial identification variable. Factor analysis, correlations, t-tests and ANOVA tests were examined and evaluated for significance. There were 58 items including five questions for each of the ten characters and the eight items of the affective parasocial interaction scale on the survey which showed a reliability of .93 on the Cronbach's alpha scale. The survey in English can be seen in Appendix A and the Thai survey can be seen in Appendix B.

Content Analysis.

Thompson (1999) defined qualitative content analysis as a technique used to define and describe patterns in a collection of texts and then to find and verify recurring main themes. Qualitative content analysis is different from

quantitative content analysis in that it is, to a large extent inductive, the researcher is seeking to find and verify patterns that occur in a body of texts. Themes emerging from the letters, text messages and open-ended questions were coded using the Microsoft Word document find mechanism in the initial steps of analysis. Manual coding was used for the remainder of the analysis.

According to Ryan and Bernard (2003), "repetition is one of the easiest ways to identify themes" (p. 89). Theme analysis was employed to give an understanding of the cognitive, affective and behavioral involvement as well as the level of self-efficacy reported in terms of overt behavior change of letter writers with the radio soap opera *Never Too Late* during the airing of the second series of the program. Recurring themes were identified and interpreted as well as categorized and quantified.

The text messages were analyzed in a separate group from the letters. According to Ling (2005), text messaging is like writing in that participants are not physically close. Word use is generally more reserved than spoken language and the text is editable. However, a difference is seen in the spontaneous nature of the medium. According to Patchai Panjatanaska, a Thai international student who reviewed all the translated material the "text message material is different because most of the writing is not full sentences; just phrases and single words are used to convey meaning such as: like, fun, good content, gives praise and good signal (personal communication, March 22, 2007)."

These texts have been translated from Thai to English. Law and Singhal (1999) stated that "what is lost or curtailed in translating letters (from Hindi to English) are tone of writing, the use of native idioms and metaphors that contribute to a better sense of how efficacy was impacted" (p. 370). It was found

that this was a limitation in this study also. A total of four Thai translators were employed during this study with the final translator going over the Thai text line by line with the author to avoid translation errors due to tone (Thai is a tonal language) and to properly capture the meaning of Thai idioms and metaphors.

Chapter Four

Results

  This chapter begins with the demographic analysis of the letter and text message writers who responded to the survey, followed by the results of each of the four research questions.

  Profile of the Respondents.

  Seventy-seven percent of writers to the *Never Too Late* radio soap opera were women, and 75 percent were distributed somewhat evenly through 20 – 49 years of age (table 1). Some 53 percent were single followed by the next category which was married at 36 percent. The largest occupation was agriculture at 21 percent, followed by factory workers at 15 and students at 12 percent. The category "other" at 26 percent was the largest and indicates that a fill in the blank would have been a better way to collect answers to this question. Some 58 percent have attended high school or college, while 35 percent have been only to primary school. The largest category for a living location was rural at 41 percent followed by large town at 30 percent and city at 20 percent. The writers were mostly followers of the Buddhist religion at 97 percent with only 2 percent Christians. The writers have an ownership rate of 99 percent for radios. Thirty-four percent are newspaper readers, 19 percent are magazine readers and 18 percent own a VCD/DVD player. Some 64 percent of the writers listen to *Never Too Late* at home whereas 33 percent listen at work. Some 45 percent of the writers listen alone and 27 percent listen with their co-workers. When asked who the writers talked with about the program, co-workers were the largest category at 22 percent, followed by siblings at 19 percent and friends at 16 percent.

Table 1

Demographic Characteristics of writers to *Never Too Late* (N = 128)

Demographic Characteristics	Percentage of Respondents
1. Gender	
Men	23
Women	77
	100
2. Age	
19 and under	9
20 – 29	22
30 – 39	29
40 – 49	23
50 – 59	10
60 +	5
Missing data	2
	100
3. Marital Status	
Single	53
Married	36
Divorced	4
Widowed	5
Missing Data	2
	100
4. Occupation	
Agriculture	21
Merchant	5
Civil Servant	5
Factory Worker	15
Office Worker	7
Employee	4
Housekeeper	4
Student	12
Other	26
Missing Data	1
	100

Demographic Characteristics	Percentage of Respondents
5. Education	
None	5
Grades 1 – 6	35
Grades 7 – 12	39
University	19
Missing data	2
	100
6. Living Location	
Rural	41
Small town	7
Large town	30
City	20
Missing data	2
	100
7. How many programs were listened to?	
1 - 20	60
21 – 40	7
41 – 60	1
61 – 80	9
81 – 100	3
101 +	10
Missing data	10
	100
8. Favorite Character	
Ampoon	34
Chaba	11
Por	14
San	3
Noon	15
Pakoom	17
Choompo	1
Missing data	5
	100

Approximately 63 percent wrote letters to *Never Too Late* and 36 percent wrote text messages on a cell phone. The percentage of the people who requested contact by *Never Too La*te was 46.8. The question of how many times a respondent had listened to the program may have been difficult for people to quantify; many used terms such as many, a lot or always listened. This difficulty is possibly the reason why 10 percent skipped this question completely.

A general profile of the letter and text message writers who have written to *Never Too Late* is that the writer was a woman between the ages of 30 to 39 years. She was single, worked in agriculture and lived in a rural area. She had finished high school, owned a radio and was a Buddhist. She liked to listen to the program at home alone but talked to some of her co-workers about it. She had written only one letter to *Never Too Late* and remembered listening to the program 20 times or less.

The content analysis response summary can be seen in Table 2. This table covers the two open ended questions from the survey and the 95 text messages and 171 letters which pertain to cognitive parasocial interaction, affective parasocial interaction, behavioral parasocial interaction and self-efficacy.

Table 2

Never Too Late Response Summary

Open ended questions from the survey N=128	Percentages
1) Learned from listening to the program	
Cognitive Parasocial Interaction	43
Affective Parasocial Interaction	7
Behavioral Parasocial Interaction	1
Self-efficacy	30
No Parasocial Interaction	7
Missing Data	12
	100
2) Changes made from listening to the program	
Cognitive Parasocial Interaction	18
Affective Parasocial Interaction	5
Behavioral Parasocial Interaction	1
Self-efficacy	40
No Parasocial Interaction	9
Missing Data	27
	100

Text Messages N=95	Percentages
Cognitive Parasocial Interaction	42
Affective Parasocial Interaction	9
Behavioral Parasocial Interaction	0
Self-efficacy	6
No Parasocial Interaction	43
	100

Letters N=171	Percentages
Cognitive Parasocial Interaction	34
Affective Parasocial Interaction	18
Behavioral Parasocial Interaction	0
Self-efficacy	8
No Parasocial Interaction	40
	100

Cognitive Parasocial Interaction.

