

The Role of Entertainment-Education in
Changing Behavior of the Youth in Ethiopia:
The Case of “*Menta Menged*” Radio Serial Drama

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The Role of Entertainment-Education in Changing Behavior of the youth in Ethiopia: The case of "Menta Menged" Radio Serial Drama

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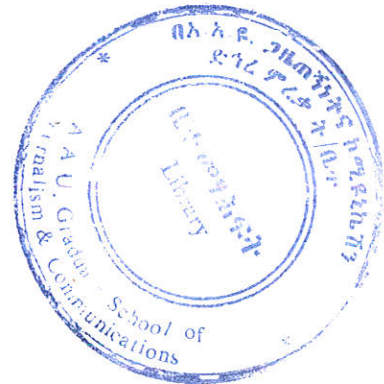
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Acronyms

AAU	Addis Ababa University
BCC	Behaviour Change Communication
BRDC	Berhan Research and Development Consultancy
FDRE	Federal Demaocratic Republic of Ethiopia
MOH	Ministry of Health
PMC	Population Media Center
RH	Reproductive Health
STI	Sexually Sransmitted Infections
WHO	World Health Organization

Abstract

This study attempts to explore the vital role of entertainment-education towards the behavior change of the youth in Ethiopia. In doing so, the research examines the impact of *Menta Mened* Radio Serial Drama in addressing HIV/AIDS, Reproductive Health and related youth issues. In order to have a clear understanding of this issue, the researcher focused in three technical schools in Addis Ababa and interviewed a number of youth who have been involved in listener's group in different parts of the country. As one of the quantitative research methods, a sample survey based on questionnaire is used to collect data that can be tabulated and presented in numerical forms. For the collection of data that cannot be quantified as well as to substantiate data obtained through survey questionnaire, a qualitative research method that primarily focuses on group discussion and in-depth interviews was conducted. To assess the effect of the drama Berhan research and Development Consultancy's research on the drama's effect was also analyzed. The findings of the study reveal that the Sabido methodology based radio serial dramas are found to be the most effective ways of intervention on raising youth attitude, awareness, knowledge and gradually changing their behavior in regard to the most pressing and contemporary issues such as reproductive health, HIV/AIDS and other socio-cultural educational and economic issues. In this regard, the Sabido based radio serial drama *Menta Mened* has a lot of impact on the youth as the data obtained in this study has attempted to demonstrate.

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CHAPTER ONE: INTRODUCTION

1.1. Background of the Study/Issue

Ethiopia is beset by a variety of economic, social and health problems that are most challenging. Being a vibrant part of the society, the youth in Ethiopia are facing various challenges related to health and social problems. In this regard, media communication plays a significant role in creating awareness and bringing about behavior change. As Clarke (1986) clearly puts it, "the mass media are the main forms of communication used to reach a large number of people at any time. In contemporary life, the media are well-placed to influence society's opinions, beliefs, attitudes and standards."

The World Health Organization's report (1997) defines young people as being within the age range of 10-24 years. According to a recent demographic survey in Ethiopia, this age group represents almost 35% of the total population.

1.1.2 The Youth and their Challenges

Young people aged 15-24 are the best hope for change. However, the social and economic challenges are so great that they impede the overall performance of this vibrant group of society. In a country like Ethiopia, where available resources are limited, the condition of the youth is characterized by high level of unemployment, low morality and poor health standards. For example, HIV/AIDS prevalence and drug use is very high among the youth in Ethiopia.

Summary of Statistical Report of the 2007 Population and Housing Census by the Federal Democratic Republic of Ethiopia (2008:8) states more than 73 million people lived in Ethiopia. Of which 44% is aged under 15 and another 24% is between 15-24. This makes Ethiopia a nation of young people. According to the 5th HIV/AIDS report of MOH

(2006), the impact of HIV/AIDS in Ethiopia has been, and is almost certain to continue to be, serious among the youth. Currently over 2.6 million Ethiopians (an estimated 7.3 % of the adult population) are infected with HIV (Wondiye, 2006:33)

Adolescent girls are more vulnerable to the virus than others. Gender norms and power dynamics often limit young women's control over their sexual and reproductive lives. Adolescent girls are especially exposed to sexual and reproductive health challenges in parallel with some countries, where adolescent girls are being infected with HIV at a rate five or more times higher than boys (PMC, 2005). Besides the above mentioned challenges, social expectations often put pressure on girls to marry and begin bearing children at a premature age.

Youth problems also evolve from emotional sensitivity. Psychologists and behavioral scientists agree that the youth undergo emotional pressure that might drive them off track unless treated and approached in a systematic way.

Their large representation in the population and diversified challenges call for youth focused communication and mass media interventions in shaping the youth towards positive behavior development that is inevitable for the society. As a PMC study noted in 2005, "Mass media have the potential to improve general awareness and understanding of the HIV epidemic and to set meaningful agendas for public discussion and policy-making on AIDS. The media can foster a changed social environment where people can openly discuss about HIV/AIDS and the practice of safer sex" (Population Media Center, 2005). Radio, which especially can play a remarkable role as it is an affordable device, is available at every corner of the country.

1.1.3 The Ethiopian National Youth Policy and Intervention Strategies

Over the past few years, a sizable number of writers and governmental and non-governmental organizations produced reports and documents describing the general situation of the youth in the country.

Generally, the youth in Ethiopia are said to have contributed in various ways to the social, economic and political development of the country. However, little attention had been paid in regard to their overall situation and challenges since it was only in 2004 that the situation of the youth received attention at a national level when the Government of the Federal Democratic Republic of Ethiopia formulated the Ethiopian National Youth Policy and established the Ministry of Youth, Sport and Culture (FDRE, 2004).

The National Youth Policy of the country recognized various social, economic and health-related problems that the youth are facing. Mention was made of such problems as unemployment, poverty, crime, drug addiction, HIV/AIDS and other reproductive health problems. Accordingly the Federal Ministry of Youth and Sports devised programs and strategies to solve the problems and improve the social, economic, political and cultural situations of the youth. Among the strategies and programs that were developed is the role of information and communication.

The youth face immense psychological and social challenges as a result of limited knowledge on reproductive health and sexuality. They are vulnerable to potential risks of sexually transmitted infections (STI) including HIV/AIDS, unwanted pregnancy, unsafe sex, abortion, child-bearing, maternal morbidity and mortality. Currently, the youth represent a measurable data of the country's new HIV infections and maternal mortality rates which can be attributed to a number of complex social, economic, and cultural factors. In this regard, the media is an indispensable tool in addressing these social challenges. Stressing this Berger (2003), for example, writes:

“The media are, we must remember, part of society..... The media entertain us, socialize us, inform us, educate us, sell things to us (and sell us, as audience to advertisers), and indoctrinate us among other things. The media help shape our identities, our attitudes toward racial and ethnic minorities, and our attitudes about sexuality. And the media have many more effects as well.”

Watson (2003) also underscores media role as the media have found themselves positioned at the heart of cultural, social, political and economic contexts. Media can entertain and educate at the same time. Hence, entertainment education is the most effective strategy for behavioral and social change. In this connection, Singhal and Rogers (2004) state:

“Entertainment-education is the process of purposely designing and implementing a media message to both entertain and educate in order to increase audience members’ knowledge about an education issue, create favorable attitudes, shift social norms, and change overt behavior.”

In entertainment-education, radio serial drama is one of the effective methods in which the desired behavior change can be obtained. Radio has been the most effective medium of communication in Ethiopia, as it is in most developing countries (Negussie, 2006).

Since health risks are related with a person’s behavior, communication could help young people better handle social and sexual problems. But cautious actions should be taken to ensure the media advantage. “Media for the general public and young people must protect the young from injurious information and material. Many parents, teachers and policy-makers are concerned about the negative influences they believe media exert on children and adolescents” (Rother: 2006).

In order to positively shape their transition to adulthood, youth-focused media communication is vital. The increasing rates of social and reproductive health problems facing young people call for special programs that are targeted towards the youth (BRDC, 2007).

“Dramas of this kind are culturally and linguistically sensitive to people’s needs and demands and appeal to their audiences by portraying real life situations. They help to encourage the adoption of behaviors of those characters that play exemplary roles” (Negussie, 2006). As social and reproductive health problems are increasing, programs aimed to attain behavioral changes will help the youth a lot in improving their self-esteem and confidence as well.

This study attempts to assess how youth problems are addressed in the *Menta Menged* serial drama. The paper also evaluates and analyzes how the youth translate the messages in the drama into a real life situation.

Behavior change communication (BCC) is an interactive process for developing messages and approaches using a mix of communication channels in order to encourage and sustain positive and desirable behaviors (FHI, 2008). Behavioral Change Communication (BCC) programs motivate people either to change unhealthy behavior or to continue performing a healthy behavior (Population Reports, 2008).

In this context, Albert Bandura’s Social Learning Theory will be used as a theoretical framework of this research. Social learning theory focuses on the learning that occurs within a social context. It considers that people learn from one another, including such concepts as observational learning, imitation, and modeling (Ormrod, 1999). Bandura believed that individuals learn not only in classrooms but also by observing role models in everyday life, including characters in movies and television programs (Singhal, Rogers & Cody:2004)

Population Media Center Ethiopia (PMC), in collaboration with UNICEF and HAPCO, is currently engaged in a youth-focused multi-media communication campaign. *Menta Menged* (Crossroads) radio serial drama is one of these campaigns, broadcast at national level.

1.1.4 The Drama “*Menta Menged*” or Cross-Road

In 2005 and 2006, PMC Ethiopia developed and broadcast a youth-focused radio serial drama aimed at motivating young people to adopt positive behaviors regarding HIV/AIDS, reproductive health, and related social issues. In order to effectively address issues of adolescent parenthood and HIV/AIDS, intensive formative research was conducted prior to the launching of the program. The exchange of views made by the writers with the youth themselves contributed a lot toward the construction of this drama. *Menta Menged* was aired every Sunday and Wednesday evening on the National Service of Radio Ethiopia. The same programs were repeated on FM Addis 97.1, every Monday and Thursday at 3:00 p.m. In all, 204 episodes were aired between March, 2005 and April, 2007.

1.2 Statement of the Problem

The situation of the youth has been described as one of mixed blessing. On the one hand, the youth are recognized as potentially resourceful members of the society, while on the other hand, they are described as being most vulnerable to different kinds of problems, as a result of which they have attracted the attention of various actors including governmental and non-governmental organizations.

This is particularly true of Ethiopia where as mentioned above, the youth, those between the age group of 15 to 24, constitute about one third of the total population with an increasing rate of exposure to various social, economic and health problems. Young

people in Ethiopia face problems such as drug use, unemployment, early initiation of sexual activity, and abortion. Lack of resource and recreation centers in the country also contributed directly or indirectly to addictions like chewing *chat* and smoking. Addiction, in turn, increases exposure to health related risks. For instance, “addiction is one of the major factors contributing to the spread of HIV/AIDS and RH-related problems among the youth in Ethiopia” (PMC, 2006).

The current media profile suggests that, European football activities coverage tends to be a principal focus of the media in Ethiopia. Most of the radio station’s programs are entertainment-oriented and they are always presented in favor of Western culture. Educational messages seem to be dominated by music, sport, and some irrelevant stories. Local media houses should work aggressively and play a remarkable role in changing behavior of the youth. Though some behavior changes are achieved through different interventions, the role of radio and television in bringing about these changes is insignificant (Abayneh: 2008). According to Hybels, S. and Weaver, L. (2001), young people’s media consumption has an impact on the kinds of attitudes and behaviors that relate to the important choices young people make as they grow older.

Media have proved to be dynamic in changing the attitude of a given society. If used in proper manner and carried out professionally, the media bear fruit and play a significant role in the renaissance of the society at large. On the other hand, the media may kill the values and assets of the society if not applied properly and contextually. As DeFleur and Dennis (1985) explain:

“Mass communication can affect not only individuals but also a society or culture as a whole. It can influence a group’s shared beliefs and values, its choice of heroes and villains, its public policies and technology. In particular, the continuing flow of information from the media can profoundly influence social change.”

Since understanding communication is vital for a given society, media has to play a significant role in connecting the two for a better future. Education is possible through

entertainment. The general purpose of entertainment-education intervention is to contribute to the process of directed social change, which can occur at the level of an individual, community, or society (Singhal, Rogers & Cody, 2004).

