

1/6

THE ROLE OF SABIDO ENTERTAINMENT-EDUCATION
RADIO SERIAL DRAMAS IN THE STRUGGLE FOR THE
PREVENTION OF HIV/AIDS:

WITH SPECIFIC REFERENCE TO
"YEKEN KINGIT" AND "DHIMBIBA" DRAMAS

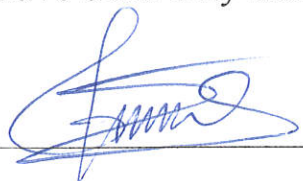
By Tafese Refera

A Thesis Submitted to the School of Graduate Studies of Addis
Ababa University in Partial Fulfillment of the Requirements of
Master of Arts in Literature

Addis Ababa
November 2004

DECLARATION

I, Tafese Refera Soreta, hereby declare that this dissertation is my own academic research work and has not been submitted to any other university for the award of a degree. Where other sources have been used, they have been duly acknowledged.

 23-12-2004

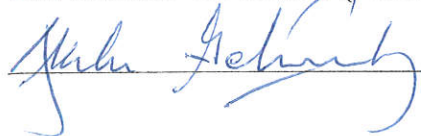
Tafese Refera
(Candidate)

Signed the 23rd of December 2004.

Board of Examiners

The undersigned members of board of examiners hereof, has read this work and approved it for partial fulfillment of the requirements of Masters of Arts in Literature (English).

Dr. Akalu Getaneh (Advisor)



Date

30/12/04

Dr. Berhanu Mathewos (Examiner)



Date

30/12/04

Dr. Abiye Daniel (Examiner)



Date

31/1/05

Content Outline

Acknowledgments -----	v
Acronyms-----	vi
Abstract -----	vii
List of Appendices -----	ix

Chapter One

1. Introduction -----	
1.1. Background-----	1
1.2. Research Questions-----	10
1.3. Hypothesis-----	11
1.4. Objectives of the Study-----	12
1.5. Methods of the Research-----	12
1.6. Scope of the Study -----	14
1.7. Limitations of the Study-----	14

Chapter Two

2. Review of Related Literature-----	15
2.1. Review of Related Works-----	18
2.2. Art and Society: Utilitarian View -----	19
2.3. Epic Theater and TFD as Early Entertainment Education Formats-----	22
2.4. The Sabido Method Entertainment Education Dramas -----	25
2.5. Intellectual Basis of Sabido Entertainment Education Dramas-----	26
2.6. The Impact of Sabido Strategy in Preventing HIV/AIDS and in Promoting Social Issues-----	30
2.7. The Ethiopian Experience with Sabido Style Radio Dramas-----	32
2.8. The Design Process of Sabido Dramas-----	36

Chapter Three

3. Production Comments and Script Content Analyses

3.1. Production Comments-----	41
3.1.1. Pre-Production Activities-----	43
3.1.2. While-Production Activities-----	44
3.1.3. Post-Production Activities-----	45
3.2. Script Content Analyses-----	46
3.2.1. Major HIV/AIDS Related Messages in <i>Yeken Kignit</i>	
<i>Drama</i> -----	48
3.2.1.1. Pre-Marital Sex, Extra-Marital Affairs and	
HIV/AIDS-----	48
3.2.1.2. Drug and HIV/AIDS-----	50
3.2.1.3. Stigma Versus Care and Support for the	
Infected and Affected-----	52
3.2.1.4. Voluntary Counseling and Testing (VCT)-----	54
3.2.1.5. Gender and Vulnerability to HIV/AIDS-----	56
3.2.2. Major HIV/AIDS Related Messages in <i>Dhimbiba</i>	
<i>Drama</i> -----	58
3.2.2.1. Illiteracy, Tradition and HIV/AIDS-----	58
3.2.2.2. Gender Inequality, extra-marital and Pre-marital	
Affairs versus HIV/AIDS-----	60
3.2.2.3. Voluntary Counseling and Testing -----	63
3.2.2.4. Stigma, Care and Support to PLWHA-----	64