The first research question asked: "To what extent did letter writers and text messengers engage in cognitive parasocial interaction with the *Never Too Late* characters?" The five statements which the research subjects were asked to respond to for each character were: 1) I remember X well, 2) I like X very much, 3) I learned much from X, 4) I know someone like X and 5) X was a person of good character. The Likert scale responses of agree and strongly agree were higher for items 1, 3, and 5, while items 2 and 4 had lower agreement for all the characters. The characters which had a greater than 60 percent in the range agree and strongly agree on the Likert scale, with the statement - I learned much from X, were: Annop – 84.5 percent, Chaba – 82.2 percent, Por – 76 percent, Pakoom – 73.7 percent, Noon – 73.6 percent, Ampoon – 61.3 percent and San – 61.2 percent. These scores indicate that the survey respondents learned from the characters. The scores comparing learning from Noon and talking with parents were significant (t [26.83] = 2.252, p< .05). The character Noon, the daughter of Annop, was injured in an accident on a motorcycle driven by her rich boyfriend and it was possible that she would not be able to walk again. This storyline seemed to have the effect of creating dialogue between parents and children and revealed that a certain segment thought and talked about the program after it was aired.

The five items for each character were transformed into a cognitive parasocial interaction composite variable for each character. People who requested contact with someone from *Never Too Late* had a higher overall cognitive parasocial interaction with Pakoom (t [79.509] = 4.695, p<.001), as

well as with Chaba (t [56.603] = 2.677, p<.05), Noon (t [77.453] = 2.798, p<.01) and Cindy (t [77.159] = 2.055, p<.05).

The content analysis focused on those writers who paid attention and thought about the character's action after listening to the program. Key words included learn, think, knowledge and the various topics covered in the program. Question 20, an opened ended question, asked "What did you or your friends/relatives learn from *Never Too Late*?" There was a cognitive parasocial interaction response from 43 percent of people who took the survey. Sample response included: "I learn from each character and compare them with the people around which I meet in daily life," "It gives a lot of good advice for how to live everyday life," "I understand the story that I listened to and it makes me know a lot of useful things," and "I study from the drama and characters, and see how they live their everyday lives." Question 22 asked "If changes were made, please tell us what they were." Cognitive parasocial interaction was reported among 18 percent of respondents. Some of the responses were "I think more carefully, before doing anything, I am more rational and careful in decision making," "When I know that someone did something wrong and they change their behavior they deserve to be forgiven," and "The leader of the family must listen and encourage and this creates more understanding in the family." The text messages had a cognitive parasocial interaction response rate of 42 percent. Examples included: "This drama is very good; I feel compassion for disabled people. It gives many good thoughts on how to solve problems in our lives," and "This drama teaches us what we should and should not do and we should listen to our parents teaching." The letters had a cognitive parasocial interaction response rate of 34 percent. Examples were: "It mentions about

family and others, gives many ideas and teaches the listener to continue

reflecting about the drama. The more I listen the more I am interested," "It gives

good principles and teaches people who feel hopeless in their life to be strong

again. Life of people today is not different from the drama" and "When I listen

to it I have the opinion that your drama has good content for me and my friends

at work. It gives many thoughts about family, my heart and love." Cognitive

parasocial interaction had the highest occurrence in the content analysis.

 Affective Parasocial Interaction.

 The second research Question asked: "To what extent did letter writers

and text messengers engage in affective parasocial interaction with the *Never*

Too Late characters?" The questions on the survey which pertain to affective

parasocial interaction began by asking the respondent to identify his/her

favorite character. He/she then answers the next eight questions which were:

1) I feel sorry for my favorite character when he or she makes a mistake, 2) my

favorite character made me feel comfortable as if I was with friends, 3) I see my

favorite character as a natural down to earth person (reflecting reality), 4) when

my favorite character explains things he or she seems to know the kinds of

things I want to know, 5) I look forward to listening to my favorite character on

the next program, 6) I would listen to other programs if my favorite character

was on them, 7) if there were a story about my favorite character in a

newspaper or magazine I would read it, and 8) I would like to meet my favorite

character in person. These eight variables were transformed in to a single

affective parasocial interaction variable.

 The most frequently chosen favorite character was Annop, the father, at

34 percent (see Table 1) followed by Pakoom, the younger daughter's boyfriend

at 17 percent and the younger daughter Noon at 15 percent. The respondents were asked to rate the story, characters, dialogues, songs, situations and length on a Likert scale of strongly dislike, dislike, no opinion, like and strongly like. Approximately 63 percent of the survey respondents like the characters of *Never Too Late* and 18.6 percent strongly like the characters. The affective parasocial interaction was significantly correlated with those who liked the *Never Too Late* characters (r=.323, p<.001). Although the correlation is weak this shows that affective parasocial interaction increases with liking for the characters.

The theme song was chosen to reflect one of the main themes of the program which is that it is not too late to make changes in ones life. More than half, 51.9 percent of the respondents liked the song and 27.9 percent strongly liked the song. The affective parasocial interaction was significantly correlated for those who liked the song (r= .285, p<.01), although the correlation was weak.

The content analysis of the open ended questions on the survey, the text messages and the letters for affective parasocial interaction focused on the writer's identification with the program characters and the belief that their interests are connected. This was expressed in terms of their lives somehow being joined and that if they were unable to listen to the program they really missed it. The occurrence of affective parasocial interaction in response to the question "What did you or your friends/relatives learn from *Never Too Late*?" was 7 percent. Comments from the open ended question included: "I learn from Annop, he teaches us to know our task and dare to face the truth," "I understand the loss Noon experienced. This is because her life is similar to mine," and "This is real in the present time." Question 22 asked "If changes

were made, please tell us what they were." The affective parasocial interaction

response rate was 5 percent. Examples included: "Try to live and walk in the

middle way (life style, live within means) which is no more and no less like

Annop," and "I want to be like the character which does good to others." The

text messages had an affective parasocial interaction rate of 9 percent.

Examples included: "I feel compassion. I want her to recover from the broken

leg, so her family will feel that things are good," "I like your drama very much

because the characters have a lot of problems which can apply with my family,"

and "I would like to support Por and Noon to press on." The affective parasocial

interaction rate for the letters was 18 percent. Examples included: "I want to

have a family similar to the main actress, because her parents always teach

and encourage her, when she feels unhappy, useless or ashamed of her family,

the parents still encourage her and make her press on," "I have to listen

everyday and can not skip any," and "When I listen it makes me cry. The *Never*

Too Late story is like my life. It is like my own story."

    Behavioral Parasocial Interaction.

    The third research question asked: "to what extent did letter writers and

text messengers engage in behavioral parasocial interaction with the *Never Too*

Late characters?" Behavioral parasocial interaction involves talking with others

or talking back to the program. Less than one fifth, 18.6 percent reported that

they never talked with others about the program, 51.9 percent reported that

they sometimes talked about the program and 14 percent stated that they often

spoke with others about *Never Too Late*, totaling 65.9 percent who talked at

least sometimes about the program. Education level was a significant predictor

of talking with others (F [3,102] = 7.5, p< .001). Post-hoc tests revealed that

there were significant differences between those who had been educated to a level of grade 1-6 and those had completed to the level of grades 7-12 (p = .006). There were significant differences between those who had gone to a level of grades 1-6 and those who had gone to university (p< .001). There were significant differences between those who had no schooling and those who had gone to grades 7-12 (p< .05). There were significant differences between those who had no schooling and those who had gone to university (p = .003). The less education the responder had the more likely he or she was to talk about *Never Too Late* (see Appendix C p. 77).