Radio being the most widely available mass medium worldwide (especially in developing countries), it has tremendous impact in changing lives. Radio uniquely reaches low-income and less educated people, who have the highest fertility, the greatest risk of

AIDS, and more generally, whose lives are plagued by social problems entertainment education can alleviate (Singhal & Rogers, 1999).

Hence, this research attempts to examine the contemporary media impact in changing the behavior of the most potential and productive class-the youth. Population Media Center's initiative in meeting such needs through radio serial dramas is the driving force behind this research.

This research will, therefore, address the following questions.

- What significant role can entertainment-education play regarding attitude and social change?
- What is the contribution of *Menta Menged* radio serial drama towards addressing the youth on HIV/AIDS and reproductive health (RH) issues?
- What is the role of positive and negative characters in the radio serial drama towards bringing attitude change of the youth?

1.3 Objectives of the Study

This research examines the development of youth-focused media communication intervention that would help promote strong social response to HIV/AIDS, and other reproductive health issues. Hence, it takes *Menta Menged* radio serial drama into consideration so as to realize the following general and specific objectives.

1.3.1 General Objectives

The study attempts to discover the role of Entertainment-Education in changing behavior of the youth in Ethiopia, taking the case of “*Menta Menged*” Radio Serial Drama. It has, therefore, the following specific objectives:

1.3.2 Specific Objectives

In light of the above general objective, the research specifically tries to:

- assess the contribution of *Menta Menged* in raising the awareness of young people regarding HIV/AIDS and reproductive health,
- reveal the attitude of students regarding the role of the drama in providing knowledge about HIV/AIDS and reproductive health,
- examine the effects of the drama on the overall behavior of the students in regard to HIV /AIDS and reproductive health,
- examine the role of characters both protagonist and antagonist , in the serial drama ‘*Menta Menged*’

1.4 Scope and Limitations of the Study

This study is a small-scale research on the impact of radio serial drama towards behavior change. As the study is focused on behavior change science, it is too challenging to measure the effect in a research done only in three technical schools. In this case, the scope of the study is a little bit tighter. Due to the limited fund designated to the project, much of the research was done in a restricted setting.

Moreover, behavioral change studies demand more time and space to assess. However, this research could not be done in a scale compared with other strong research work done, for example, by Berhan Research and Development Consultancy. BRDC’s research has contributed a lot towards the development of this research.

CHAPTER TWO

REVIEW OF LITERATURE: ENTERTAINMENT EDUCATION AND BEHAVIOUR CHANGE

This chapter provides a brief overview of opinions and ideas of various scholars and writers on the subject. It consists of two sections. The first section provides an overview of the origin of entertainment-education focusing on Ethiopia. Furthermore, it gives a summary on the role of radio drama as a tool for social development as well as the role of entertainment education, communication and the Sabido methodology to behavioral change. Section two provides the theoretical framework on which this particular study is based-the Social Learning Theory. Moreover major steps in serial radio dramas development are outlined and an attempt is made to give a brief overview of the drama *Menta Menged*.

2.1 The Origin of Entertainment-Education

In 1994, a landmark International Conference on Population and Development (ICPD) was conducted in Cairo, in which the role and importance of communication in general, and entertainment education in particular, was widely recognized.

In its article II.23, the ICPD called on governments, non-governmental organizations and the private sector to make greater and more effective use of entertainment media. Radio and television soap operas and drama, folk theater and other traditional media are recommended for encouraging public discussion of important and sensitive issues (PMC, 2005).

Entertainment-education has many labels: *enter-educate*, *edutainment* and *infotainment*. Everyone agrees, however, that the key idea is to combine entertainment and education to obtain certain advantages from each genre (Singhal & Rogers, 1989).

Singhal and Rogers (2002) not only elaborate the term, but they have defined it in a very creative way. "Entertainment-Education (E-E) is the process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience members' knowledge about an educational issue, create favorable attitude, shift social norms and, change overt behavior".

As Coleman (1988) further comments, it describes any communication presentation that delivers pro-social educational message in an entertainment format (Coleman, 1988)

Originally, the basic idea of entertainment-education was first developed by Miguel Sabido. The originator of the theory portrays the fact in the following words: One methodology which I originally called "entertainment with proven social benefits" was then translated as "entertainment-education,"- a concept that is now being used around the world (Sabido: 2004).

In entertainment-education programming, educational content is seamlessly woven into an entertainment format such as dramas on radio or television, animated cartoons, popular music or street theater. Entertainment-education can contribute to social change and influence people's awareness, attitudes, and behaviors by showing desirable behaviors rather than describing them, by addressing norms and beliefs that may be too controversial to confront directly, and by reaching populations who might otherwise be difficult to reach, such as the youth (John Hopkins University, 2008).

Entertainment-education is both popular and effective as it focuses on emotional as well as cognitive factors that influence behavior, and is closely aligned with the customs, norms and narrative forms that the target audience found familiar.

2.2 Radio Serial Drama as a tool for Social development

Radio is a universal medium of communication that can be used for the benefit of a society. It has been used to encourage positive individual behavior change and constructive social change through its diversified productions. Educating and entertaining dramas are widely used in the radio to reach millions with their behavior changing messages. Radio drama is a very important tool in addressing various social issues as Starkey (2004) states that drama generally suggests representations of life, either real or imagined.

Reaffirming this fact, McLeish(2005) says: “Radio is one of the mass media. The very term broadcasting indicates a wide scattering of the output covering every home, village, town, city and country within the range of the transmitter.”

This medium has no boundary. Printed materials can be stopped at national frontiers but radio has no territorial limits. This very nature of radio enables the medium to influence many regardless of age. Young people in Ethiopia would be the principal beneficiaries if theory-based entertainment-education programs are applied in a systematic manner. Though radios transmit different programs, properly designed serial drama has drastic power to captures young people’s attention. The combination of entertainment and education has a tremendous outcome for social change. As Campbell (1973) claims, the idea of combining education and entertainment is not new; examples can be found throughout history. Myths have served important function in societies around the world.

2.3 Entertainment-Education Strategy and behavior change

The entertainment media have a high potential to educate the public about various social problems, for instance, about HIV prevention, family planning, maternal and child health, a more equal status for women, and child development (Bouman, 1998). The strategy is effective in communicating audiences balancing educational and entertaining messages.

Piotrow and Fossard (2004) also stress the fact that too much education cannot entertain and too much entertainment also fall short of education. Various research findings show that carefully designed entertainment media messages can help educate audience and promote positive social behavior. Singhal and Rogers (1999) state EE's vital significance towards behavior change: "The e-e strategy contributes to social change in two ways. First it can influence members' awareness, attitudes and behavior towards a socially desirable end. Second, it can influence the audience's external environment to help create the necessary conditions for social change at the system level"

If implemented correctly, this strategy can offer advantages to development. Thus, officials of governments, broadcasting networks, educators, commercial sponsors and audiences can take a good look at his strategy (Singhal and Rogers, 1999).

National governments in many developing countries feel obligated to produce educational broadcasts which usually require a heavy investment. Such programs are usually perceived by audiences as dull and attract spare attention. On the other hand, entertainment programs generally obtain high ratings and are popular. The EE strategy thus provides an opportunity for an instructional message to pay for itself and fulfill commercial and social interests (Brown, 1991).

The purpose of EE programming is to contribute direct social change, the process by which an alteration occurs in the structure of a social system. Further, because entertainment is fun, exciting and sticky-it has a high recall and it keeps audience members engaged even after the communication activity is over by spurring conversation (UNICEF:2005).

Since HIV/AIDS and reproductive health issues are so crucial for the present young generation in Ethiopia, the role of behavior change communication is inevitable to control the HIV/AIDS pandemic and maintain healthy family planning.

Entertainment-education is widely recognized as an effective strategy in bringing about behavioral change. In general, Entertainment-education (EE) is a research-based communication process or strategy of deliberately designing and implementing a program to entertain, even while it educates, in order to increase audience members' knowledge about a social issue, create favorable attitudes, shift social norms, and change overt behavior. EE contributes to the process of directed social change, as it can influence audience members' awareness, attitudes, and behavior with regard to specific practices (UNICEF, 2005:42).

EE has the potential to add the “zip” to socially-oriented communication. Further, because entertainment is fun, exciting, engaging and sticky - it has a high recall and it keeps audience members engaged even after the communication activity is over by triggering conversations.

Among the well-known entertainment education program resulting in behavior change include: the Archers Radio series in Britain which sought to change the farming habits of its viewers and the hum log television series in India aimed to promote gender equality, limit family size, and promote national integration. Entertainment education can also influence the audience members' external environment and thus act as a social mobilizer and agenda-setter, influencing public and policy initiatives — as in the case of role modeling against domestic violence in Soul City in South Africa.

Moreover, the report of UNICEF (2005) outlined the following points regarding entertainment education:

- EE is a universal communication strategy found in almost all cultures as it can be adapted or created based on local customs, practices and needs of the Public.
- EE need not be limited to mass media such as TV, radio and music but could be successfully advanced through local folk media, arts, photography and so on.
- Formative research is needed while conceptualizing a good EE strategy.

- Summative research in the form of rapid exposure surveys and monitoring of changes in attitudes and behaviors is important to assess the effects of EE. Pre-program publicity and priming helps overcome the lag in building listenership.
- Listeners' groups result in audiences coming together and spurring dialogue and discussion about the messages they hear on radio.
- EE intervention needs to have a ground-based service delivery partner when the practice being promoted needs essential services such as health services.
- EE strategy can successfully integrate inter-sectoral partnerships to widen its reach, provide services and to monitor and evaluate its impact.

2.4 The Role of Communication in Behavior Change

Communication has a tremendous effect on behavior. But a desired change will occur step by step as some people learn quickly while others grasp a lesson more slowly. "Human behavior is complex, and behavior change under any circumstance, can be difficult to achieve and maintain" (Pitrow: 2004). However, whether its message comes slow or fast, communication links people with one another and with their social environment. A story told at any setting simultaneously provides an opportunity for education, entertainment and socialization.

Underlining on the vital role of communication for behavior change, Everett Rogers (1973) states:

"The last 50 years have seen communication study applied to become a powerful force for public education and social change. With the growth of mass media and the scientific methods to measure its impact, communication now plays a crucial role in social change, especial in the nations of Latin America, Africa and Asia."

According to UNICEF (2005) communication research findings, a sound behavior development communication strategy should be linked with the overall program framework. It is aimed at changing knowledge, attitude and practice participant group and stimulating and facilitating wider social change at the local and national level.

Entertainment education is a powerful form of communication that teaches and motivates while entertaining. It also creates a strong bond among community and sets a social agenda while telling a story people want to hear. Radio serial drama has a tremendous effect which unites different levels of communication that operate in society.

2.5 Entertainment Education in Ethiopia

Radio Ethiopia was the only broadcasting agency in the country with nationwide coverage. While the radio reaches the majority of the population, the Ethiopian Televisions audience is only 14 % of the population (Negussie, 2004). Though several dramas were presented in both media, the Sabido's methodology was first applied when the Population Media Center started its long-running radio serial dramas.

Population Media Center Ethiopia played a significant role in introducing Entertainment-Education interventions to Ethiopia. Referring to the year edutainment was introduced in the country, Negussie (2004) states that "In Ethiopia, we started with the idea of applying the Sabido methodology of long-running entertainment-education melodramas, which sparked initial interest among many stakeholders....The writing and production of the Amharic and Oromiffa language serials began in early 2002." (Negussie 2004:181).

Menta manged, Yeken Kignit, Dimbiba radio serial dramas were some of the major serial radio drams launched as part of the E-E strategies designed by PMC for the desired behavior and social change interventions.

2.6 Entertainment-education vs. Development Communication

Today, in most developing countries, the mass media are considered as the most powerful channels used to educate, inform and entertain the people to build a developed nation. Development communication actually means communication in the service of development. This means communication is planned in such a way that it becomes a stimulus or agent for development. This is where communication becomes part of an educational process, which helps in developing social awareness and personal responsibility toward fellow human beings (Negussie: 2008).

In a developing country, like Ethiopia, mass media can contribute a lot to nation-building through the implementation of strategies of entertainment-education and development communication.

Silvio Waisbord (2001), in one of his research papers, pointed out that education and entertainment are interrelated: Behavior change models have been the dominant paradigm in the field of development communication. Different theories and strategies shared the premise that problems of development were basically rooted in lack of knowledge and that, consequently, interventions needed to provide people with information to change behavior.