Chapter Four

4. Summary Report of the Findings of Sample Impact

Assessment

4.1.	Summary Report of Focus Group Discussions/FGDs/-----	66
4.1.1.	Results of FGDS on <i>Yeken Kignit</i> -----	67
4.1.2.	Result of Focus Group Discussions on <i>Dhimbiba</i> ---	73
4.2.	Summary Reports of In-depth Interviews -----	75
4.2.1	Results of In-depth Interviews on Yeken Kignit -----	76
4.2.2	Results of In-depth Interviews on Dhimbiba -----	79
4.3.	Summary Report of Key informants-----	82
4.4.	Summary Report of Listeners Letters Analysis-----	88
4.4.1.	Results of Listeners' Letter Analyses on <i>Yeken Kignit</i> -----	89
4.4.2.	Results of Listeners' Letter Analysis on <i>Dhimbiba</i> .	90
4.5	Summary Reports of Quantitative Study(Questionnaires)-----	93
4.5.1	Background Information -----	92
4.5.2	Analysis and Interpretation of Data on <i>Yeken Kignit</i>	93
4.5.2.1	Respondent' Profile -----	93
4.5.2.2	Analysis and Interpretation of Feedbacks on <i>Yeken Kignit</i> -----	93
4.5.3	Analysis and Interpretation of Data on <i>Dhimbiba</i> -----	103
4.5.3.1	Respondents' Profile-----	103
4.5.3.2	Analyses and Interpretation of Feedbacks---	105
4.6	A Brief Review of Reports of Sample Surveys and Monitoring by PMC Ethiopia -----	113
5.	Summary, Conclusion and Recommendation-----	117
-	Bibliography -----	120
-	Appendices -----	122

Acknowledgments

Glorify to God who hitherto cherishes my life, and everything I think I have. This is why you created me and here I humbly submit my boundless gratitude unto you.

I am very grateful to my advisor Dr. Akalu Getaneh for his rigorous comments, careful follow up and suggestion, which made this thesis work up to this standard. His rigorous comments and close follow up at every step of the work would be enough to remember him as the best advisor. However, I shall never forget his understanding, PATIENCE and benevolence.

I would also like to seize this opportunity to gratify my family, all the Referas along with their spouses and kids. I am grateful to my mother, Woizero Abebech Habte Mariam, siblings, Ato Alemayehu Refera, Befekadu Refera, Marshet Refera, Tesfaye Refera, Amarebih Refera and Meskerem Refera along with their spouses and respective family members. Still I should submit a special appreciation to W/ro Marshet Refera and Ato Tilahun Molla for their unreserved support throughout my study. I am also very much indebted to W/t Aregash Delelegn, for her kind and earnest support throughout my M.A study as well as in typing part of this text.

I also thank the Addis Ababa Chamber of Commerce and its friendly staff for sponsoring the time of my postgraduate study. I remain beholden to my bosses & colleagues, who turned the 'impossible' plan of learning to very possible.

With special mention of Mr. William R. Ryerson, President of Population Media Center International and Ato Tesfaye Eshete, Program Coordinator at the PMC-Ethiopia, I would like to thank the Population Media Center International and PMC Ethiopia and their supportive staff for providing me with every information needed for the study. My similar appreciation goes Ato Gashaw Mengistu, Head, at the John Hopkins University, AIDS Resource Center and the Center itself, in Addis Ababa which have been very generous and so cooperative in availing reading materials.

Last but not least, I thank Ato Takele Soboka, M.A. International Human Right, Dr. Alemayehu Reta, Ph. D. fellowship student at the Universite de Librie (Belgium), Dr. Sime Kebede, Lecturer at the Education Faculty of AAU, Ato Shebeshi Lemma from the Addis Ababa Chamber of Commerce, who incited me to work socially valuable research work, various media and arts professionals, actors, journalists and writers for the advice and professional support they extended to me at each phases of the research work.