If the respondent had written a letter instead of sending a text message to *Never Too Late* he or she was more likely to have talked about the program with others (t [79.048] = 2.313, p<.05). Those who listened with their co-workers were also more likely to have talked about the program (t [107] = 2.339, p< .05).

The respondent's opinion of the characters tended to be more positive if he or she talked about the program. Pakoom's cognitive parasocial interaction significantly increased when the respondents talked with friends about the program (t [25.909] = 2.190, p<.05). Also Chaba's cognitive parasocial interaction was significantly higher when listeners talked with co-workers about the program (t [50.919] = 2.666, p<.05). Man's cognitive parasocial interaction was significantly higher when respondents talked with others about the program (t [11.402] = 2.447, p<.05). Ampoon's cognitive parasocial interaction was significantly higher when listeners talked with friends about the program (t [28.304] = 2.377, p <.05).

The more people talked with others the more changes they were likely to make in their lives (F [2,101] = 7.5, p= .001). There was a significant difference between the groups none and a lot (p< .001). There was a significant difference between the groups none and a little (p= .011). There was a significant difference between the groups a little and a lot (p=.018) (see Appendix C p. 78). Those who talked about *Never Too Late* were more likely to desire the *Never Too Late* staff to contact them (t [78.232] = 3.872, p<.001).

Approximately one third, 35.7 percent of respondents, said they never talked back to the characters whereas 52.7 percent said that they did sometimes and 6.2 percent said they did it often, totaling 58.9 percent of people who at least sometimes talked back to the mediated characters. Those who listen to the program with their siblings were more likely to talk back (X^2 [2, n=122] = 10.195, p=.006).

The content analysis of the open ended questions, the text messages and the letters for the behavioral parasocial interaction focused on whether audience members talked with other audience members about the program or directly back to the fictional character. Behavioral parasocial interaction had the lowest overall occurrence of parasocial interaction and was not found at all in the letters and text messages. It is assumed that this is because this is not a topic that would be written about unless specifically asked.

The opened-ended question "What did you or your friends/relatives learn from *Never Too Late*?" solicited only this one response (1 percent): "I tell my children to do good like Por and San." The opened-ended question "If changes were made, please tell us what they were," brought forth only this one response

(1 percent): "We can discuss about problems, know how to manage expenses, use money wisely and we are closer to one another."

Audience Involvement and Self-efficacy.

The forth research question guiding this study was: "In what ways and to what extent is self-efficacy expressed in the letters, text messages and open ended questions of the survey in response to the *Never Too Late* radio drama?" A little less than three quarters, 68.6 percent of the survey responders said that they or their friends or family had made some change in their life. It was found that marital status significantly predicted making changes in behavior (F [3,114] = 3.6, p=.016). There were significant differences between the widowed and single (p= .003) and between widowed and married (p= .033) (see Appendix C p. 80). A significant rise in Ampoon's cognitive parasocial interaction variable mean, corresponded with an increase of changes made in lives of the respondents to *Never Too Late* (F [2,105] = 4.2, p=.018). There were significant differences between the groups a lot and none (p= .006) and the groups a lot and a little (p = .011) (see Appendix C p. 81). Of the people who wrote letters to *Never Too Late* 78.1 percent wanted further contact whereas only 50 percent of the text message writers wanted further contact (X^2 [1, n=119] = 10.1, p=.001).

To examine the level of self-efficacy among respondents the content analysis of the open ended questions on the survey, the text messages and the letters, focused on expressed beliefs that they can make a change in their life. The question "What did you or your friends/relatives learn from *Never Too Late*?" had an efficacy rate of 30 percent. Examples among the responses were: "I take this story as advice that can be used in every day life," "To know what I have to do when I have to be the family leader," "It gives good knowledge. I feel

that I changed a lot," and "Received many things from the drama, to persevere under trials or fight (personally struggle to make it better)."

Question 22 asked "If changes were made, please tell us what they were." The efficacy rate for this open-ended question was 40 percent. The responses included: "Now, I think before speaking. Also, I will not speak of anything I know will offend others," "Changed ideas, bad habits and bad moods," "I feel like a changed person in this real world. I accept living with reality and become more reasonable," "Before I did not have any confidence in myself but now I trust in myself more," and "In the past I thought I was alone and no one cared for me, but after I listened to the story it made me know that my life has value to the people around me. No matter what happens, I always have friends beside me."

The text messages had a 6 percent efficacy rate. Some samples include: "When I listen I know that in my life nothing is never too late," "It does not matter what situation we are in we need to have a conscience, think and solve the problems which happen," and "When someone faces a problem they will help each other to solve the problem and encourage each other. I want people in today's society to help and support each other, encourage each other, share with each other like the characters in this drama. It will be great!"

The letter writers revealed an 8 percent efficacy rate. Samples from the letters included: "I have been sick for almost 5 years and I had 4 brain operations. They removed my right scalp temporarily. I have to take medicine every month. When I was listening to the drama it made me feel good and gave me strength," "I want to tell you that after I listened to this drama, it makes me love my parents and understand other people more," and "I think Por's family is

a warm family and loves one another. It teaches everyone that when they have a problem they should turn towards and consult with each other. Now I am 32 years old and have 2 children. They are still little. When I listen to the radio drama, I also remember it and keep it to teach my children to be good children for their parents and for society. So they will be leaders in the future."

Differences between Letter Writers and Text Message Writers.

Of all the writers 63 percent were letter writers and 37 percent were text message writers. When comparing the writings, the text message writers had a higher cognitive parasocial interaction at 42 percent whereas letter writers had 34 percent. This was reversed for affective parasocial interaction with letter writers showing 18 percent and text message writers only 9 percent. There were no significant differences in behavioral parasocial interaction and self-efficacy in the written texts.

It was found that letter writers were more likely to talk about the program with others (t [79.048] =2.313, p<.05) showing higher behavioral parasocial interaction. Letter writers were also more like to desire further contact from *Never Too Late* (X^2 [1, n=119] =10.100, p=.001). Text message writers were more likely to have higher education than letter writers (X^2 [3, n=124] = 20.772, p=.001). It has previously been shown that writers who had an education of grades 6 or less were more likely to talk about *Never Too Late*; this is consistent with that finding and accounts for the results.

Chapter Five

Discussion

This study of audience responses to the entertainment-education radio soap opera *Never Too Late* is based on a large body of literature written about this particular communication strategy. Entertainment-education is the strategic use of dramatic programming to influence audience members to change in specific, targeted ways. Bandura (1977), as specified in his social learning theory, believed that individuals learn when they observe someone else performing a particular behavior. Within the context of this radio soap opera, it was revealed that listeners enter into the lives of the characters in the story and are influenced in a positive way.