2.7 The Sabido Methodology for Behavior Change Communication

At this juncture, it is necessary to discuss the Sabido methodology and the reasons why this approach to behavior change communication has been successful. The Sabido methodology is a theory-based approach to development. The mass-media serial dramas are used for social change. Unlike other soap operas, the Sabido style serial dramas do not promote the instinct. Thus intervention programs can be tailored and sequenced in accordance with the audience behavior condition and other circumstances (Prochaska, Reading & Evers, 2008).

Soap operas ruled the air waves until the mid-1970s when Miguel Sabido, in Mexico, expressed his belief that television serials could “do more than reinforce attitudes specific events and characters; they could also stimulate behavior” (Nariman, 1993).

How does the Sabido methodology differ from the soap operas and why is it so popular in different corners of the world? It is a methodology for designing and producing radio and television dramas that can win over audiences imparting long-lasting messages and values. It is based on character development and plot lines that provide the audience with a range of characters some of whom are good and some are bad and follow them as they evolve and change.

These research-based radio serial dramas won many people all over the world. Their influence and impact made a significant change in Sabido’s birth place, Mexico in the 1970s. Interestingly, the methodology was most successful in the country where he was born. The method proved to be effective for various reasons:

“The Sabido Methodology had two components: an integrated multidisciplinary theoretical framework, and a well-defined production system, which preserved the qualities of the commercial soap operas while promoting the educational issue. More importantly, Sabido’s entertainment-education “telenovellas” are deliberately designed to be informative, value specific, morally coherent, realistic and theory-based”(ibid: 60)

What Sabido demonstrated on Latin American television for social change, proved just as effective in radio serial dramas. Radio serial writers could create dramas that have a positive effect on individual behavior and on social norms (Nariman: 1993).

2.8 What makes Sabido-style programs different from other forms of Entertainment-Education?

Barker (2007) argues that the Sabido methodology is different than other forms of entertainment-educations. Successful use of the Sabido methodology hinges on two key factors: (1) use of the serial drama format, and (2) rigorous adherence to the theories underlying the methodology. Also, most entertainment-education programs are devoted to sending messages, whereas the Sabido methodology uses characters as vicarious role models to demonstrate the desired behaviors. The use of these vicarious role models is a critical element of successful application of the Sabido approach.

2.8.1 Use of the Serial Drama Format

As Barker (2007) further states, the Sabido methodology requires the use of serial drama. Serial dramas continuing for several months or years are an extremely powerful form of entertainment-education that can influence both specific health behaviors and related social norms. The reasons are as follows:

- Serial dramas capture the attention and the emotions of the audience on a continual basis.
- Serial dramas provide repetition and continuity, allowing audiences to identify more and more closely over time with the fictional characters, their problems, and their social environment.
- Serial dramas allow time for characters to develop a change in behavior slowly, with hesitations and setbacks that occur in real life.

Serial dramas can build a realistic social context that will mirror society and create multiple opportunities to present a social issue in various forms. According to the John Hopkins University Research (1997), serials dramas can present different perspectives and stimulate audience questioning and discussions that can lead to both individual health behavior change and to a change in social norms.

As Piotrow (2004) states: “Of all the formats for entertainment-education programs which have been adapted, developed, tested, or contributed to, serial drama – on television where possible, or on radio when access to television is limited – has proved to be a highly effective format to promote long-term changes in health behavior and to influence the social norms that can reinforce such change.”

2.8.2 The application of Theories

The second aspect in the Sabido methodology is the application of various theories from communication and psychology, each of which plays an essential role in the development of a Sabido-style serial drama (see Table 1). The application of these theories is critical to the success of the Sabido methodology in achieving behavior change.

According to Nariman (1993), the different theories that guide the development of Sabido-style serial dramas provide the methodology with a foundation for the structure and design of messages, settings, characters, and plots – a foundation that is based on formative research. These theories also provide a framework for articulating hypotheses for summative (evaluation) research on the impact of the program.

Table 1. Theories reinforcing the Sabido Methodology

Theory	Function in Sabido-Style Soap Opera
Communication Model (Shannon and Weaver)	Provides a model for the communication process through which distinct sources, messages, receivers, and responses are linked (in a linear way).
Dramatic Theory (Bentley)	Provides a model for characters, their interrelationships, and plot construction.
Archetypes and Stereotypes (Jung)	Provides a model for characters that embody universal human, physiological and psychological energies.
Social Learning Theory (Bandura)	Provides a model in which learning from soap opera characters can take place.
Concept of the Triune Brain (MacLean) and Theory of the Tone (Sabido)	Provides a model for sending complete messages that communicate with various centers of perception.

Source: (Source: Nariman H. *Soap Operas for Social Change*. Westport, CT: Praeger; 1993.)

a) Shannon and Weaver's Communication models Theory

Shannon and Weaver (1949) states, Communication Model theory has five basic factors arranged in a linear format. The components in this model are: Source, Transmitter, Noise, Receiver, and Destination.

As Baker (2007) discussed, Sabido adapted Shannon and Weaver's linear diagram to form a communication circuit that depicted the circular nature of the communication process. He then applied this circuit to a serial drama.

b) Bentley's Dramatic Theory

Expressing how he was impressed by Bentley's Dramatic theory, Sabido(20004) says, "My theoretical work on entertainment-education was inspired by professor Eric Bentley's(1967) theory of five theatre genres: Tragedy, comedy, tragicomedy, farce and melodrama." According to Bentley (1967), dramatic theory describes the structure and effects of five genres of theatre (tragedy, comedy, tragic-comedy, farce, and melodrama). Among these genres, melodrama presents reality in a slightly exaggerated sense in which the moral universes of good and evil are in discord. Sabido, originally a dramatic theoretician himself, employed Bentley's structure of the melodrama genre as a basis from which to design characters and plots. "Good" characters in Sabido-style serial dramas accept the proposed social behavior, and "evil" characters reject it.

As further explained by Bentley (1967), plots are then constructed around the relationships between good and evil characters as they move closer to or farther away from the proposed social behavior. Their actions encourage the audience to either champion or reject these characters accordingly. The tension between the good and evil characters evoked by the melodrama places the audience between the forces of good and evil.

But, in a twist of the typical audience role in melodrama, where audience members simply watch or listen to the battle between good and evil, Sabido inserted the audience into the heart of the action – by representing audience members through a third group, one that is uncertain about the social behavior in question. These “uncertain” characters are intended to be those with which the target audience most closely identifies. It is also these “transitional” characters who will guide the audience members through their own evolution toward adoption of desired behavior changes.

Although the three groups of characters in Sabido-style serial dramas are exaggerated as is the case in melodrama, they are modeled on real people within the target audience and the perceptions these people might have regarding the social value and behavior being presented.

c) Jung’s Archetypes and stereotypes – Theory of the Collective Unconscious

In order to strengthen his theory, Miguel Sabido also applied Jung’s Theory of Archetypes. Affirming his interest, Sabido (2004) says, “I was also influenced by Carl Jung’s (1958:1970) theory of the unconscious, including archetypes, and stereotypes.” Jung (1970) explains that there are certain scripts or stories with familiar patterns and characters that people play out throughout history. These universal scripts or stories appear in myths, legends, and folktales around the world. Jung posited that these universal scripts or stories are the “archetypes of a collective unconscious” and share common characters such as “Prince Charming,” “the mother,” and “the warrior.” Jung (1970) further suggests that these archetypes are expressions of a primordial, collective unconscious shared by diverse cultures.

As explained by Backer (2007), Sabido used the archetypes described in Jung’s theory as a basis for developing characters that embody universal psychological and physiological characteristics to address themes within the serial drama. Through these characters, the viewer finds an archetypal essence of him or herself that interacts with the social

message. Sabido portrayed these archetypes as positive or negative stereotypes, representing the societal norms of the target audience.

Backer (2007) further states that the Sabido-style serial dramas rely on extensive formative research to identify the culture- or country-specific versions of these archetypes and to identify local archetypes that represent the pro-social values (or the antithesis of these values) that will be addressed in the serial drama. If the formative research upon which the serial drama is based is done properly, the scriptwriters will be able to develop archetypical characters with which audience members will be able to identify themselves. The formative research is used to develop a grid of positive and negative social values that these positive and negative characters will embody.

D) MacLean's Triune Brain Theory and Sabido's Theory of the Tone

The Sabido methodology is based on conveying a holistic message that is perceived by audience members on several levels of awareness. Sabido began his career as a theater director and dramatic theoretician. In his work in the theater, Sabido discovered that actors can have different effects on their audiences by channeling their energy through three different body zones. If actors focused their energy behind their eyes, the tone of the production would be conceptual. If the actor focused energy in the base of the neck, the tone of the production would be emotive. If the actor focused energy in the pubic area, the tone of the production would be primal. Sabido (2002) instinctively understood that in order to motivate or persuade, it is necessary to provide a complete message that speaks to these three levels of perception.

Sabido's "tonal theory" describes how the various tones that are perceived by humans can be used in drama. In this theory, the producer/director serves almost the same function as an orchestra conductor, who can evoke different tones from each instrument in order to create various harmonies or tones within the body of the music and thereby inspire different moods among the audience. Although the theory is quite complex, it can be summarized by saying that for Sabido, the "tone" is the human communication form

to which the receiver gives a tone according to his/her own genetic and acquired repertoire, thus making the “tone” the foundation of human communication. The theory has one main hypothesis: it is possible to change the tone of communication by hierarchically ordering its flow elements in a specific manner. This general hypothesis is organized into twelve sub-hypotheses, which allow us to take this abstract idea and apply it to day-to-day communication.

At first, Sabido lacked a theoretical explanation for what he was observing. He eventually discovered Paul MacLean’s Concept of the Triune Brain, which presents a model of human brain structure with three levels of perception – cognitive, affective, and pre-dispositional.

Thus, MacLean’s theory gave Sabido the scientific basis he needed for focusing on the emotional (second zone) and instinctive/impulse (first zone) as the basis for his serial dramas, with the third (cognitive zone) used primarily to reinforce the first and second zones’ messages in the drama.

e) Bandura’s Social Learning Theory and Social Cognitive Theory

Social Learning Theory, as articulated by Stanford University psychologist Professor Albert Bandura, deals how people learn new behaviors from vicariously experiencing the actions of others (Rosenstock:1988). Bandura (1986) postulates that there are two basic modes of learning: people can either learn through the direct experience of trial and error and the rewarding and punishing effects of actions, or through the power of social modeling. Trial-and-error learning by direct experience is not only tedious but harmful when errors produce costly or injurious consequences. So, many people will short-cut this process by learning from the successes and mistakes of others. This short-cut, called vicarious learning, or modeling, is a key tenet of Bandura’s Social Learning Theory.

Bandura (1977) further states, "people not only learn in formal situations such as classrooms, but also by observing models. In fact, the largest portion of learning to adapt to society takes place through such observational learning (Bandura: 1977)." The models used in this observational learning can be people in real life or characters in mass media (such as television or radio).

A key to the use of Social Learning Theory in Sabido-style serial dramas are use of appropriate models that are visibly rewarded (or punished) in front of the audience, in order to convert the values that are being promoted by the serial drama into behavior. Social Learning Theory postulates that positive rewards have a vicarious effect upon the observer (in this case, the audience) and can motivate audience members to practice similar behavior(s). Punishing a role model for practicing a socially undesirable behavior likewise provides a vicarious experience for the observer and can inhibit his or her practice of the same behavior. This adoption is called modeling because it is based on the role model's conduct. Through modeling it is possible to acquire new forms of behavior and to strengthen or weaken certain behaviors. In Sabido-style serial dramas, characters "teach" audience members via modeling so that they are able to make a recommended response.

Sabido determined that three types of characters are fundamental to successful modeling by audience members. The first two types of characters are positive and negative role models. They embody positive and negative behaviors concerning the social issues addressed in the serial drama (and are based on Jung's theory of archetypes and stereotypes, described above). These characters will not change during the course of the serial drama, but are repeatedly rewarded or punished for their behaviors. The consequences of these positive or negative behaviors must be directly linked to the behavior in question. For example, a truck driver could be a character that is practicing at-risk sexual behavior; he should suffer from a sexually transmitted infection or even contract HIV, but should not be the victim of a traffic accident.

The third type of character is the “transitional character.” These characters are neither positive nor negative but somewhere in the middle. These transitional characters play the pivotal role in a Sabido-style serial drama, and are designed to represent members of the target audience. The transitional characters’ evolution toward the desired behavior is that which the audience members will use to model their own behavior change.