Acronyms

- AIDS - Acquired Immune Deficiency Syndrome
- CDC- Center for Diseases Control (US initiative for the international effort against diseases)
- FGD – Focus Group Discussion
- FGM- Female Genital Mutilation
- HIV- Human Immuno Virus
- MARCH – Modeling and Reinforcement to Combat HIV/AIDS
- PCI- Population Communication International
- PLWHA –People Living with HIV/AIDS
- PMC - Ethiopia –Population Media Center Country office
- PMC - Population Media Center (International)
- Tfd – Theater for Development
- TO – Theater of the Oppressed
- UNDP – United Nations Development Program
- UNICEF – United Nations Children’s Fund
- E.E. –Entertainment Education, edutainment, infotainment

Abstract

The discussions compiled in this thesis are all about viewing the tremendous potential of research based media communication in art to address social problems and mobilize people towards certain end. It singles out the HIV/AIDS pandemic as the major social problem threatening Ethiopia, Africa and other countries across the world. It tries to view the paramount contribution of art (drama) in the prevention endeavor above many other similar disciplines.

The inception of the research project came from the realization of the tremendous potential of the Sabido Method Entertainment Education Dramas. The Sabido method dramas have been tried out and proven to have a remarkable success in many countries in promoting pro social issues. The thesis thus took the two Sabido Method Entertainment-Education Serial Radio Dramas, the Amharic *Yeken Kignit* and the Afan Oromo *Dhimbiba* dramas as practical examples and examined the contribution of the dramas to the HIV/AIDS prevention endeavors in the Ethiopian context.

The thesis comprises five chapters. The first chapter presents the philosophical background of the thesis as being 'art for society's sake' as opposed to 'art for art sake.' It also reviews the historical development of using literary products in addressing social problems.

The Second chapter is a review of some academic and non-academic research works previously undertaken on similar issues as well as a review of the theoretical framework of the Sabido Methodology. The latter part of this chapter especially presents the historical account of the invention of the method by the Mexican Playwright Miguel Sabido. The intellectual basis, the expansion of the method and the results obtained in various countries as well as the peculiarities of the Sabido Method drama productions are indicated here.

The third chapter examines the production procedures followed to produce the dramas in view of the technical procedures indicated in the review part. It tries to present some of the investigations carried out on the pre, while and post-production processes. This

chapter further analyzes the script contents of the dramas. The script content analyses measure to what extent the drama scripts articulate the problems and show the peculiarities of the method from other conventional dramas.

Both those methods of evaluations are used to examine the effectiveness of the drama production in articulating the main messages of the drama. The evaluations are also intended to serve as a model for future research initiatives, too.

The summary reports of impact assessments are included in the fourth chapter. Both the quantitative and qualitative research methods are used in the study. The qualitative study is done by organizing Focus Group Discussions (FGDs), In-depth Interviews, and Interview with Key Informants. The quantitative study is carried out by distributing questionnaires. All these researches were held to decide the effectiveness of the dramas in bringing behavioral changes against HIV/AIDS. The results are summarized at the end of each assessment.

Chapter five summarizes the major points discussed and findings achieved by the research and recommends ways to expand the method in the Ethiopian context. It then forwards suggestions to expand such media based intervention of art into various socio-economic issues.

List of Appendices

- 1) Summary Plot of Yeken Kignit Radio Drama
- 2) Summary Plot of Dhimbiba Radio Drama
- 3) Translation of selected letters sent to Yeken Kignit Radio Drama from
listeners
- 4) Translation of selected letters sent to *Dhimbiba* Radio Drama from listeners
- 5) Copies of selected letters sent to *Yeken Kignit* Drama
- 6) Copies of selected letters sent to *Dhimbiba* Radio Drama
- 7) A copy of questionnaire prepared to assess the impact of *Yeken Kignit* Drama
- 8) A copy of questionnaire prepared to assess the impact of *Yeken Kignit* Drama
- 9) English Translation of the questionnaires
- 10) Copy of poem by Sileshi Betele, Country director of dawn of Hope Ethiopia

Chapter One

1. Introduction

1.1. Background

The history of literature and art in general witnesses that from ancient times to the present, art has been part and parcel of people's life. It has been affected and has been affecting the social, cultural, political, economic etc. life of the respective society.