The results from the survey and writers' comments, as expressed in their letters and text messages found that one of the intermediate effects associated with audience involvement is an increase in interpersonal communication among audience members, which confirms earlier findings by Sood (2002) and Papa, et al. (2000). Four of the main characters in *Never Too Late*, Pakoom, Chaba, Man and Ampoon's cognitive parasocial interaction scores rose when listeners had talked about the program with others. It seemed clear that education factored into the results as those respondents with less education talked more to others about the program and sent letters to *Never Too Late* as opposed to sending a text message. A letter writer was more likely to have talked about the program, as were co-workers who listened together.

The most significant finding was that the more people talked about the program, the more likely they were to report making changes in their lives, as captured in the concept of self-efficacy. Sood (2002) argued that audience

involvement is associated with an increase in self-efficacy. According to Bandura (1986), self-efficacy is the most influential aspect of self-directed change. This finding is similar to Law and Singhal's (1999) finding that self-efficacy can lead an audience member to examine his or her own values and consider changing. The findings of this study included that those who talked about *Never Too Late* were more likely to desire further contact with the writers/producers of *Never Too Late*, and those who listened with siblings were more likely to talk back to the fictional characters.

This interaction with characters and letter/text writing is an extension of audience involvement that is defined by Sood (2002) as the "degree to which audience members engage in reflection upon and parasocial interaction with certain media programs, thus resulting in overt behavior change" (p. 156). This definition of audience involvement is specific to radio, as Sood studied *Tinka Tinka Sukh,* an entertainment-education radio soap that aired in India 1996-1997. Sood specifically studied letter writers who responded to specific offers by the *Tinka Tinka Sukh* program producers. This is quite similar to the program strategy of *Never Too Late,* (i.e. sending out offers of various kinds, soliciting letters or text messages as a response). This seems to be common place in the entertainment-education literature, as few studies mention unsolicited letters from listeners.

It is uncertain what additional effects peer communication has had on the program listeners. The diffusion of innovation theory (Rogers, 2003) points out that mass communication channels are more important in the knowledge and information stage of communication and that interpersonal communication is more important at the persuasion stage. Cognitive results were higher over

all, possibly showing the importance of the knowledge stage. Listeners who talked with others were more likely to make changes in their lives. These points might be theoretically applied to the diffusion of innovation theory but at the distance in which this research was handled, because there was no one on the ground with the listeners, it is impossible to prove these points.

Rubin and Perse (1987) viewed affective parasocial interaction as if the viewers emotionally felt like the media personalities were their friends and that they had an emotional connection with them. In this study, it was found that affective parasocial interaction increased with the approval rating of the characters of the program. Thus, those who were more positive towards the characters had a higher affective parasocial interaction score and, interestingly, those who liked the theme song also had a higher affective parasocial interaction score.

Behavior change is perhaps the most interesting form of audience response. What causes a listener to make changes to his or her lifestyle? Certainly, Sood (2002) believed that those who interacted with others were more likely to make changes. The findings of this study support this perspective. Nowhere in the entertainment-education literature, however, are references to behavioral change and stages of life. Five percent of the *Never Too Late* respondents were widowed; this specific demographic and psychographic population was more likely to make changes in their behavior. Also, letter writers were more likely to talk about the program than were text message writers. Text message writers were mostly in the higher educated levels, which were less likely to talk about the program.

In addition, the entertainment-education strategy, as outlined by Sabido (2004) creates characters who model positive change and opposing characters who model negative change. In *Never Too Late*, these characters would be Chaba, a middle aged female who was once a gambler, but because of the sacrificial behavior of her husband, Annop, changed her behavior and became a person who helps others. A female character modeling negative behavior would be Ampoon, who left her husband to live with another man and was infected with AIDS. Ampoon is befriended by Chaba and even lives in her house. Sabido's entertainment-education strategy would have attempted to use her behavior as a negative influence. However, in *Never Too Late*, the listeners who made changes in their lives were more likely to think about Ampoon. This is possibly because in *Never Too Late* Ampoon is being reconciled with her family.

Christian organizations wishing to affect religious beliefs in Thailand should create additional programs. Entertainment-education has been used successfully to affect change in areas of health, family planning and quality of life particularly in the third world countries (Singhal, et al., 2004). However, as Singhal and Rogers (2004) pointed out, these types of interventions always face a certain amount of resistance. This would be particularly true of programming designed to affect religious beliefs. The results of this study do not reveal specific changes in attitude towards Christianity among audience members, which is not surprising. Such change is often gradual and incremental, as is illustrated by the Gray Matrix (Gray Matrix and Radio, 2006).

Limitations.

There were a number of limitations in this study. As mentioned earlier, most of the entertainment-education strategies include soliciting letters by

offering an incentive of some kind. In *Never Too Late*, the producers offered a T-shirt and a mobile phone card as premiums to fill in and return the survey. This meant that the respondents were self-selected based on a perceived benefit to answering the survey.

As far as the survey was concerned, there were a number of demographic questions, for example, type of work, which should have been a "fill in the blank." Using a list of possible occupations created a 26 percent category of "other." In addition, questions as to TV ownership and access should have been added to help understand media consumption habits among Thais in general. The survey used a "fill in the blank" for the number of times a respondent listened. This approach did not generate specific enough data. It would have been better to provide answer categories. Another major limitation on the survey itself was that there were too many individual charts of the 10 characters which were tiring for the respondents to complete. A survey with fewer characters might have generated a higher response rate; however, what was considered a minor character (Ampoon, the AIDS sufferer) would have been left out had this approach been used.

Never Too Late was aired on the popular network known as Gatethip which has been producing dramatic radio programs for the past 20 years. *Never Too Late* was aired in a line up of several radio soap operas. It is unknown how much this fact influenced the responses, since some were long-term Gatethip fans. However, the response rate of over 52 percent may have mitigated this effect.

Recommendations for Further Study.

One of the goals in this study was to determine if religious messages could be integrated into a dramatic soap opera like *Never Too Late*. Messages were imbedded in the program but identification of themes by the listeners was not evaluated during the course of this study. A strong recommendation for further study would be an inquiry into the types of religious message themes which could be communicated in a secular radio context.

As of 2005, there were 27 million mobile phones (infoplease, 2005) in Thailand – almost one for every two people. To the best of the author's knowledge, this is the first entertainment-education study analyzing text messages along with letters. As Thailand experiences more mobile phone penetration and networks become more robust with modern technology, it is recommended that additional study into the use of text messaging as a listener feedback mechanism be conducted.

This study has shown the effectiveness of the entertainment-education strategy. It purposely engages the audience, causes them to think about issues brought up on the program and then to choose to make changes in their personal lives. Entertainment-education is an effective tool to involve an audience in personal change.

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Appendix A

Dear Listener,

We at "Never Too late" want to thank you for listening and ask you to help us improve by telling

us what you think about the "Never Too Late" Radio Drama.