Bandura (1986) also developed a related theory, Social Cognitive Theory, which explains that behavior change can only occur when an individual feels sufficiently empowered to change. If an individual feels that the society, culture, religion, or his/her deity (or “Fate”) dictates individual behavior and its consequences, there is little that communication can do to impact behavior change. For example, if a woman perceives that Fate has determined the number of children she will ultimately bear during her childbearing years, even a well-conceived family planning communication campaign will have little effect in motivating her to plan or space her pregnancies – she feels that this decision is not hers to make. In this case, the woman’s perception of self-determination must be addressed first.

Bandura (1977) termed this perception of self-determination “self-efficacy.” The more self-efficacy an individual perceives, the more confident he or she will be to make decisions that affect his/her life and circumstances.

2.9 Theoretical Framework: The Social Learning Theory

As mentioned above, various theories have been proposed by different scholars to explain human behavior. Subsequently different explanations have been forwarded to the question “why people behave as they do?”

In this particular study, the researcher would apply the famous social psychologist Dr. Albert Bandura’s Social learning theory to develop his research idea. Miguel Sabido also prefers this theory to back up his theoretical foundations of entertainment-education.

“... The idea of positive, negative and transitional role-models in soap operas was based on Bandura’s Social learning theory, as was the emphasis on self-efficacy, defined as the degree to which an individual believes that he/she can control further situations” (Sabido: 2004)

Roger and Singhal (1999) also stated the three types of role models mentioned above in a much understandable way:(a) those who support the educational value (positive role models), (b) those who reject this value (negative role models), and (c) those who change from negative to positive behavior (transitional role models) during the soap opera’s broadcast.

Social learning theory draws attention to the social rather than individual aspect of behavior and communication. The theory is largely concerned with how individual people make sense of the social environment and decide what to do. According to the theory, relationship between people and their environment is quite complex (Nutbeam, 2006). Individuals are likely to shape their behavior not only by factors in their environment (for example laws and regulations) but also by the indirect social influence of other people.

According to the Social Learning Theory (Bandura, 1986), people learn by:

- Observing what other people do,
- Considering the consequences experienced by those people,
- Rehearsing what might happen in their lives if they followed other people’s behavior,
- Taking action by trying the behavior themselves,
- Comparing their experiences with what happened to other people, and
- Confirming their belief in the new behavior

The major content of the Sabido methodology is that education does not have to be boring – and that entertainment can be educational as well. Sabido originally termed his approach “entertainment with proven social benefit.” Since then, many communication professionals and scholars have applied the term “entertainment-education” to the Sabido approach. Hence, the Sabido methodology is more effective than other forms of entertainment-education.

2.10 Major steps in designing radio serial dramas

A lot has been said about the effectiveness of the Sabido method serial dramas. To get global popularity like this, appealing script-writing steps must be applied. The writer’s efficiency is one of its decisive measurements.

Who should write Enter-Educate drama? There is no single answer for this frequently asked question. Given a choice between an expert on the subject-matter or the message but who lacks writing experience on the one hand and an experienced writer with little technical knowledge on the other, the experienced writer is the better choice...Experienced writers usually can create an appealing story, even on an familiar subject (UNICEF, 2005). However, in both cases adequate training and instruction on how to write an entertainment education script is needed.

Unlike other entertainment-education designs, Mugel Sabido’s methodology focuses on nine crucial points and, of course, these are the main flavors of its magnificent popularity. They are stated by (Population Media Center 2005: 23) as follows:

- a) The Sabido methodology is based on the findings of social science research that is relevant to human behavior change.
- b) Pre-production research is a key to an effective application of the Sabido methodology.
- c) Other Entertainment-education designs focus on entertainment; Sabido’s approach deals with its substance.

- d) Entertainment-education is most generally message-driven. The Sabido methodology is social science and audience driven, which is one of the reasons why it is effective.
- e) Who/what determines the message(s) is a major difference between many entertainment-education programs and the Sabido methodology.
- f) The professional credentials of those determining, be it entertainment-education or specifically Sabido-based, may determine the activity and its effects.
- g) The focus of entertainment also matters.
- h) The length and pacing of the effort is also important.
- i) Evaluation is an essential component of the Sabido methodology.

In summary, the Sabido methodology for development of mass media entertainment-education serial dramas is unique in that it is designed according to elements of communication and behavioral theories. These confirm specific values, attitudes, and behaviors that viewers can use in their own personal advancement.

CHAPTER THREE

3. METHODOLOGY OF THE STUDY

This chapter introduces methodology of the study including: sources of data collection; the research methods and data collection techniques employed in collecting data relevant to the study; sampling technique and procedures utilized for the selection of respondents; data analysis and presentation procedures.

3.1 Source of Data

As the major objective of this research is to assess the effect of entertainment-education particularly the radio serial drama *Menta Menged* on the youth, it depends on the consultations of both primary and secondary sources significant for the collection of relevant data to the study.

The primary and secondary sources of data to this study are described as follows:

3.1.1 Primary Sources of Data

For the collection of data from primary sources, the study depends on the consultation of stakeholders and individuals directly or indirectly involved in entertainment-education in general and the radio serial drama *Menta Menged* in particular. Hence, two major primary sources of data have been used. The first is the youth to whom the drama is particularly said to have had an effect. To represent the youth the study involved students of Technical Schools in Addis Ababa as its primary sources of data with the intention that these students are part of the population defined as the youth in the country.

The youth in some vocational schools are used as sources because they used to listen to the drama while they were 9th and 10th grade students in high schools. Moreover, the listener groups of the drama constitute the other primary sources of data.

The second primary sources of data considered relevant to this study are those who are directly involved in the planning and implementation of entertainment-education as well as broadcasting of serial dramas in the country. Thus, relevant data, particularly on the role of entertainment-education and the effect of serial radio drama, is gathered through an in-depth interview with concerned officials of the Population Media Center-Ethiopia. In this regard, two sources of data on the above issues are obtained. The first is an interview conducted with Dr. Negussie Teffera, PMC Country Representative. In this particular portion of interview, an important source of data is collected on the general existing situation and role of entertainment-education in the country.

The other primary source of data is collected from Ato Mesfin Getachew, one of the script-writers of *menta menged*. This particular interview is considered as a very important source of data as it deals with the design and content of the drama.

3.1.2 Secondary Sources of Data

For the collection of data that cannot be directly obtained as well as to substantiate the data obtained from the primary sources described above, various secondary sources of data are used. These include the, publications, reports and other related written materials that were consulted to gather information relevant to the study.

Through the method of content analysis, those sources particularly the various evaluation reports of the PMC in regard to the serial radio drama *Menta Menged*, is employed as a way of substantiating and comparing the major findings of the research.

3.2 RESEARCH METHODS AND DATA COLLECTION TECHNIQUES

Three types of data collection instruments: questionnaires focus group discussions and in-depth interviews were employed in this research. Triangulating these instruments enhance the plausibility of findings of the research as the potential of each device complement one another. Best (2005) supports the idea of triangulation saying that each data gathering device has its own particular bias or weakness, there is an added advantage in using a combination of these devices to supplement one another or counter bias and generate more adequate data.

In accordance with the objectives of the study, which intends to uncover data on the role of entertainment-education particularly the effect of the radio serial drama *Menta Menged* on the attitude change of the youth in regard to HIV/AIDS, reproductive health and other social issues, both qualitative and quantitative research methods are employed each of which are described as follows:

3.2.1 Quantitative Research Methods

As one of the quantitative research methods, a sample survey based on questionnaire is used to collect data that can be tabulated and presented in numerical forms. The survey questionnaire includes both close-ended and open-ended questions.

Survey questionnaire is administered to a selected sample of students from three technical schools to collect data regarding the role of Entertainment-Education in general and particularly the drama *Menta Menged* on raising their awareness and mounting positive behavioral changes in regard to HIV/AIDS, reproductive health and other related social issues. To this end, the questionnaire is composed of both open-ended and close-ended questions.

3.2.2 Qualitative Research Methods

For the collection of data that cannot be quantified as well as to substantiate data obtained through survey questionnaire, a qualitative research method that primarily focuses on group discussion and in-depth interviews was conducted and is described as follows:

3.2.2.1 Focus Group Discussion

Focus group research is not uncommon in communication studies, it rather gain more popularity in market research and politics as well (Deacon et. al., 1999). Deacon (1999) also states that focus groups can provide “rich qualitative material” suitable enough for detail analysis and interpretation.

For the collection of qualitative data relevant to the study, a total of six focus group discussions were conducted. Each of the focus group discussions consisted of about eight to ten participants.

The first three is conducted among three selected group of students from the three technical schools in Addis Ababa. The selection of the participants is made on the basis of the comparative advantage they have, for they are participants in different youth clubs and mini-media. As the major purpose of the focus group discussion is to obtain data on the general effect of the drama on those targeted youth, the participants were initiated to discuss about the overall changes that the drama brought on young people i.e the major issues covered in the drama and the role and of the different characters of the drama.

Specifically, the following questions and points of discussion were used to guide the discussion:

- The role of entertainment-education in behavior change of young people
- The issues raised in the serial radio drama *Menta Menged* and their relative significance to the situation of the youth in reality.
- The major lessons obtained from the characters
- The overall messages of the drama and its role in raising awareness and bringing behavior change among the youth in Ethiopia.

3.2.2.2 In-depth Interviews

As an organization directly involved in the design and implementation of entertainment-education in the country as well as the broadcasting and evaluation of serial radio dramas, the Population Media Center-Ethiopia is the major focus of the in-depth interview.

Particularly in-depth interviews with the PMC Country Representative, and the writer of the drama were conducted to collect information on how it is possible to employ behavioral change values through their media communication.

The in-depth interview with Dr. Negussie Teffera, PMC country representative, dealt with the origin, development and current status of entertainment-education in Ethiopia. Moreover, the program's, objectives and strategies as part of entertainment-education; the Sabido methodology; the expected objectives and changes; as well as the effects produced were the major guiding points of the interview.

The other in-depth interview conducted with one of the script-writers of *Menta Menged* was aimed at uncovering facts on the planning, organization and implementation of the drama

3.2.2.3 Content Analysis

For collecting information particularly related to the major objectives of the study as well as for making certain inferences on the existing documents concerning the effects of the drama and its contribution to behavioral change, content analysis of various reports was employed to substantiate the data in relation to research works and evaluation and impact assessment of the drama.

One of the major sources of data assessed in the content analysis is the document obtained from the Population Media Center entitled: “Report on the evaluation of youth focused media communication strategy for addressing HIV/AIDS and other related social issues in Ethiopia”. In this evaluation report, the effects of *Menta Menged* are presented. Thus, by way of substantiating the data obtained in this study, the contents of the report are analyzed and a summary of the findings is presented.

3.3. Sampling Technique and Procedures

There are about eight technical schools in Addis Ababa, three of which are selected as area of analysis for this study. The selection of the technical schools is made on the basis of judgment in terms of their geographical location representing Addis Ababa from the four directions as well as in terms of their composition of students from the middle class with access to radio programs.

The three schools are:

1. Teferi Mekonnen Technical School
2. Nefas Silk General Technical School and
3. Misrak General Technical School

There are about a total of 3,534 students in Teferi Mekonen technical school among which 1,530 are male and 2,004 are female, similarly, there are a total of 2,077 students in Nefas Silk technical school of which 938 are male and 1,139 are female. Likewise, in Misrak General Technical School there are about 1,916 students of which 739 are male and 1,177 are female. Table 3.1 below presents the total number of students in each of the three schools by sex. The general sampling technique guiding the selection of students is stratified sampling.

TABLE 3.1 TOTAL NUMBERS OF STUDENTS IN THE THREE SCHOOLS

SCHOOL		Teferi Mekonen	Nefas Silk	Misrak	Total
Sex of students	Male	1530	938	739	3207
	female	2004	1139	1177	4320
Total		3534	2077	1916	7527

For the collection of survey data, a sample size of 250 from the total of 7,527 students was selected from the three schools. Then, to make the selection of students proportional to the size of each school, sample of each school is taken.

Thus, 118 of the respondents were selected from Teferi Mekonnen Technical School; 69 from Nifas Silk General Technical School; and 63 from Misrak General Technical School. The table below presents the selection of students to the survey sample proportionate to the size of each school.