With regard to literature, Peck and Coyle (1993:3) point, "Every Literature has a general context. In addition, every work has a historical context writers at a given time tend to have similar concerns and often similar values"

They further elaborate with examples that the Old Age English or Anglo-Saxon Literature was about a desire for order in a savage and unruly world. The medieval literature was also about tension between traditional order and disruption of this order. Peck and Coyle continue to cite peculiar characteristics of Eighteenth Century, Romantic, and Victorian Periods as well as the Modernist, Post Modernist and Post-colonial Periods. Especially in the African context, before, during and post Colonial Periods, art is recognized as a means or instrument to sensitize and mobilize people.

Such a method of influencing people through art is obtained by creatively combining elements of entertainment with didactic, instructional and educational subjects. Singhal (et al. eds. 2004:5) define the modern context of E.E. as follows:

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 attitudes, shift social norms, and change overt behavior (Singhal & Rogers 1999; Singhal & Rogers 2002). Entertainment-education is not a theory of communication. Rather, it is a communication strategy to bring about behavioral and social change. Several communication theories, however, provide a basis for E.E strategy.

According to Singhal (et al.), "the general purpose of entertainment education is to contribute to the process of directed social change, which can occur at the level of an individual, community or society" (ibid). Entertainment Education has been applied in the audio, visual and performed arts. However, the use of mass media, especially radio is yielding a massive impact towards the desired social change.

One of the most effective uses of radio for social change is "Enter Educate" serial drama. The term "Enter-Educate," a contraction of the words "entertainment" and "Education" was coined by the Johns Hopkins University Center for Communication Programs. It describes any communication presentation that delivers a pro-social educational message in an entertainment format (Coleman, 1988). It is sometimes used in the form "entertainment-education" and is similar in meaning to the term "Infotainment" common in some countries.

Entertainment and Education have never been exclusive. The method of inculcating 'instructional' messages with entertaining stories, with performances etc. can be found even in folktales. Campbell (1973) quoted in Fossard (1996:2) says:

The idea of combining education and entertainment is not new. Examples can be found throughout history: Myths have served important functions in societies around the world. Parables have been used by prophets and preachers to illustrate religious tenets. Fables often with animals as the central characters have been used to demonstrate the validity of moral teachings. The rhythms of poetry and songs are constantly employed to help people remember information, for example alphabet songs for small children and musical jingles in commercial advertising.

Generally speaking, there cannot be any art without some kind of message. Typical examples like the epic theatre, Forum Theater, various forms of Theater for Development (TfD) and other similar forms of performed art, which are explained in the review part could be cited as early forms of entertainment education.

However, the latest attempts to enrich the Entertainment-Education (E.E.) with some theoretical background and systematic methods are gaining international recognitions and commanding attention of the academia. The diffusion is being supported by various international institutions. According to Singhal (2004:7), today numerous other organizations are involved in utilizing and diffusing the E.E. strategy. Among these, the US global AIDS program through its Centers for Disease Control (CDC) is using it in its MARCH (Modeling and Reinforcement to Combat HIV) in Botswana, Ethiopia, Ghana and Zimbabwe. The BBC World Service Trust in cooperation with various government bodies

of India launched an E.E. initiative. The Population Media Center (PMC), an NGO headquartered in Burlington, Vermont, (USA) has E.E. initiatives underway in Ethiopia, Philippines, Sudan and Swaziland.

Singhal (et. al) further note that "several communication departments are now particularly oriented to studying or teaching about E.E. strategy.... Today a map of the world would show E.E. almost everywhere." (Ibid) These are clear indicators of the growing institutional and national interest in E.E. practice and research.