Please tell us about yourself:

1) Age _____
2) Gender   ☐ Male   ☐ Female

3) Marital Status ☐ Single   ☐Married   ☐Divorced   ☐Widowed
4) Occupation   ☐Agriculture   ☐Merchant   ☐Civil Servant
              ☐Factory worker   ☐Office worker   ☐Student   ☐Other

5) Education   ☐None   ☐Grades 1-6   ☐Grade 7-12   ☐University

6) Where do you live   ☐Rural area   ☐ small town   ☐ large town   ☐city

7) Religion   ☐Buddhist   ☐Muslim   ☐Christian   ☐Other

8) Media Use (indicate all that you use regularly)
          ☐Cell Phone   ☐Radio   ☐VCD/DVD (video)   ☐Movie theater

          ☐Newspaper   ☐Magazine   ☐Internet

9) Approximately how many times have you listened to "Never Too Late"?

     ☐ 1-2   ☐ 3-5   ☐ 6-10 ☐ Over 10
10) Have you ever written a letter to "Never Too Late"?   ☐Yes   ☐No
          If "No", please go to question 13.
11) Did you write the letter alone or with others? ☐Alone   ☐ With others

12) How many letters did you write? ____

13) Please answer five questions about the following of the characters in "Never Too Late"

Character 1: ANNOP

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember Annop well.					
I like Annop very much.					
I learned much from Annop.					
I know someone like Annop.					
Annop was a person of good character.					

Character 2: CHABA

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember Chaba well.					
I like Chaba very much.					
I learned much from Chaba.					
I know someone like Chaba.					
Chaba was a person of good character.					

Character 3: POR

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember Por well.					
I like Por very much.					
I learned much from Por.					
I know someone like Por.					
Por was a person of good character.					

Character 4: SAN

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember San well.					
I like San very much.					
I learned much from San.					
I know someone like San.					
San was a person of good character.					

Character 5: NOON

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember Noon well.					
I like Noon very much.					
I learned much from Noon.					

I know someone like Noon.					
Noon was a person of good character.					

Character 6: PAKOON

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember Pakoon well.					
I like Pakoon very much.					
I learned much from Pakoon.					
I know someone like Pakoon.					
Pakoon was a person of good character.					

Character 7: VIVIAN

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember Vivian well.					
I like Vivian very much.					
I learned much from Vivian.					
I know someone like Vivian.					
Vivian was a person of good character.					

Character 8: MAN

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember Man well.					
I like Man very much.					
I learned much from Man.					
I know someone like Man.					
Man was a person of good character.					

Character 9: CINDY

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember Cindy well.					
I like Cindy very much.					
I learned much from Cindy.					
I know someone like Cindy.					
Cindy was a person of good character.					

Character 10: AMPOON

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I remember Ampoon well.					
I like Ampoon very much.					
I learned much from Ampoon.					
I know someone like Ampoon.					
Ampoon was a person of good character.					

The next set of questions is about your favorite character on "Never Too Late"

14) Pick one favorite Character   ☐Annop   ☐Chaba   ☐Por   ☐San
☐Noon   ☐Pakoom   ☐Other (please name _____)

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1. I felt sorry for my favorite character when he or she made a mistake					
2. My favorite character made me feel comfortable as if I was with friends					
3. I see my favorite character as a natural down to earth person (reflecting reality)					
4. When my favorite character explains something he or she seemed to know the kinds of things I want to know					
5. looked forward to listening to my favorite character on the next program					
6. I would listen to other programs if my favorite character was on them					
7. If there were a story about my favorite character in a newspaper or magazine I would read it					
8. I would like to meet my favorite character in person					

Please answer the following questions regarding the favorite character you chose:

15) Where did you usually listen to "Never to Late"?
     ☐At home   ☐At a shop   ☐At friends/relatives/neighbors house
     ☐ At work   ☐Other (specify) _____

16) Who else listens to "Never Too Late" with you? Mark all which apply.
     ☐I listen alone   ☐Spouse   ☐Children   ☐Parents
     ☐Siblings   ☐Co-workers   ☐Other friends   ☐Others (specify) _____

17) Do you ever talk about "Never Too Late" with someone?
  □Never (Go to Question *)   □Sometimes   □Often

18) If you do, with whom did you discuss "Never Too Late"? Mark all which apply.   □I listen
  alone   □Spouse   □Children   □Parents
  □Siblings   □Co-workers   □Other friends   □Others (specify) _____

19) Did you ever find yourself talking back to the radio during the "Never Too Late" program?
  □Never   □Sometimes   □Often

20) What did you think of the following aspects of "Never Too Late"?

	Strongly Dislike	Dislike	No Opinion	Like	Strongly Like
1. Story					
2. Characters					
3. Conversation (dialogues)					
4. Songs					
5. Situations					
6. Length					

21) What did you or your friends/relatives learn from "Never Too Late?"
_____

_____

22) Did you or your friends/relatives make any changes in your lives because of what was heard
  on Never Too Late?

  □None   □A little   □A lot

23) If changes were made, please tell us what they were.
_____

_____

24) Would you like someone from "Never Too Late" to contact you?

  □Yes   □No

Thank you very much for answering the survey.

Name_____

Address _____

_____

Phone _____   E-Mail _____

Appendix B

เรียนท่านผู้ฟังรายการละคอนเรื่อง "ยังไม่สายเกินไป"

พวกเราชาวคณะจัดทำรายการละคอนเรื่อง "ยังไม่สายเกินไป" ขอขอบคุณที่ท่านติดตามฟังรายการของเรา และใคร่ขอความกรุณาจากท่านแสดงความ
คิดเห็นเกี่ยวกับรายการ "ยังไม่สายเกินไป" ทั้งนี้เพื่อจักได้นำไปพิจารณาปรับปรุงรายการต่อไป

คำถามเกี่ยวกับตัวท่าน

1) อายุ _____ ปี

2) เพศ   ☐ ชาย   ☐ หญิง

3) สถานภาพการสมรส ☐ โสด   ☐ แต่งงาน   ☐ หย่า   ☐ หม้าย

4) อาชีพ   ☐ เกษตร   ☐ ค้าขาย   ☐ ข้าราชการ
                ☐ ทำงานในโรงงาน   ☐ ทำงานในสำนักงาน   ☐ นักเรียน/นักศึกษา   ☐ อื่นๆ

5) การศึกษา   ☐ ไม่ได้เรียน   ☐ ประถม 1-6   ☐ มัธยม 7-12   ☐ มหาวิทยาลัย

6) แหล่งที่อยู่อาศัย ☐ ชนบท   ☐ เมืองขนาดเล็ก   ☐ เมืองขนาดกลาง   ☐ เมืองขนาดใหญ่

7) ศาสนา ☐ พุทธ   ☐ อิสลาม   ☐ คริสต์   ☐ อื่นๆ (โปรดระบุ _____)

8) ประเภทของสื่อที่ท่านเปิดรับเป็นประจำ   **(ตอบได้มากกว่าหนึ่งข้อ)**
                ☐ วิทยุฯ   ☐ ภาพยนตร์ในโรงหนัง ☐ วีซีดี/ดีวีดี (VCD/DVD)
                ☐ โทรศัพท์มือถือ   ☐ อินเทอร์เน็ต   ☐ หนังสือพิมพ์   ☐ นิตยสาร