TABLE 3.2 THE SAMPLE SELECTION OF STUDENTS PROPRTINATE TO THE SIZE OF EACH SCHOOL

SCHOOL	Teferi Mekonen	Nefas Silk	Misrak	Total
TOTAL SIZE	3534	2077	1916	7527
SAMPLE SIZE	118	69	63	250

However, the selection of all the 250 students is determined by their experience of the radio serial drama *Menta Menged* which is the major focus of this study. Moreover, an equal size of males and females are represented in all the samples.

TABLE 3.3 SAMPLE SELECTIONS OF STUDENTS BY SEX

SCHOOL	Teferi Mekonen	Nefas silk	Misrak	Total
MALE	51	31	24	106
FEMALE	67	38	39	144
TOTAL:MALE AND FEMALE	118	69	63	250

CHAPTER FOUR

4. DATA PRESENTATION AND ANALYSIS

This chapter is concerned with the presentation and analysis of both qualitative and quantitative data collected through survey questionnaire, focus group discussion and in-depth interviews as well as data obtained through content analysis.

The data collected using both the qualitative and quantitative data are presented in such a way as to give a coherent view of the general objectives of this study. As a result, the data from both methods is presented and analyzed together. For the analysis of the data obtained from the survey questionnaires, frequencies and percentages, particularly column percentages, are used to provide a summary report of the findings. Likewise, the qualitative results are analyzed through text analysis. The recorded interviews and FGDs were transcribed and categorized into topics that each dwells on and they are presented in the form of a summary report.

The results of the survey questionnaire are presented in statistical and tabular manner while those obtained from the focus group discussions and in depth interviews are presented after they are categorized into concepts representing the guideline questions. Besides, some of the results of the in-depth interviews and focus group discussions are presented separately after they are categorized into specific topics on which each is focused. Furthermore, the data obtained through content analysis is presented in the form of a summary report.

The quantitative method is employed through a structured questionnaire, which is administered to a sample of youth in the three technical schools in Addis Ababa.

The qualitative data included in this chapter is based on two data gathering techniques. The first is the focus group discussion conducted among three groups from three technical schools in Addis Ababa (Teferi Mekonnen, Misrak, and Nifas Silk General Technical Schools) and another three groups from Nazareth listener's groups. The second qualitative technique is the in-depth interview conducted with listener's groups and members of youth clubs, the writers of the drama, and PMC country representative.

4.1 Background Characteristics of Respondents

This particular section presents information on the background characteristics of respondents including sex and age-categories.

Table 4.1. Distribution of respondents by sex

Respondents' sex	Respondents	
	Number	Percent
Male	106	42.4
Female	144	57.6
Total	250	100

As indicated in table 4.1 among the total of 250 respondents, 57.6 % of the respondents are female while the remaining 42.4 % are male. The large number of female respondents is related to the large proportion of female students in all the three schools in which the study was conducted.

Table 4.2 Distribution of respondents by age-categories

Age-category	Respondents	
	Number	Percent
15-17	84	33.6
18-20	142	56.8
21-23	24	9.6
Above 24	-	-
Total	250	100%

As shown in table 4.2, among the total of 250 respondents, the majority i.e. 56.8 percent belongs to the age group 18-20, followed by the age group 15-18 which consists 33.6 percent of the respondents. The remaining 9.6 percent of the respondents falls in to the age group of 21-23 representing the smallest category of respondents.

4.2 Respondents' Possession of Radio, Radio Listening Experience and Preferred Stations

This section presents data on respondents' possession of radio; experience and habit to radio-listening; and their usual preferences of radio programs; as well as reasons for the radio station which they prefer.

Table 4.3 Distribution of respondents by possession of radio

Do you have a radio?	Respondents	
	Number	Percent
Yes	250	100%
No	-	-
Total	250	100%

Table 4.3 indicates that among the total number of 250 respondents all, that is 100% of the respondents possess radios. There is not any respondent who did not possess a radio.

Table 4.4 Distribution of respondents by radio listening experience

How do you describe your earlier radio listening experience?	Respondents	
	Number	Percent
Regularly all the time	150	60
Usually (often)	90	36
Rarely(sometimes)	10	4
Not at all	-	-
Total	250	100

Table 4.4 indicates the responses of respondents when asked about their earlier experience of listening radios. Among the total number of 250 respondents, the majority 60 % of the respondents has regular listening experience followed by 36% of the respondents with a usual but not always experience. The rest and the least proportion of the respondents representing 4% of the total number of respondents have experience of listening to a radio on rare basis.

Table 4.5 Distribution of respondents by preferred radio station

Preferred radio station	Respondents	
	Number	percent
National Radio of Ethiopia	59	23.6
FM Addis 97.1 radio	128	51.2
FM Addis 96.3	23	9.2
FANA FM 98.1	14	5.6
SHEGER 102.1	26	10.4
Total	250	100

Table 4.5 indicates that among the 250 respondents, the majority i.e. 51.6 percent preferred FM Addis 97.1 radio station. The second largest proportion of the respondents preferred the National Radio of Ethiopia followed by Sheger radio station with 10.4 percent, FM Addis 96.3 with 9.2 percent and Fana FM with 5.6 percent of the respondents.

Hence, FM Addis 97.1 and national Ethiopia radio station are preferred by the largest proportion of respondents.

Moreover, respondents were asked to specify the reasons for their preference of the radio stations. Accordingly, most of the respondents provided the following reasons:

- Entertaining music
- Seeking worldwide information
- Interesting and updated news
- interviews of various professionals on different socio-economic and health issues

- Entertaining and education-oriented dramas particularly addressed to the youth
- Provision of information with practical importance
- Music

In almost all of the above points, FM Addis 97.1 is selected by the majority of the respondents to have a better stand.

Table 4.6 Distribution of respondents by preferred radio programs

Preferred radio program	Respondents	
	Number	percent
News	30	12
Music and songs	60	24
Dramas	90	36
Public discussion on various topics and events	50	20
Interview with professionals	20	8
Other	-	-
Total	250	100

As shown in the above table, 4.6 the majority, i.e.36 percent of the respondents preferred dramas among the different radio programs followed by those preferring music and songs represented by 24 percent of the respondents. The table as well shows the third preferred program, public discussion on various topics and events with 24 percent of the respondents followed by news with 12 percent and finally interview with professionals with a proportion of 8 percent of the total of 250 respondents.

4.3 Distribution of Respondents by Their Frequency of Listening to the Radio Drama *Menta Menged*

This section focuses on the assessment of respondents' attitude about the radio serial drama *Menta Menged* which is the major focus of this study. Respondents were asked to indicate on how frequently they listen to the drama; to express what motivated them to listen the drama; character retention capacity; and lessons learnt from the characters. Moreover, they were asked on the role of the drama in changing their attitude about HIV/AIDS and raising their awareness about reproductive health and other social issues concerning the youth.

Table 4.7 Distribution of respondents by frequency of listening to the drama

Listening frequency	Respondents	
	Number	Percent
Regularly all	176	70.4
Usually (often)	62	24.8
Rarely (sometimes)	12	4.8
Do not remember	-	-
Total	250	100

Table 4.7 indicates the proportion of respondents with their respective frequency of listening to the drama *Menta Menged*. Accordingly, the majority, i.e. 70.4 percent of the respondents have listened to the drama on regular basis followed by 24.8 percent of the respondent with a usual listening experience. The other 4.8 percent of the respondents have listened to the drama rarely.

Table 4.8 Distribution of respondents by sex on their frequency of listening to the drama

Frequency of listening	Respondents by sex			
	Male		Female	
	Number	Percent	Number	Percent
Regularly all	57	22.8	119	47.6
Usually (often)	39	15.6	23	9.2
Rarely (sometimes)	10	4	2	0.8
Do not remember	-	-	-	-
Total	106	42.4	144	57.6

Table 4.8 above indicates the proportion of male and female respondents in terms of their respective frequency of listening to the drama. Subsequently, it is found that among those respondents who have regularly listened to the drama, the majority, i.e. 47.6 percent are female while the rest 22.8 are male. On the contrary, among those respondents who have listened to the drama on usual basis, the majority, i.e. 15.6 are male while the rest 9.2 are female. Likewise, among those 12 respondents who have listened to the drama on a rarely basis the majority, i.e. 10 of them are male while the other 2 are female.

Data from the focus group discussion as well supported the above figures. In each of the focus group discussions, the participants were asked “if it is male or female who mostly listen to radio dramas?” After a thorough debate on the question in almost all of the groups an agreement is reached choosing females as the largest group of radio listeners as compared to male. The female group are said to be the most listeners of radio dramas as a result of such reasons as:

- The fact that most of the girls spent their leisure time at home
- Most of the male have other things to occupy them outside the home that they don't regularly listen to the dramas
- The female are said to be sensitive to dramas than the males based on commonsense

4.4 Character Retention

In this section, data is presented on the assessment of the character retention of respondents with a belief that, the most frequently the respondents are able to remember the characters, the more capable the influence of the characters on them and the better the influence and effect of the drama. Accordingly, in an open-ended questionnaire, respondents were asked to specify the characters that they remember most. Respondents were asked the following three questions:

1. Which of the student characters do you remember most?
2. Which of the teachers do you remember most?
3. Which members of the family do you remember most?

The data obtained from the above questions is presented in the following three tables:

Table 4.9 Distribution of respondents on the characters they frequently remember?

Which character(s) do you remember most?	Respondents	
	Number	Percent
Abnet	250	100
Leoul	250	100
Mahlet	250	100
Victoria	250	100

As indicated in table 4.9, all of the 250 respondents specify Abnet, Leoul, Victoria, and Mzhlet. The four characters are indicated by respondents as the main characters of the drama and the ones who have impressed them greatly.

Table 4.10 Distribution of respondents by the teacher characters they remember most

Which of the teachers do you remember most?	Respondents	
	Number	Percent
Both Teacher Faomi and Legesse	160	64
Teacher Legesse	30	12
Teacher Faomi	40	16
No response	20	8
Total	250	100

Table 4.10 presents the data obtained from respondents to the second question they were asked to specify which of the teachers they remember most. From the total number of the respondents, the majority, i.e. 64 percent specify both teacher Faomi and Legesse. The second large proportion of the respondents specify teacher Faomi followed by those who specify teacher Legesse with a proportion of 16 percent. The table also indicates the remaining 8 percent were none respondents to the question.

Table 4.11 Distribution of respondents by the characters they remember among friends in the drama

Which of the friends do you remember most?	Respondents	
	Number	Percent
SAMI	60	24
NUREDIN	56	22.4
MEBRATU	48	19.2
No response	86	34.4

As shown in table 4.11, the most frequently specified character is Sami with a proportion of 24 percent of the respondents followed by Nuredin with 22.4 percent and finally Mebratu with 19.2 percent. The majority of the respondents represented by 34.4 percent fail to remember any of the characters and fall into the none response group.

4.5 LESSONS FROM THE CHARACTERS

Here data obtained from the respondents on the lessons they have learnt from the characters is summarized and presented. Respondents were asked to indicate the characters that they thought to have learned from and to specify what they thought they learn from the characters. The survey data obtained is presented in the tables as follows:

4.5.1 Lessons from the Character Abnet

In an open-ended question respondents were asked to specify what they have learnt from the character Abnet. Accordingly, they specified those things they have learnt from Abnet which is summarized below in table 4.12.

Table 4.12 Distribution of respondents by lessons learnt from the character Abnet

What have you learnt from the character Abnet?	Respondents	
	Number	Percent
The ability to cope with difficulties and challenges	90	36
Patience and tolerance	70	28
Positive-thinking and its benefits	50	2
The value of respecting and helping people	50	2
The value of vision and aims to improve oneself	110	44
No response	-	-

As shown in table 4.12, the majority, i.e. 44 percent of the respondents mentioned value of vision and aims to improve oneself as the major one that they have learnt from the character Abnet; and coping with difficulties and challenges was specified by 36 percent of the respondents. Likewise, 28 percent of the respondent specified tolerance and patience; 2 percent positive-thinking and its benefits; and finally another 2 percent specifically mentioned the value of respecting and helping people.

(**N.B** though all of the respondents specifically mentioned one or more of the above points, the table presents data in terms of the degree of respondents' preference. It is grouped for the purpose ranking the lessons that respondents specify.)

Moreover, data obtained from the focus group discussions hold similar results to the above survey data. One participant who was a member of the focus group discussion among the listeners' groups described Abnet as follows:

“Abnet is a character who in real life could be used as a role model by many young people. He clearly shows how the youth can give priority to their life-goals and aims in the face of different challenges faced due to poverty, family problems, negative-thinking people and friends.”