Of various forms of Entertainment-Education, the most popular, and of course an icon of modern E.E methods is the Sabido Method the E.E Format. The method was developed in 1970s by the Mexican scriptwriter-director-producer of TV Dramas, Miguel Sabido. "It was a strategy designed from various theories for the purpose of designing and producing radio and television that can win mass of audiences while imparting messages and values" (Sabido Method- web source).

According to Singhal (et. al 2004:14), the E.E. strategy was first discovered by Sabido by accident and the format is still dominant in various E.E. projects.

The Entertainment Education strategy in television was discovered more or less by accident in Peru in 1969, when the telenovela (literally "television novella" soap opera) *Simplemente Maria* was broadcast. Inspired by the audience success and the (unintended) educational effects of *Simplemente Maria*, Miguel Sabido, a television writer-producer-director in Mexico, Developed a methodology for entertainment education soap operas. This strategy, with certain modifications, is dominant in most entertainment education projects throughout the world.

Fossard (1996:3) also recalled the historical situation before and after the invention of the method as follows:

Soap operas ruled the air waves until the mid-1970's, when Miguel Sabido, in Mexico expressed his belief that television serials "could do more than reinforce attitudes toward specific events and characters: they could also stimulate behavior " (Nairman: 1993). Sabido recognized the fact that, while conventional soap operas presented values unconsciously [subconsciously] and, therefore sometimes incoherently, it would be possible to create value coherent serials that encouraged pro-social behavior, such as adult literacy or family planning with out being boring, pedantic or moralistic.

Miguel Sabido had gone a long way to convince the TV and other media personnel about the need to merge the 'entertainment' elements with 'educational' or instructive issues through the soap operas and disregard the old and 'unnecessary' "Entertainment" or "Educational" dichotomy. But the media feared it as an '*unknown territory*' that would generate controversy and repel audiences.

However, Sabido managed to produce seven entertainment-education dramas, which had immense impact on the people.

Between 1975 and 1982, Sabido produced seven entertainment education soap operas (one each year), which spurred enrollment in adult literacy classes, encouraged the adoption of family planning, promoted gender equality and so forth (Nairman, 1993). Sabido's soap operas were also commercial hits for Televisa, the Mexican television network, demonstrating that educational messages do not limit the popularity of entertainment programs. Singhal (2004:14).

It is worth noting that from 1977 to 1986, when the E.E. soap operas were on the air, the country underwent a demographic miracle. Mexico showed a 34% decline in its population growth rate for which the country won the United Nations' Population Prize. Few years later the method was tried out in India only to prove an unprecedented result. It attracted hundreds of millions of enthusiastic viewers. In the continued years, the method began to gain an international acclamation. From Africa, countries like Tanzania, Uganda, Kenya, Nigeria, South Africa, Zimbabwe, Ghana, Sudan and Ethiopia are incorporating it in their information and communication projects in fighting the spread of HIV/AIDS.

From Asia, countries like India, China, Philippines, etc. are applying the method in their population and HIV/AIDS preventions projects. It is also being applied in many Latin American and other developing countries.

The summary report compiled by the US based Center for Disease Control (CDC) in May 2000 (Web-source) noted, "Not only were E.E. efforts deemed appropriate, they are considered obligatory given the potential of E.E as a strategy for combating HIV/AIDS epidemic." Similar trends are developing in many countries.

The major argument of this research is also similar with the CDC's conjecture. At a time when the HIV/AIDS is ravaging Africa's and Ethiopia's productive force, the Sabido

Method serial dramas would contribute a lot to the struggle for the prevention of HIV/AIDS. We need to realize the huge potential of the strategy in addressing the complicated socio-economic and psychological problems related with HIV/AIDS. In other words, the confidentiality and the taboo as well as the stigma attached to the disease require devising more creative ways of intervention.