9) ท่านฟัง รายการละคอนเรื่อง "ยังไม่สายเกินไป" มาแล้วประมาณ _____ ครั้ง

10) ท่านเคยเขียนจดหมายถึงรายการ "ยังไม่สายเกินไป" หรือไม่
        ☐ เคย   ☐ ไม่เคย **(ถ้าไม่เคย โปรดข้ามไปที่ ข้อ 13)**

11) ท่านเขียนจดหมายถึงรายการโดยลำพังคนเดียว หรือเขียนร่วมกับคนอื่น ☐ เขียนโดยลำพังคนเดียว ☐ เขียนร่วมกับคนอื่น

12) ท่านเขียนจดหมายถึงรายการนี้มาแล้ว _____ ฉบับ

โปรดแสดงความคิดเห็นของท่านเกี่ยวกับตัวละคอนในรายการ "ยังไม่สายเกินไป" ห้าข้อดังต่อไปนี้

13) ตัวละคอนที่ 1 : อรรณพ

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำอรรณพได้ดี					
2. ฉันชอบอรรณพมาก					
3. ฉันได้เรียนรู้หลายอย่างจากอรรณพ					
4. ฉันรู้จักคนที่มีลักษณะคล้ายอรรณพ					

5. อรรณพเป็นคนดี					

14) ตัวละคอนที่ 2 : ชบา

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำชบาได้ดี					
2. ฉันชอบชบามาก					
3. ฉันได้เรียนรู้หลายอย่างจากชบา					
4. ฉันรู้จักคนที่มีลักษณะคล้ายชบา					
5. ชบาเป็นคนดี					

15) ตัวละคอนที่ 3 : ปอ

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำปอได้ดี					
2. ฉันชอบปอมาก					
3. ฉันได้เรียนรู้หลายอย่างจากปอ					
4. ฉันรู้จักคนที่มีลักษณะคล้ายปอ					
5. ปอเป็นคนดี					

16) ตัวละคอนที่ 4 : แสน

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำแสนได้ดี					
2. ฉันชอบแสนมาก					
3. ฉันได้เรียนรู้หลายอย่างจากแสน					
4. ฉันรู้จักคนที่มีลักษณะคล้ายแสน					
5. แสนเป็นคนดี					

17) ตัวละคอนที่ 5 : นุ่น

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำนุ่นได้ดี					
2. ฉันชอบนุ่นมาก					
3. ฉันได้เรียนรู้หลายอย่างจากนุ่น					
4. ฉันรู้จักคนที่มีลักษณะคล้ายนุ่น					
5. นุ่นเป็นคนดี					

18) ตัวละคอนที่ 6 : ภาคภูมิ

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำภาคภูมิได้ดี					
2. ฉันชอบภาคภูมิมาก					
3. ฉันได้เรียนรู้หลายอย่างจากภาคภูมิ					
4. ฉันรู้จักคนที่มีลักษณะคล้ายภาคภูมิ					
5. ภาคภูมิเป็นคนดี					

19) ตัวละคอนที่ 7 : วิเวียน

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำวิเวียนได้ดี					
2. ฉันชอบวิเวียนมาก					
3. ฉันได้เรียนรู้หลายอย่างจากวิเวียน					
4. ฉันรู้จักคนที่มีลักษณะคล้ายวิเวียน					
5. วิเวียนเป็นคนดี					

20) ตัวละคอนที่ 8 : แมน

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำแมนได้ดี					
2. ฉันชอบแมนมาก					
3. ฉันได้เรียนรู้หลายอย่างจากแมน					
4. ฉันรู้จักคนที่มีลักษณะคล้ายแมน					
5. แมนเป็นคนดี					

21) ตัวละคอนที่ 9 : ซินดี้

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำซินดี้ได้ดี					
2. ฉันชอบซินดี้มาก					
3. ฉันได้เรียนรู้หลายอย่างจากซินดี้					
4. ฉันรู้จักคนที่มีลักษณะคล้ายซินดี้					
5. ซินดี้เป็นคนดี					

22) ตัวละคอนที่ 10 : เอื้ออัมพร

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
1. ฉันจำเอื้ออัมพรได้ดี					
2. ฉันชอบเอื้ออัมพรมาก					
3. ฉันได้เรียนรู้หลายอย่างจาก เอื้ออัมพร					
4. ฉันรู้จักคนที่มีลักษณะคล้าย เอื้ออัมพร					
5. เอื้ออัมพรเป็นคนดี					

ต่อไปนี้เป็นคำถามเกี่ยวกับตัวละคอนที่ท่านชอบมากที่สุดในรายการเรื่อง "ยังไม่สายเกินไป"

23)โปรดเลือกตัวละคอนเพียงตัวเดียวที่ท่านชอบมากที่สุด

☐ อรรณพ   ☐ ชบา   ☐ ปอ   ☐ แสน

☐ นุ่น   ☐ ภาคภูมิ ☐ อื่นๆ (โปรดระบุ_____)

24) โปรดตอบคำถามต่อไปนี้เกี่ยวกับตัวละคอนที่ท่านชอบมากที่สุด

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง
9. ฉันรู้สึกเสียใจเมื่อตัวละคอนที่ฉันชอบทำความผิด					
10. ตัวละคอนที่ฉันชอบทำให้ฉันรู้สึกสบายใจเหมือนได้อยู่กับเพื่อน					
11. ฉันรู้สึกว่าตัวละคอนที่ฉันชอบทำตัวเป็นคนธรรมดาติดดิน (อยู่กับความเป็นจริง)					
12. เมื่อตัวละคอนที่ฉันชอบอธิบายบางสิ่งบางอย่างดูเหมือนว่าเขาเข้าใจในสิ่งที่ฉันอยากรู้					
13. ฉันรอที่จะฟังรายการที่มีตัวละคอนที่ฉันชอบในตอนต่อไป					
14. ฉันจะฟังรายการอื่นๆถ้ารายการนั้นมีตัวละคอนที่ฉันชอบ					
15. ถ้ามีเรื่องราวเกี่ยวตัวละคอนที่ฉันชอบตีพิมพ์ลงในหนังสือพิมพ์หรือนิตยสารฉันจะอ่านเรื่องนั้น					
16. ฉันอยากพบตัวละคอนที่ฉันชอบด้วยตัวฉันเอง					

25) ส่วนใหญ่ท่านอยู่ที่ไหนเมื่อท่านฟังรายการ "ยังไม่สายเกินไป"

☐ ที่บ้าน   ☐ ที่ร้านค้า   ☐ ที่บ้านของเพื่น/ญาติ/เพื่อนบ้าน

☐ ที่ทำงาน ☐ อื่นๆ (โปรดระบุ)_____

26) มีใครบ้างที่ร่วมฟังรายการ "ยังไม่สายเกินไป" กับท่าน **(ตอบได้มากกว่าหนึ่งข้อ)**