However, in the focus group discussions, some participants described the character of Abnet as being over-exaggerated and that in reality, it is difficult to manage things the way Abnet did. After a thorough discussion and debate on this point, the participants came to an agreement that:

“The seemingly exaggerated character of Abnet is what every future and goal-oriented young people should emulate. Furthermore, he can be used to examine our behaviors that could prevent us from achieving success.”

4.5.2 Lessons from the character Leoul

Table 4.13 Distribution of respondents by lessons learnt from Leoul

What have you learnt from the character Leul?	Respondents	
	Number	Percent
The negative effect of money	55	22
Disadvantages of <i>chat</i> and alcohol	140	56
The effect of lack of vision and purpose in one’s life	150	60
The effect of negative-thinking and jealousy	85	34
The effect of taking risks in sexual relations and behavior	90	36

4.5.3 Results of the Focus Group Discussion on the Lessons that can be Learned from the Different Characters

Data was also obtained from the focus group discussion on what lessons can be learned from the different characters in the drama. It is recalled that a total of six focus group discussions were conducted, three of which were in Addis Ababa, among students in each of the three technical schools, while the remaining three were conducted among listeners' groups of the drama in Nazareth with the youth representatives of different regions. The listeners' groups were gathered together for a training conducted by PMC.

The students were selected to each group in accordance with their participation in youth clubs and school mini-media. Among the questions used as checklists to the groups were the following:

1. What lessons can be learned from the characters?
2. How do you describe the characters in comparison with the situation prevailing in real life?
3. What is the role of the drama in behavior change and social change?

On these questions, the participants of the focus group discussions made a thorough exchange of views debating on the different characters in the drama and the situations in which they live.

The results obtained from each of the focus group discussions are summarized as follows: In general, the following characters were indicated to have a major significance:

1. Abnet
2. Mahlet
3. Leoul
4. Meaza
5. Victoria
6. Teacher Faomi and teacher Legesse

1. Lessons from Mahlet

The participants said that she can teach people how to react wisely to challenges and difficulties; knows the value of helping people and the benefit of positive relationship with people in different setting; and has the ability to interact with people in social relationship.

Mahlet was exemplary to the situation of a number of female students especially in schools. She can be a model of various young people for facing challenges and adjusting to different family situations.

2. Lessons from teacher Faomi and teacher Legesse

The participants indicated the two teachers - Faomi and Legesse - as models of bad and good teachers both resembling a number of teachers in reality.

Legesse is said to represent the character of the teacher with bad behavior who act outside the ethics of the profession. In real life situations there are teachers like him who force their students to have sexual relationships with them and who engage in other immoral behaviors. Such teachers use various negative techniques to compel students adopt inappropriate behavior. The presence of such characters can be indicative of the many bad teachers to whom students and other teachers should be cautious of in real life situations.

On the contrary, participants described teacher Faomi as a model of appropriate and ethical behavior representing many teachers who are responsible to their professional ethics; that respect and help students; and engage in various community services. Hence, Faomi can serve as a role model not only for students but also for teachers.

4.6 Lessons from the Radio Serial Drama *Menta Menged*

This section presents data obtained from respondents that go in line with the major objectives of this study to find out the role of entertainment-education particularly radio serial dramas in influencing the behavior of the youth in relation to HIV/AIDS, reproductive health and other social issues.

Table 4.14. Respondents' attitude on the major message transferred to the youth

What does the drama teach the youth?	Respondents	
	Number	Percent
About HIV/AIDS	56	22.4
About Reproductive health and unwanted pregnancy	40	16
Drug addiction and its effects	70	28
Bad company and friendship	80	32
Disrupted family relationship	60	24
Harmful traditional practice	90	36

In an open-ended question, respondents were asked to specify what they thought is the major message transferred in the drama. Table 4.14 presented the responses they provided organized into the six points. As indicated in the table, among the total of 250 respondents, the majority i.e. 36 percent mentioned harmful traditional practices, another 32 percent bad accompany and friendship ;28 percent drug addiction and its effects; 24 percent disrupted family relationship; 22.4 percent HIV/AIDS and finally 16 percent reproductive health and unwanted pregnancy.

Table 4.15 Respondents' attitude on the drama's role of raising their awareness about HIV/AIDS

Does the drama raised your awareness about HIV/AIDS?	Respondents	
	Number	Percent
Strongly agree	82	32.8
Agree	97	38.8
Disagree	46	18.4
strongly disagree	25	10
Total	250	100

Table 4.15 presents the survey results obtained from a specific question to measure the attitude of respondents about the role of the drama in raising awareness about HIV/AIDS. As it is shown in the table, among the total number of 250 respondents the majority, i.e. 38.8 percent, strongly agrees with this role of the drama; 32.8 percent agree; while 18.4 and 10 percent strongly disagree and agree respectively. Summarizing the first two (those who strongly agree and agree), the data indicates that the majority, i.e. 71 percent of the respondents, believed that the drama had raised awareness about HIV/AIDS. Out of the 71 percent, 57.5 percent represented those who had fully attended the drama when it was aired.

Table 4.16. Respondents' attitude on the drama's role in raising their awareness about reproductive health

Does the drama raise your awareness about reproductive health?	Respondents	
	Number	percent
strongly agree	68	22.4
agree	30	38.4
Disagree	96	12
strongly disagree	56	27.2
Total	250	100

Table 4.16 indicates survey results on the attitude of respondents about the role of the drama in raising awareness about reproductive health. Accordingly the data shows that the majority 38.4 percent disagree while the other 27.2 percent agree. Likewise, the 22.4 percent of the respondents strongly disagree while the rest 12 percent agree.

In sum, the above data indicates that the large majority (of those who strongly agree and agree) that is 60.8 percent of the respondents believe that the drama has raised awareness about reproductive health while the rest (those who strongly disagree and disagree) representing 39.2 percent of the respondents do not believe that the drama has raised their awareness about reproductive health.

Table 4.17. Respondents' attitude on the drama's role in raising their awareness about harmful traditional practices

Does the drama change your attitude about harmful traditional practices?	Respondents	
	Number	Percent
Strongly agree	110	44
Agree	87	34.8
Disagree	31	12.4
Strongly disagree	22	8.8
Total	250	100

Table 4.17 presents a summary result of respondents' attitude on the role of the drama in raising awareness about harmful traditional practices. As indicated in the table, the majority or 44 percent of the respondents strongly agree while 34.8 percent agree; and 12.4 and 8.8 percent strongly disagree and disagree respectively.

In sum, the result shows that the large majority (those who strongly agree and agree) that is 78.8 percent of the respondents believe that the drama has raised awareness about harmful traditional practices while the remaining (of those who strongly disagree and disagree) that is 21.2 percent of the respondents do not believe that the drama had raised their awareness about harmful traditional practices.

Table 4.18. Distribution of respondents by their attitude about the general nature of the drama

What was the nature of the drama?	Respondents	
	Number	Percent
Entertaining	59	23.6
Educational	66	26.4
Entertaining and educational	125	50
None response	-	-
Total	250	100

Table 4.18 indicates the results of the survey on the attitude of respondents about the general nature of the drama. It shows that among the total number of 250 respondents, the majority or 50 percent believe the drama is both educational and entertaining while 26.4 percent said the drama is entertaining and the remaining 23.6 said it is educational.

4.7 KNOWLEDGE AND ATTITUDE OF RESPONDENTS ABOUT HIV/AIDS AND REPRODUCTIVE HEALTH

In this section, data from the results of the survey is presented on the knowledge of the respondents about HIV/AIDS and reproductive health. The data is collected for the purpose of giving a general glimpse on how far the respondents have factual information regarding the HIV/AIDS and reproductive health.

Table 4.19. Distribution of respondents by their knowledge of modes of HIV transmission

How HIV transmitted?	Respondents	
	Number	Percent
From mother-to-child during pregnancy	184	73.6
Unsafe sexual intercourse	234	93.6
Infected needles and equipment	196	78.4

Table 4.19 shows results of the survey on the knowledge of the respondents regarding the modes of HIV transmission. It is indicated that among the total number of the 250 respondents, 93.6 percent indicated unsafe sexual intercourse; 78.4 percent referred infected needles and equipment while 73.6 percent mentioned mother to child transmission. In sum, the above data indicates that most of the respondents have knowledge of at least one or more of the modes of HIV transmission.

Table 4.20 Distribution of respondents by their knowledge of modes of HIV prevention

How can you prevent HIV transmission?	Respondents	
	Number	Percent
Abstinence	139	55.6
Use of condoms	205	82
Avoiding blood transfusion	87	34.8
Faithfulness	96	38.4

Table 4.20 indicates respondents' knowledge regarding the ways of HIV transmission. As shown in the table, 82 percent of the respondents indicated condom use and; 55.6 percent abstinence; 38.4 percent mentioned faithfulness and 34.4 percent avoiding blood transfusion.

Table 4.21. Distribution of respondents by their knowledge of reproductive health particularly unwanted pregnancy

Ways of preventing unwanted pregnancy?	Respondents	
	Number	Percent
Use of contraceptives	216	86.4
Use of condoms	223	89.2
Abstinence	98	39.2

Table 4.21 presents the survey results on the knowledge of respondents regarding reproductive health, particularly ways of preventing unwanted pregnancy. As indicated in the table, 89.4 percent of the respondents mentioned use of condoms; 86.4 percent use of contraceptives; and 39.2 percent abstinence as a way of preventing unwanted pregnancy.

In the three sections mentioned above, those who have fully listened to the drama (*Menta Menged*) exhibited better understanding and knowledge about HIV/AIDS and RH than those who partially or rarely followed the serial drama.

4.8 A Summary of Data Obtained from Focus Group Discussion and In-depth Interviews on the Overall Role and Effect of the Drama

In this section, data is summarized and presented from the focus group discussions and in-depth interviews on the major objectives of this study. The aim of the in-depth interviews is to obtain data on entertainment-education in general and the serial radio drama *Menta Menged* in particular from the concerned officials. Here two persons are interviewed. The first one is the interview conducted with the country representative of the PMC on the issues related with the development, planning, strategies implementation and evaluation of entertainment-education in Ethiopia.

The other interview is that conducted with the script writers of the drama for the purpose of gathering data on the pre production activities, while production processes and the impact assessment results of *Menta Menged*. For this end one of the script writers of the drama Ato Mesfin Getachew is interviewed.

The major objective of the in-depth interview was to uncover data on the role of entertainment education in general and serial radio drama in particular with a focus to youth related problems such as HIV/AIDS, reproductive health, drug addiction, school drop out ...etc. Moreover the interview attempted to reveal the planed goals and objectives of the radio drama *Menta Menged* as well as what it brings in practical terms.

Likewise, in the focus group discussion, the following guideline questions and points of discussion were raised:

- 1 The major issues raised in the drama and the potential impact enacted by the drama
2. The lessons that the different characters can give to listeners
- 3 the effect of the drama on raising the attitude of listeners, effecting behavioral change and role modeling encouraged by the drama

4. The strength and weaknesses of the drama and how listeners view the contribution or role of such entertainment education dramas.
5. How far the dramas present antagonist and protagonist characters and how does they reveal information to the listeners.
6. To what extent the dramas were entertaining enough to carry over the educational messages and ask if they are based on familiar contexts

An in depth interview with the PMC country representative was conducted to reveal data on the above questions. This is primarily meant for uncovering the general situation of Population Media Center in the country and the role of entertainment education in disseminating information and raising awareness about various social, health and cultural issues. The focus here is given to the case of the youth in Ethiopia and the role of entertainment education and particularly serial radio drama with a focus to HIV /AIDS and reproductive health.

The in-depth interview conducted with Dr Negussie Teffera, PMC country representative was guided by the following points of discussion:

1. The historical origin and development of entertainment-education and the PMC in Ethiopia
2. The unique character of the Sabido methodology and its effectiveness
3. Is behavioral change or attitudinal change possible?
4. How are behavioral changes measured?
5. What has been done to increase the effectiveness of entertainment-education in the country
6. The role of serial radio drama in bringing behavioral change
7. The role of the media in social change
8. The role of PMC in social change

9. How can we measure the effect of serial radio drama?
10. The role of the serial radio drama *Menta Menged* (cross roads) in bringing behavioral change among the youth in Ethiopia.