In Ethiopia, it is over two decades since the occurrence of HIV/AIDS pandemic was officially communicated. Throughout this time the government, non-governmental, international and religious institutions have been trying to adopt an effective strategy to prevent or at least reduce the spread of the disease. It has long been recognized that HIV/AIDS is not only a health problem. It has impacts on social, economic, national security, psychological condition of the people. Because of this various professional and academic fields have been exerting their utmost efforts to halt the spread and curb the dangers of the disease.

In this connection, Helmut Kloos (et. al.) (2004 web source) after researching Ethiopian HIV/AIDS crisis in relation with the Ethiopian Community based approach said;

In addition, it was recognized that the traditional top-down public health approach to community participation can not satisfactorily "manage" the complex "behavioral and socioeconomic environment of HIV/AIDS epidemic or generate strong community commitment. There is also evidence that deep-rooted stigma cannot be eradicated through the usual awareness creation campaigns but through community based and community trained support groups, which promote open discussion of the HIV/AIDS problem.

The major points I wanted to draw from the study of Helmut Kloos (et. al. 2004) are: the prevention effort required the commitment of the people, there is stigma attached to the disease, open discussion is cost effective and preferable alternative to reduce the spread of the disease. Our culture is not open for sex related issues. The confidentiality and the taboo associated with the disease complicate the prevention effort. The medical field stands at the forefront but cannot cure AIDS like other diseases. The fight against HIV/AIDS is one of the priority agenda that would require full participation and commitment of the people.

Added to the above problem, limitation of educational coverage/illiteracy/ and health/social/ facilities also compel Ethiopia and many African countries to opt for informal

approaches to education. This is where community-focused sociological dramas, like the Sabido Method E.E. dramas fit perfectly. The role of performed art, which is usually called 'the walking and taking art', becomes indispensable.

Because of these reasons many organizations in Africa are using drama, whether on the mass media or by live performance to disseminate life saving information. For Example UNESCO uses such non-formal preventive education by focusing on five core tasks related to HIV/AIDS: These are:-

- Advocacy
- Customizing the message
- Changing risk behavior
- Caring for the infected
- Coping with the impact (HIV and Gender-UNESCO 2003 Web source).

The Tanzania UNESCO report also mentioned "Using ICTs, the media, drama and public entertainment campaigns (radio and TV) to spread society targeted gender sensitive and effective messages about HIV/AIDS is one the best approaches"

A volunteer report from Tanzania ([www.spw.org/experiences/ Tanzania volt-reprt. htm.](http://www.spw.org/experiences/Tanzania%20vol-reprt.htm)) witnesses:

I think the non-formal approach works better than the formal way because it enables young people to internalize behavior responses in such a way that they become part of their emotional life. In addition, it stresses typical behavioral patterns by highlighting specific reaction and situation placing them in the context of their life outside school, e.g. the use of role model, plays, and songs.

Similarly the *Id 21 education and research Group* in Uganda noted people prefer dramas as their information source on HIV/AIDS to books, and other channels, because they find dramas appealing, realistic and cheaper to produce.

When we see African drama from the historical perspective, similar E.E. formats like 'Theater for Development' (TfD) has long been used to address the long lived social, economic, and political problems. One of the proponents of Theater for Development (TfD), Michael E therton, explained the situation as "*a shift from fine arts to community*

concern" ([www. cdc. art, org/runs- The Backbone page](http://www.cdc.org/art/runs-The_Backbone_page)). The principle and procedures of Tfd are similar to the modern E.E formats.

Frances Harding in Banham (et al. eds.) (1999:100) explained the underlying principles as follows:

The underlying principle of Theater for Development is the theory of education posited by Paulo Freire in which the notion of a 'narrative' stance adopted by educator confronting a passive 'audience' of learners is rejected in favor of a shared participatory approach to learning in which members of a group learn from each other. Each individual brings different knowledge to a group by exchanging it, acquires more knowledge and a great understanding of how the parts create the whole.