☐ ไม่มีใคร ฟังคนเดียว ☐ ฟังร่วมกับคู่ครอง ☐ ฟังร่วมกับลูก

☐ ฟังร่วมกับพ่อ/แม่ ☐ ฟังร่วมกับพี่/น้อง   ☐ ฟังร่วมกับเพื่อนร่วมงาน

☐ ฟังร่วมกับเพื่อนคนอื่นๆ ☐ ฟังร่วมกับคนอื่น (โปรดระบุ) _____

27) ท่านเคยพูดถึงรายการ "ยังไม่สายเกินไป" กับคนอื่นบ้างหรือไม่

☐ ไม่เคยพูด **(ถ้าไม่เคยพูด โปรดข้ามไปที่ข้อที่ 29)**

☐ เคยพูดเป็นบางครั้ง ☐ เคยพูดบ่อยครั้ง

28) ถ้าท่านเคยพูดถึงรายการ "ยังไม่สายเกินไป" ท่านพูดกับใครบ้าง **(ตอบได้มากกว่าหนึ่งข้อ)**

☐ ฟังร่วมกับคู่ครอง ☐ ฟังร่วมกับลูก ☐ ฟังร่วมกับพ่อ/แม่ ☐ ฟังร่วมกับพี่/น้อง ☐ ฟังร่วมกับเพื่อนร่วมงาน ☐ ฟังร่วมกับเพื่อนคนอื่นๆ   ☐ ฟังร่วมกับคนอื่น (โปรดระบุ)_____

29) ขณะที่กำลังฟังรายการ "ยังไม่สายเกินไป" ท่านเคยพูดขึ้นมาในขณะที่รายการกำลังออกอากาศหรือไม่

☐ ไม่เคย   ☐ เคยเป็นบางครั้ง   ☐ เคยบ่อยครั้ง

30) โปรดแสดงความคิดเห็นโดยรวมเกี่ยวกับรายการ "ยังไม่สายเกินไป" ในประเด็นต่อไปนี้

	ไม่เห็นด้วยอย่างยิ่ง	ไม่เห็นด้วย	ไม่มีความคิดเห็น	เห็นด้วย	เห็นด้วยอย่างยิ่ง

1. เนื้อเรื่อง					
2. ลักษณะของตัวละคอนต่างๆ					
3. บทสนทนา					
4. เพลงประกอบ					
5. ฉาก					
6. ความยาวของรายการ					

31) ท่านหรือเพื่อน/ญาติของท่านได้เรียนรู้อะไรบ้างจากรายการ "ยังไม่สายเกินไป"

_____

_____

32) ท่านหรือเพื่อน/ญาติของท่านมีการเปลี่ยนแปลงชีวิตอย่างไรบ้างเมื่อได้ฟังรายการ "ยังไม่สายเกินไป" นี้แล้ว

☐ ไม่มีเลย   ☐ มีการเปลี่ยนแปลงบ้าง   ☐ มีการเปลี่ยนแปลงมาก

33) ถ้ามีการเปลี่ยนแปลง โปรดเล่าให้ฟังว่า มีอะไรบ้าง

_____

_____

34) ท่านต้องการให้คนในรายการ "ยังไม่สายเกินไป" ติดต่อกับท่านหรือไม่

34) ท่านต้องการให้คนในรายการ "ยังไม่สายเกินไป" ติดต่อกับท่านหรือไม่

☐ ต้องการ   ☐ ไม่ต้องการ

_____

ชื่อของท่าน _____

ที่อยู่   _____

_____

หมายเลขโทรศัพท์ _____ อีเมล์ E-Mail _____

ขอขอบคุณที่กรุณาให้ความร่วมมือตอบแบบสอบถามนี้

Appendix C

Affective Parasocial Interaction and *Never Too Late* Characters

Correlations

		Characters	AffectivePSI
Characters	Pearson Correlation	1	.323**
	Sig. (2-tailed)		.000
	N	123	119
AffectivePSI	Pearson Correlation	.323**	1
	Sig. (2-tailed)	.000	
	N	119	122

**. Correlation is significant at the 0.01 level (2-tailed).

(r=.323, p<.001)
Affective parasocial interaction increased with liking of the characters on the program. The correlation is weak.

Affective Parasocial Interaction and the Songs on *Never Too Late*

Correlations

		AffectivePSI	Songs
AffectivePSI	Pearson Correlation	1	.285**
	Sig. (2-tailed)		.002
	N	122	119
Songs	Pearson Correlation	.285**	1
	Sig. (2-tailed)	.002	
	N	119	123

**. Correlation is significant at the 0.01 level (2-tailed).

(r=.285, p<.01)
Affective parasocial interaction was significantly correlated with thoses who liked the song, although it was a weak correlation.

Talking about *Never Too Late* and Education

ANOVA

TalkWith

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	7.123	3	2.374	7.504	.000
Within Groups	32.273	102	.316		
Total	39.396	105			

Post Hoc Tests

Multiple Comparisons

Dependent Variable: TalkWith
LSD

(I) Education	(J) Education	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
None	Grades 1-6	.15833	.24626	.522	-.3301	.6468
	Grades 7-12	.51754*	.24710	.039	.0274	1.0077
	University	.78788*	.25907	.003	.2740	1.3017
Grades 1-6	None	-.15833	.24626	.522	-.6468	.3301
	Grades 7-12	.35921*	.12742	.006	.1065	.6120
	University	.62955*	.14931	.000	.3334	.9257
Grades 7-12	None	-.51754*	.24710	.039	-1.0077	-.0274
	Grades 1-6	-.35921*	.12742	.006	-.6120	-.1065
	University	.27033	.15069	.076	-.0286	.5692
University	None	-.78788*	.25907	.003	-1.3017	-.2740
	Grades 1-6	-.62955*	.14931	.000	-.9257	-.3334
	Grades 7-12	-.27033	.15069	.076	-.5692	.0286

*. The mean difference is significant at the .05 level.

$(F_{(3,102)} = 7.5, p < .001)$
The less education listeners had the more they were likely to talk about *Never Too Late*. There was significant differences between no education and grades 7-12 (p<.05). There was significant differences beween no education and university   (p<.01). There was significant differences between grades 1-6 and grades 7-12 (p<.01). There was significant differences between grades 1-6 and university (p<.001).

Talking and Education
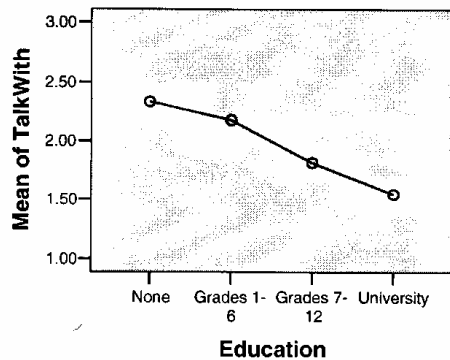
This chart shows that listeners with less education were more likely to talk about the program. The 3.00 represents talking often, 2.00 represents talking sometimes and 1.00 represents never talking about the program.