4.8.1 Origin and Development of PMC in Ethiopia

As indicated by Dr. Negussie Teffera, PMC started its operation in the year 2000. Since then, it has made significant contributions to the improvements and awareness creation of reproductive health, family planning and HIV /AIDS.

Moreover the PMC developed and implemented a comprehensive behavior change communication program in Ethiopia which has been successfully applied

When he described the origin of PMC in the country, Dr. Negussie recalled the need for a new behavior change communication programs towards social, economic, and health problems. Specifically PMC started its work in the country with the objective of promoting reproductive health, including STDs and HIV /AIDS prevention activities, through research-based media communication projects with the goal of bringing about behavior and attitude changes.

4.8.2 The Sabido Methodology in Ethiopia

In the in-depth interview, Dr. Negussie indicated that PMC has applied the Sabido Methodology in Ethiopia in the following way:

1. Organized two consensus-building and experience-sharing workshops: the first one was with partner agencies such as governmental and non-governmental organizations, including media agencies; while the second one was with play-writers,

radio-drama program producers, and media and theater arts practitioners. Both were organized for the purpose of:

- introducing the objectives of PMC programs and the importance of research-based entertainment education in changing behavior,
 - sharing experience, avoid duplication, and reach a consensus on issues and intervention strategies, and
 - establishing partnerships and generate support for the PMC media communication projects.
2. conducted a literature review of over 200 research documents, evaluation reports, policies, guidelines on population , reproductive health, information, education and communication (IEC) and HIV/AIDS prevention communication strategies;
 3. media assessment to evaluate the social content radio and television programs; their impact on audience, as well as to learn lessons from the past and design research-based , social content radio serial dramas .
 4. formative research for the purpose of assessing the knowledge , attitude and behavior regarding reproductive health , family planning, HIV/AIDS, and other social issues; provision of information for the design of culturally sensitive, appropriate and acceptable serial radio dramas; generating audience-based qualitative information; and etc.
 5. collection of over 200 popular sayings in Amharic and *Oromiffa* relating to social issues in the dramas,
 6. selection of competent and experienced script-writers, radio program producers, and actors(s) and organize a week long training workshop on the Sabido Methodology,
 7. establish a technical advisory committee,

8. conduct pre-testing of the pilot episodes in the target areas ; a baseline survey for launching of the radio serial dramas and began the broadcasting of the two serial dramas
9. monitoring the program impact, final evaluation and dissemination workshops on the findings of the post-intervention survey, and finally,
10. finally , publication of the findings of the evaluation study

4.8.3 The Role of Radio Serial Dramas in Ethiopia

Dr. Negussie recalled the two radio serial dramas; *Yeken Kignt and Dhimbibba* that PMC broadcasted from June 2002 through November 2004 and said they provided models for radio serial dramas in the country.

The two plays were developed through the Sabido methodology with the goal of behavior change communication using the mass media. Similarly *Menta Menged* was also designed and presented in behavior changing manner as of the two drams discussed by the PMC country representative. In an end-of-project evaluation for the assessment of the impacts of the drama, the following changes were noted:

- raised awareness about at least three ways of HIV transmission
- raised their awareness and knowledge towards RH and related issues
- raised the values of discussion among children and parents
- increased awareness for the use of condom for HIV/AIDS prevention
- initiated listener's motivation to test for HIV as compared to non-listeners
- increased recognition of the importance of education

4.8.4 The Effect and Role of the Radio Serial Drama *Menta Menged* (Cross Roads) in Social and behavior Change

Qualitative data is presented in this regard based on the in-depth interview with Dr. Negussie of and the focus group discussions conducted with students from different school mini-media, youth clubs and Nazareth listeners' groups of the drama.

In the focus group discussion, the participants were engaged in a thorough discussion on the overall effect of the drama; the major social, economic and behavioral issues it raised as well as the lessons from the drama. In the different focus group discussions participants finally concluded the following based on issues as covered in the drama each of which has a great resemblance to the real life situations that the youth face in their day- to-day lives:

- Families and the youth: The drama has vividly displayed the situation of many families particularly their styles of child upbringing and treatment. The family members of characters such as Mahlet, particularly her father, undeniably exist in real life.
- The effect of friendship: the different friendship circles included in the drama resemble those in reality. The drama presented both extremes of bad and good friendship circles and the concomitant effects of each as in the case of those friends of Leoul and Abnet.
- The drama presents multifaceted issues, including social, economic, familial, cultural, educational, and health issues preeminent in both urban and rural areas, that are of great concern given the existing situation.

In sum, the results of the various focus group discussions hold that the drama has various lessons not only to the youth, but also to families as well as teachers. Besides it is educational, up-to-date, reality-based, and entertaining.

The above results of the focus group discussion are further substantiated by the data obtained from an in-depth interview with Dr. Negussie. Tracing back on the evaluation of *Menta Menged*, he noted that the drama has significant behavioral effects among listeners which include:

- Increased knowledge about STDs: here listeners were 3.2 times more than the non-listeners
- Increased discussion on issues related with HIV/AIDS here listeners are 2.5 times greater than the non-listeners
- Taking measures towards protection from HIV/AIDS infection; in this listeners were 1.8 times greater than non-listeners
- Increased knowledge about voluntary counseling and testing Center (VCT): listeners are 3.2 times greater than non-listeners
- Listeners were 1.4 times more likely to be tested for the HIV/AIDS than non-listeners.

4.9 Origin, Organization and Rationale behind Writing the Script of *Menta Menged*

One aspect of entertainment education is the development of the script and stories for serial dramas in line with the major messages intended to be transferred to the targeted audiences. Accordingly, the pre-production activities such as the way the script is developed, the sources and methods employed in writing the script, and post production activities and the final production of the script are of particular significance for the achievement of the intended outcomes.

In this regard, an in-depth interview with Ato Mesfin Getachew, one of the scripts-writer of the radio serial drama *Menta Menged*, was conducted. This particular in depth interview was guided by the following points:

- The pre-production activities of the drama including the origin and writing of the story
- The primary rationale and objectives behind the writing of the story and organization of the drama
- The issues covered in the story and the objectives of incorporating them
- The creation of characters, settings, the bases and methods of modeling the characters, and the rationale behind them
- The post-production activities, comments and final development of the script

4.9.1 Pre-production Activities and Final Writing of the Script of *Menta Menged*

Ato Mesfin, noted that the origin, development and organization of the script of *Menta Menged* were guided by the Sabido methodology. This is due to the general recommendation of the PMC to base any script on the specific steps and requirements of the methodology. The same principle applies to the source of the story, its writing and production which are also guided by same methodology.

The script writer particularly discussed the way *Menta Menged* was organized, how the story is developed, and the activities performed in the whole process. Recalling on the specific steps of the Sabido methodology, Ato Mesfin described the origin, sources, development and rationale of the script. As pointed out by the writer, the following steps were followed in the writing of the script *Menta Menged*.

4.9.1.1 Formative Research Activities

Before writing the script, the first pre-production activity made was conducting formative research for the purpose of achieving a brief understanding in relation to the targeted audience and theme or issue that is intended to be covered in the drama. In *Menta Menged*, HIV/AIDS and reproductive health are the main issues while the youth is the major audience. The formative research is intended to gather data on each of them and this is made through the application of the following three techniques:

- The first is the collection of information on the targeted audience by an external consultant. This brings report on the description of the audience, including sex and age composition, social relationship, living standards and situations, education and religion. Besides, data is collected particularly in relation to issues pertinent to those to be addressed. This includes assessing the issue, how it is perceived by the target audience and, its magnitude and extent in relation to the audience's interest.
- Secondly, the writers of the drama gather data on the audience by directly going to and living with the targeted audience for some period of time and observing their life style. This is intended to develop a general understanding of the audience so that the writer guides his perception and outlook by what the audience look like in reality.
- Thirdly, data based on review of related literature on the issue is gathered. In *Menta Menged* the main issue is that of HIV/AIDS and reproductive health. Here data on the nature, magnitude and extent of these issues is gathered by reviewing on the research works, official statistics and reports of concerned bodies. This is done by an external expert for the purpose of obtaining objective data.

4.9.1.2 Moral Framework and Value Grids

In accordance with the second step of the Sabido methodology a moral framework is developed. The moral framework is a summary of the policies and laws of the country; international agreements and conventions reached in regard to the target issue. The moral framework is mainly intended to orient the writing of the script in line with the accepted policies and laws of the country and the agreed and accepted international laws and agreements.

Moreover, on the basis of the framework, value grids also formulated. Value grids are developed from the framework based on that identification of positive and negative values.

It is, therefore, on the basis of those value grids, particularly the positive and negative values, that the characters and setting of the story are designed. Regarding *Menta Menged*, the script-writer stated that:

“In Menta Menged, certain value grids were used in the characterization process. One instance is on condom use. The various documents on HIV/AIDS recommend the value that promotes the use of condoms as a way of preventing HIV transmission. On the contrary, others from different perspectives condemn the use of condoms and hold negative values. Accordingly, two characters are created to display both the positive and negative values. The character Leoul and his insistence against condom use from religious and moral point of view represent the negative values, while another character displays the positive values promoting the use of condoms.”

Furthermore, based on the moral framework and through the value grids; character and setting profiles as well as the storylines are organized and are submitted to the advisory and technical review committee.

4.9.1.3 Advisory and Technical Review Committee

Following the submission of the storylines, character and setting profiles discussion session is arranged by the advisory and technical review committee. This committee consists of adequate professionals in this respective field. In a thorough discussion with the writers, the technical committee examines, evaluates and forwards comments. On the basis of these comments, the writers prepare the storyline. Finally in another discussion session, the writers present reformed storyline and, following the approval of the committee the writing of the script is started.

4.9.1.4 The Writing of the Script

Once the approval by the advisory and technical review committee is guaranteed, the writers start the actual writing of the script by first developing a plot chart which gives a brief overview of the setting, characters and the major messages to be conveyed.

4.9.1.5 Pre-testing

Finally, pre-testing pilot episodes and monitoring are made. At this stage, the letters from the various listener groups are picked up. Moreover, different focus group discussions are conducted on a selected group of listeners.

4.9.2 Characterization, Setting Formation and Team Incorporation in the Script

Ato Mesfin was asked about how characters and settings are created while writing the script of *Menta Menged* and he said the following:

During the characterization process, on the basis of the reports of the formative research, and the moral framework the writers refine their understanding of the issues and targeted

audience. Accordingly, following the assumptions of the Sabido methodology of characterization, the value grids formed in the moral framework are represented by different characters in positive, negative and transitional types.

The positive character presents positive value grids in regard to the major issue to be transferred to the targeted audience while the negative ones represent the contrary values. In between the two, transitional characters are included representing a middle ground. The transitional values are assumed to represent the average person in real life. In regard to the relative advantage of each character, Ato Mesfin:

"In Menta Menged, the major positive character is Abnet. He represented a person of extremely positive values that might be said exaggerated as compared to the reality. This is, however, made to inspire the audience so that they get a role model. Likewise, Leoul represented a person of extremely negative values. On the other hand, such characters as Mahet and Mebratu are transitional characters. The transitional characters are of special concern because they represent the average real persons and the ones from whom the audience is expected to learn. For instance, Mahlet, as one of the transitional characters, shows doubts in her education, love relation, and decisions."

As the major objective of the drama is intended to bring behavioral changes among the youth in relation to various issues of which HIV/AIDS and reproductive health are the primary ones, the integration of such issues in the character and setting formation is of particular concern. Accordingly, the script-writer was asked about how far this was done in the writing of the script. He noted that one of the areas where the pertinent issue is embedded in the script is during the characterization process. All the characters are assumed to represent the characters that exist in reality and are expected to influence the audience.

Moreover, the use of multiple settings and multiple characters is employed in the writing. This is mainly intended to transfer specific modes of action by different people and different settings. Besides, the Sabido methodology advocates the significance of transferring the same message by different characters and in different settings so that the targeted audience will develop awareness and modify their behavior. In this regard, he further said:

“In Menta Menged multiple settings characters were incorporated. One instance is in relation to family planning. Two different settings, from the rural and urban, with their respective characters were used to transfer a message to the audience about family planning techniques. In Amoza, family planning techniques were advocated by professionals while in Segenet voluntary individuals transfer the same message in different ways. Different characters with the same issue are used as well to show the effects of unplanned family-size.”