Harding further noted that, the primary objective was not just to create a drama, but also about to create one which was based on the personal experience of people living there (ibid). From Harding's note, three major components of Tfd are indispensable or crucial. These are Education, theater (Entertainment) and the participatory approach. It is also research based and uses systematic procedures. Thus, it is like the mode of theater, or 'applied theater' in which entertainment and education are combined to incite people to certain actions and hence ameliorate social condition. In this respect, Tfd could be considered as one of early E.E. formats in Africa.

The major difference, however, lays in the stress on the participatory approach, which requires direct exposure with audience. It thus used to discourage radio, TV and other mass media by saying it 'a tool of Northern metropolis imperialism.' Though Tfd is effective in participatory approach, its avoidance of media makes it difficult to communicate beyond certain village and community level. The Tfd used to include, Peoples' Theater, Community Theater, Forum Theater and other participatory subgenres. This genre has long served in promoting developmental and other pro social issues. Today the HIV/AIDS is its top priority agenda.

Bourgault (2003:207) also says that from the ancient cultural rituals to the modern literary Drama, African plays have served to reconstruct the past, withstand the challenges of colonialism and promote developmental issues.

He then notes: -

Today, African people are engaged in a new struggle. As we have seen, they have a formidable array of performance tools. Africans must find a way to create an African AIDS epic and perform it, not once but several times, for planetary audience. This volume challenges African peoples everywhere to come together to play for life. When they do the ancestors will surely join them on the world stage and usher in transformation.

Bourgault further takes the UNAIDS 2002 Report and further says, in a continent where 6,000 people become infected daily there is no any other more prior agenda to ponder on. That is why he entitled his book, *Playing for Life*. This researcher shares Bourgault's worries. Because the dramatic impact of HIV/AIDS in Africa is exceeding that of our expectation and threatening the future of Africa. Dr. Peter Piot, Executive Director of UNAIDS, speaking at the end of a conference on "AIDS in Africa" Nairobi on September 25, 2003 warned "Africa is now in a state of emergency comparable only to war" (BBC news- web source).

The UNAIDS program report of 2002 also indicated that ' Every minute of every day six young people between ages 15 and 24 become HIV Positive, yet young people remain alarmingly uninformed about the most basic facts about HIV and prevention' (www.unicef.org. aids--- index prevention young htm). The March 26, 2004 Washington news from Global Health Council also stated that Africa is facing 8,000 deaths a day (Web source- BBC). Moreover, the (UNAIDS-AIDS & African-web source) confirmed that there were 29.4 million people living with HIV/AIDS, 3.5 million new infections, 2.4 million deaths, and 12 million orphans happened in Africa in the year 2002

The UN AIDS 4th Global Report on AIDS Epidemic also confirmed;

In 2003, an estimated 4.8 million people (range 4.2 –6.3 million) became newly infected with HIV. This is more than in any one year before. Today, some 27.8 million people (range: 34.6 –42.3 million) are living with HIV, which killed 2.9 million (range 2.6- 3.3 million) in 2003, and over 20 million since the first cases of AIDS were identified in 1981.

The situation with Ethiopia could succinctly be put as; it stands third highly affected country by HIV/AIDS in Africa. I think that for drama (art) there is no bigger responsibility than averting this AIDS crisis.

If drama is expected to impact behavioral changes on people, using mass media will be the best alternative. The international experience in fighting HIV/AIDS confirmed, "Radio reaches a wider audience than any other medium. For example there are an estimated 94 radios per thousand people in the least developed countries, ten times the number of televisions or copies of newspaper available" (Adam & Harford: 1999: 3). In a speech Ato Fekade Yemiru, Deputy General Manager of Radio Ethiopia made at the second anniversary of the launching of the two serial radio dramas on June 13, 2004 mentioned that the Radio Ethiopia reaches about 40 million audiences. Based on the UN survey of 2000, Radio Ethiopia broadcasts news and programs in three foreign and eight domestic languages. Ato Fekade further noted that more than 13 million households in Ethiopia are believed to have access to radios.