Talking about Never Too Late and Making Changes

ANOVA

TalkWith

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	5.266	2	2.633	7.493	.001
Within Groups	35.493	101	.351		
Total	40.760	103			

Post Hoc Tests

Multiple Comparisons

Dependent Variable: TalkWith
LSD

(I) Changes	(J) Changes	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
None	A Little	-.39366*	.15268	.011	-.6965	-.0908
	A Lot	-.83772*	.21859	.000	-1.2713	-.4041
A Little	None	.39366*	.15268	.011	.0908	.6965
	A Lot	-.44406*	.18466	.018	-.8104	-.0777
A Lot	None	.83772*	.21859	.000	.4041	1.2713
	A Little	.44406*	.18466	.018	.0777	.8104

*. The mean difference is significant at the .05 level.

$(F(2,101)=7.5,p<.01)$
Those who talked about *Never Too Late* were more like to make changes in their lives. There was significance between all groups. Between none and a little (p<.05), between none and alot (p<.001) and between a little and a lot (p<.05).

Talking and Changes
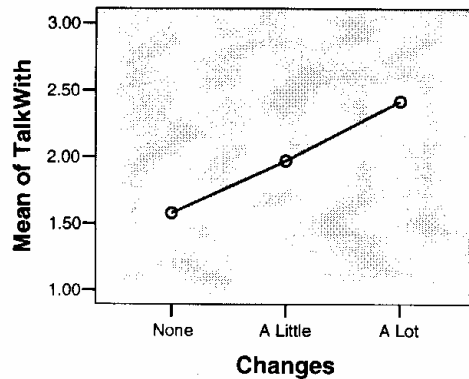
This chart shows that that those who talked about the program were more likely to make changes in their life. The 3.00 represents talking often, the 2.00 represents talking sometimes and the 1.00 represents never talking.

Talking Back and Listening with Siblings

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
TalkBack * ListenSiblings	122	71.3%	49	28.7%	171	100.0%

TalkBack * ListenSiblings Crosstabulation

			ListenSiblings		Total
			Yes	No	
TalkBack	Never	Count	2	44	46
		Expected Count	8.7	37.3	46.0
	Sometimes	Count	19	49	68
		Expected Count	12.8	55.2	68.0
	Often	Count	2	6	8
		Expected Count	1.5	6.5	8.0
Total		Count	23	99	122
		Expected Count	23.0	99.0	122.0

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.195[a]	2	.006

a. 1 cells (16.7%) have expected count less than 5. The minimum expected count is 1.51.

(Chi Square (2, n=122)= 10.195, p= .006<.01)
Those who listen with siblings are more likely to talk back to the program.

Changes and Martial Status

ANOVA

Changes

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	3.131	3	1.044	3.583	.016
Within Groups	33.208	114	.291		
Total	36.339	117			

Post Hoc Tests

Multiple Comparisons

Dependent Variable: Changes
LSD

(I) MaritalStatus	(J) MaritalStatus	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
single	Married	-.17849	.10732	.099	-.3911	.0341
	Divorced	-.22727	.27792	.415	-.7778	.3233
	Widowed	-.65584*	.21454	.003	-1.0808	-.2308
Married	single	.17849	.10732	.099	-.0341	.3911
	Divorced	-.04878	.28272	.863	-.6088	.5113
	Widowed	-.47735*	.22072	.033	-.9146	-.0401
Divorced	single	.22727	.27792	.415	-.3233	.7778
	Married	.04878	.28272	.863	-.5113	.6088
	Widowed	-.42857	.33829	.208	-1.0987	.2416
Widowed	single	.65584*	.21454	.003	.2308	1.0808
	Married	.47735*	.22072	.033	.0401	.9146
	Divorced	.42857	.33829	.208	-.2416	1.0987

*. The mean difference is significant at the .05 level.

$(F(3,114) = 3.58, P<.05)$
Marital status significantly predicts making changes in behavior among listeners. There is significance between widowed and single (p<.01) and between widowed and married (p<.05).

Making Changes in Behavior and Martial Status
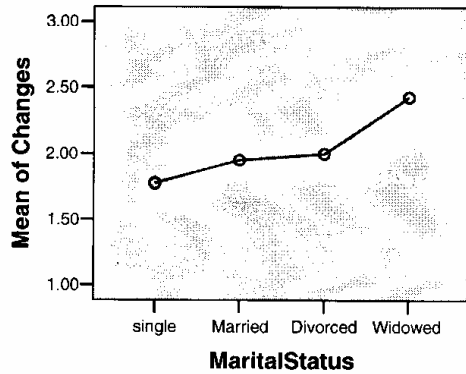
This chart shows that people with the marital status of widowed were more likely to make changes in their lives. The 3.00 represents a lot of change, 2.00 represents a little change and 1.00 represents no change.

Ampoon's Cognitive Parasocial Interaction and Changes in Behavior

ANOVA

AmpoomCogPSI

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	59.511	2	29.755	4.185	.018
Within Groups	746.591	105	7.110		
Total	806.102	107			

Post Hoc Tests

Multiple Comparisons

Dependent Variable: AmpoomCogPSI
LSD

(I) Changes	(J) Changes	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
None	A Little	-.55455	.64653	.393	-1.8365	.7274
	A Lot	-2.77273*	.98468	.006	-4.7252	-.8203
A Little	None	.55455	.64653	.393	-.7274	1.8365
	A Lot	-2.21818*	.86093	.011	-3.9253	-.5111
A Lot	None	2.77273*	.98468	.006	.8203	4.7252
	A Little	2.21818*	.86093	.011	.5111	3.9253

*. The mean difference is significant at the .05 level.

(F(2,105)= 4.185, P<.05)
Ampoon's cognitive parasocial interaction varible significantly predicts changes in behavior among listeners. There is significance between the groups none and a lot (p<.01) and the groups a little and a lot (p<.05).

Ampoon's Cognitive Parasocial Interaction and Changes in Behavior
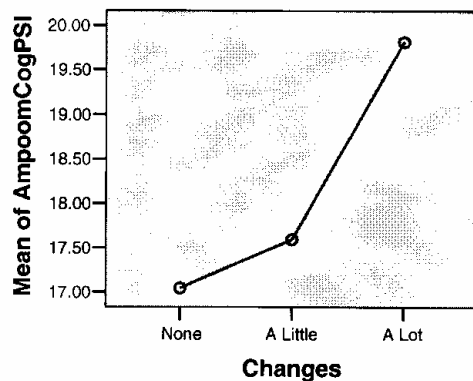
This chart shows that people who reflected on the character Ampoon were more likely to make changes in their behavior.

Text Message Writers, Letter Writers and further Contact

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Contact * Written	119	69.6%	52	30.4%	171	100.0%

Contact * Written Crosstabulation

Count

		Written		
		Letter	SMS	Total
Contact	Yes	57	23	80
	No	16	23	39
Total		73	46	119

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	10.100[b]	1	.001

a. Computed only for a 2x2 table

b. 0 cells (.0%) have expected count less than 5. The minimum expected count is 15.08.

(Chi square (1, n=119)=10.10, p=.001<.01)
Letter writers were more likely to desire further contact.