In such a way, the drama is supposed to transfer messages that would bring about behavior change among the audience. Moreover, the script-writer noted that different listener groups sent letters that demonstrate cases of actual behavioral changes among the audience. As he put it:

“There are letters from listeners demonstrating certain behavioral changes due to the issues raised and the messages transferred in the drama. Some said that they decide to quit smoking and chat chewing.”

In sum, the drama has followed the required steps of the Sabido methodology; it is also based on formative research conducted on the major issue and the targeted audience so that the drama is oriented towards achieving the major objectives of entertainment-education which is to transfer lessons for the targeted audience in regard to the issue or the team it covered.

4.9.3 A Summary Report of Content Analysis on the Impact of *Menta Menged*

Entertainment-education particularly the broadcasting of serial radio dramas based on the Sabido methodology is meant to bring changes and intended outcomes on specific issues. In line with this, PMC-Ethiopia proposed and implemented projects, one of which is youth-focused, media communication project. This project is generally intended to contribute to the prevention and reduction of HIV/AIDS through bringing behavioral change among the targeted groups. Reproductive health and positive youth development issues are also part of the project.

For the purpose of achieving its objectives the project employed activities among which the radio serial drama is the primary one. Accordingly, the serial drama *Menta Menged* was aimed at bringing practical behavioral changes among the youth in regard to HIV/AIDS, reproductive health, family planning, and other youth related issues.

With regard to the effects of the drama, PMC has conducted an evaluation survey on the impact of the project on the knowledge, attitude and behavior of the youth. The evaluation was carried out by Birhan Research and Development Consultancy Center (BRDC). The evaluation was based on quantitative and qualitative research methods for gathering data from respondents selected from among in-school and out-of-school youths in about 40 different cities and towns of Ethiopia. The findings of the survey underscored the significant impact of the drama in terms of the following issues:

- raising awareness, attitude and behavior change regarding HIV/AIDS,
- initiated willingness to have VCT
- encouraged child-parent discussion on sexual and HIV/AIDS related issues,
- improved knowledge about contraceptives.

Based on comparison of data from listener and non-listener groups, the evaluation reported higher proportion of behavioral changes among the listener groups of the drama than in the non-listeners. The serial drama is found to have developed self-confidence and to initiate discussion with people, promote use of condoms, avoid chewing *chat*, and discourage drug use and drinking alcohols.

In general, the research concludes that *Menta Menged* brought a significant behavior change on the youth in Ethiopia regarding HIV/AIDS, RH and other related youth problems.

CHAPTER FIVE

5. CONCLUSIONS AND RECOMMENDATIONS

Throughout this study an attempt was made to examine the role of entertainment-education in changing the behavior of the youth with regard to the various social, economic, educational, cultural, and health issues.

To this end, the study took the case of a radio serial drama, *Menta Menged* (Cross roads) and that is one among the radio serial dramas produced by the Population Media Center-Ethiopia (PMC) based on the Sabido methodology and having a dual objective of providing education for its targeted audiences with the help of entertainment.

Based from the various literatures reviewed, the study vividly indicated the theoretical bases of the Sabido methodology particularly Albert Bandura's Social Learning Theory; and the writings of a sizable number of scholars on the effective role of combining entertainment with education for bringing various social and behavioral changes. As shown in the previous chapters, entertainment education is currently advocated by various actors, both governmental and non-governmental, throughout the different parts of the world.

In our country, Ethiopia, PMC is playing a tremendous role in applying the Sabido methodology with a goal of improving the existing social, economic, cultural, health, education and various other issues.

Thus, the major objectives of this particular study are inclined in the direction of examining the effects of such entertainment-education from the Ethiopian context. With this in view, it focused on the assessment of the effects of *Menta Menged* in changing the behavior of the youth in relation to HIV/AIDS, reproductive health and other social issues.

Accordingly, the study employed both quantitative and qualitative research methods. The former is intended to collect data from a selected sample of 250 students from three general technical schools in Addis Ababa while the latter employs FGDs among three group of students from each of the three schools and listeners' groups of the drama as well as an in-depth interviews with the PMC Country Representative and with one of the drama's script-writers.

Hence, in this final chapter, a summary of the major findings, conclusions and recommendations are represented.

5.1 The Findings of the Research

Throughout the proceeding sections of this research work, data has been presented in relation to the major objectives of the study.

A sizable number of secondary sources of data such as literatures, reports and written materials indicate the role and effectiveness of entertainment education in general and serial radio dramas based on the Sabido methodology in particular. This is particularly true as there are currently various actors throughout the world advocating the role of entertainment-education as the most efficient and effective way of initiating and bringing changes.

The same is true of our country Ethiopia where since 2000, the PMC has started entertainment-education programs and Sabido-based radio serial dramas. One of these is *Menged Menged*, the overall effect of which as assessed above is the major objective of this study.

The data obtained from the qualitative and quantitative results indicated that there is in essence entertainment-education and that particularly the radio serial dramas have various effects on listeners in communicating a great variety of information and knowledge about social, economic, cultural, educational, health and other issues.

In a brief review of the data presented in the previous sections, the following findings were obtained from this particular study:

- Radios are the most widely used sources of information and particularly those of entertaining, participative and educational types are the ones most preferred.
- There is a variation in the preference of radio stations in accordance with the incorporation of up-to-date, public and interesting social, economic, health and other issues with entertaining and educational objectives. In such cases, FM ADDIS 97.1 is the most frequently chosen station.
- There is variation in the frequency of listening the serial radio drama in accordance with the sex differences of the respondents with female listeners taking the larger share.
- Those characters with both protagonist and antagonist nature are usually retained more by the listeners and give a major lesson to the listeners.
- In the drama, the characters present a way of comparison for real life friendship, and family relationships, and they serve as a point of reference for making comparison of different behaviors and to forecast outcomes.
- Characters such as Abnet, Leoul, Mahlet and Victoria provided different lessons for the youth, and were found to resemble the real situation that young people currently encounter in their day-to-day lives.

- The radio serial drama *Menta Menged* has raised issues on social, economic, cultural, education, health, family and friendship matters both in rural and urban areas.
- The drama has a multi-dimensional quality as young students, teachers, families, adults and others are involved in it.
- The drama provided and raised awareness about bad companies and friendship circles , harmful traditional practices, drug addiction and its effects, the effect of disturbed families on children; positive and negative thinking and the respective outcome of each.
- The drama particularly identified barriers to educational success reflecting contrary behaviors of teachers to promote good role models;
- The overall messages of the drama can be said to be effective in terms of raising awareness and bringing attitudinal changes especially towards HIV/AIDS, RH, and related youth issues.

5.2 CONCLUSION AND RECOMMENDATIONS

Throughout the study, the data obtained from the survey questionnaire, the focus group discussion and in depth-interviews together with those collected from the secondary sources about the role of entertainment-education, the Sabido methodology based radio serial dramas have a greater implication for a number of issues in regard to raising awareness, building knowledge and changing attitudes.

In this regard, the Sabido based radio serial drama *Menta Mened* has a lot of impact on the youth as the data obtained in this study has attempted to demonstrate. The youth are particularly facing a number of problems and challenges in the country. Likewise, there are various efforts to improve their overall situation, one of which is the role being presently played by the Population Media Center.

The different evaluation reports of the PMC on the effectiveness of the dramas it broadcast and the findings of this study have shown positive effects on the population the drama was were targeted. Hence, there is no doubt that entertainment-education and the Sabido based radio dramas are most effective in communicating developmental information, raising awareness and initiating behavioral change. of which the findings of this study are indicators.

However, certain recommendations are made in this regard as given below:

- Although the role of entertainment-education is recognized in Ethiopia and different programs are implemented, there is still a need to expand its inclusion in to all of the major radio stations currently available.
- Though the media are playing a significant role regarding social change, they are not used to utmost in addressing the youth in HIV/AIDS and RH related social issues. The Media are believed to be a powerful tool of change and a lot has to be done to widen its scope of molding behavior the youth.

- In order to bring the desired change, theory-based entertainment-educations like the Sabido method radio serial dramas has to be applied at different level of media use in Ethiopia.
- PMC has laid a good ground in introducing the Sabido methodology in-to the Ethiopian media. They need to keep up their good deeds untill it bears much fruit towards solving different social problems.
- Though PMC took different initiatives in training media practitioners in various levels, they still need to do a lot on programs of capacity-building of journalists.
- There are various changes brought about by the different radio serial dramas with the objective of entertainment-education, but there is still much work to be done in measuring the changes.
- To evaluate and monitor the effect that the media has, formative research such as those of the PMC post intervention surveys and impact analysis have to be mounted regularly.
- The Birhan Research Center evaluation indicates data on the effect of the serial radio drama such as *Menta Menged* on changing people's behavior, but there is too much empahasis on raising awareness than changing behavior, which is even more significant. Behavior change is a process and it cannot be attained very fast.

Despite the aforementioned points the whole content of this study vividly displays the effectiveness of entertainment-education. The Sabido methodology based radio serial dramas are found to be the most effective ways of intervention on raising peoples attitude , awareness , knowledge and gradually changing their behavior in regard to the most pressing and contemporary issues such as reproductive health ,HIV/AIDS and other socio –cultural educational and economic issues . This is particularly true to the youth who are the most vulnerable groups of those issues and problems and at the same time who are the major groups with a great potential to learn from the experience of others.

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Appendix I

Questionnaire

Sex

- Male
- Female

Age category

- 15-17
- 18-20
- 21-23
- 24 and above

Field of training?-----

Do you have a radio?

- Yes
- No

How do you describe your earlier radio listening experience?

- Regularly all the time
- Usually (often)
- Not at all

Preferred radio station?

- National Radio of Ethiopia
- FM Addis 97.1 radio
- FM Addis 96.3
- FANA FM 98.1
- SHEGER 102.1

Preferred radio program?

- News
- Music and songs
- Dramas
- Public discussion on various topics and events
- Interview with professionals

Listening Frequency?

- Regularly all
- Usually (often)
- Rarely (sometimes)

Which character(s) do you remember most?

- Abnet
- Leoul
- Mahlet
- Victoria

Which of the teachers do you remember most?

- Both Teacher Faomi and Legesse
- Teacher Legesse
- Teacher Faomi
- No response

Which of the friends do you remember most?

- Sami
- Nuredin
- Mebratu

What have you learnt from the character Abnet?

- The ability to cope with difficulties and challenges
- Patience and tolerance
- Positive-thinking and its benefits
- The value of respecting and helping people
- The value of vision and aims to improve oneself

What have you learnt from the character Leul?

- The negative effect of money
- Disadvantages of *chat* and alcohol
- The effect of lack of vision and purpose in one's life
- The effect of negative-thinking and jealousy
- The effect of taking risks in sexual relations and behavior

What does the drama teach the youth?

- About HIV/AIDS
- About Reproductive health and unwanted pregnancy
- Drug addiction and its effects
- Bad company and friendship
- Disrupted family relationship
- Harmful traditional practice

Does the drama raised your awareness about HIV/AIDS?

- Strongly agree
- Agree
- Disagree
- Strongly disagree

Does the drama raise your awareness about reproductive health?

- Strongly agree
- Agree
- Disagree
- Strongly disagree

Does the drama change your attitude about harmful traditional practices?

- Strongly agree
- Agree
- Disagree
- Strongly disagree

What was the nature of the drama?

- Entertaining
- Educational
- Entertaining and Educational

How HIV transmitted?

- From mother-to-child during pregnancy
- Abstinence
- Avoiding blood transfusion
- Faithfulness

Ways of preventing unwanted pregnancy?

- Use of contraceptives
- Use of condoms
- Abstinence

Appendix II

I. Discussion guide for Focus Group Discussions

- The role of entertainment-education in behavior change of young people
- The issues raised in the serial radio drama *Menta Menged* and their relative significance to the situation of the youth in reality.
- The major lessons obtained from the characters
- The overall messages of the drama and its role in raising awareness and bringing behavior change among the youth in Ethiopia.

I. In-depth Interview Question

- The major issues raised in the drama and the potential impact enacted by the drama?
- The lessons that the different characters can give to listeners?
- The effect of the drama on raising the attitude of listeners, effecting behavioral change and role modeling encouraged by the drama?
- The strength and weaknesses of the drama and how listeners view the contribution or role of such entertainment education dramas?
- How far the dramas present antagonist and protagonist characters and how does they reveal information to the listeners?
- To what extent the dramas were entertaining enough to carry over the educational messages and ask if they are based on familiar contexts?