Coming back to Adam & Harford: (1999:3-4), they mention that except some drawbacks of radio; like its nature of one-way communication, absence of visuals and high risk of inappropriate use, radio has special merits that makes it highly suitable in fighting HIV/AIDS. These are:

- Radio motivates people by building on aural/oral traditions and stimulates the imagination better than video or television.
- Radio programs are cheap, quick and easy to make.
- Radio receivers are widely available, cheap and easily portable, this makes them convenient for listeners.
- Radio can reach people who are isolated by language, geography, conflict, illiteracy and poverty.
- Radio can reach those who do not come to health facilities because of cost, distance or embarrassment; it can convey insights gained by health workers on the ground to a wide audience.
- Radio can help to inform people and raise awareness about a new idea, product or service that is available.
- Radio can help create a demand for services.

- Radio can give additional credibility to multimedia communications HIV/AIDS campaign on the ground.
- Often radio listening is group activity which encourages discussion of educational issues after the broadcast. This is an important stage in the process of behavior change

Esta de Fossard (1996: 3) also mentioned that the history of using radio drama for such social purposes has a long history unfolding for about half a century:

The use of radio dramas for pro-social purposes is undergoing resurgence. In the early days of radio, it was not uncommon to program, especially in young countries such as Australia, Canada, and South Africa, for helpful messages on such topics as agriculture and wild fire control to be incorporated into serial dramas. In Britain, *The Archers*, a serial about a farm family played a similar role and held national attention for decades.

In Ethiopia, there have been efforts to adopt the E.E strategy through radio serial dramas. Some of these initiatives are informed by modern strategies of E.E. but prepared with individual creative talents. Others were not aware of the modern E.E strategies but made significant attempts to address social problems. Currently, the awareness is raising and the number of commercial video films, radio and TV dramas are increasing daily. At present the production of the Sabido E. E. Radio Serial Dramas by the PMC- Ethiopia are the best initiatives taken so far to reinforce the HIV/AIDS prevention and information communication. This research tries to draw lessons for further efforts in the field.

When we see the situation from the point of view of art, it is like 'a blessing in disguise.' Although the HIV/AIDS pandemic poses a serious threat to the nation there is a huge potential to the dramas to avert the danger. This is time for drama to prove its paramount importance. The preliminary attempts both both by professionals and amateurs by realizing the potential in turn would help literature to get its bases at a grassroots level. As a result the attention given to drama would enable it to exercise its responsibility in a better way. The professional and academic input to the field would be invaluable to ensure the effective application of E.E.

The purpose of this research is thus to investigate historical roots, recent applications and, basic tenets in E.E., and assess the impacts of E.E initiatives in Ethiopia. It also attempts to forward possible link with the Ethiopian academia and encourage further studies in the field

1.2. Research Questions

HIV/AIDS is raging and claiming the lives of millions in this country, which heavily depends on its manpower resources for its labor-intensive economic development. This literary study tries to raise the following questions:

1. How can this pandemic be stopped to save the Ethiopian society from the scourges of HIV/AIDS? What important role could radio dramas play in the struggle for the prevention of HIV/AIDS?
2. To what extent did the serial dramas produced by the PMC Ethiopia, "Yeken Kingit" /Survey of Daily Life/ and "Dhimbiba" (The Best Out of Life) help listeners to enhance their awareness about HIV/AIDS and bring about behavioral change?
3. Are the Radio, TV and stage dramas currently produced by various institutions compatible with the principles of E.E. strategies and make a difference.

1.3. Hypotheses

It is an established fact that HIV/AIDS cannot be cured, but prevented. So far there is no immunity system developed by the medical world to prevent the negative effects of HIV/AIDS. The cost of treating HIV+ people with life prolonging drugs is literally becoming unaffordable to the ever-increasing infection and the ever-worsening poor economy. There are stigma and complex social, economic and psychological problems attached to the disease that would complicate the AIDS crisis.

As a result the task of preventing AIDS by providing life saving information would be the best and cheap alternative. Thus, art and media take a huge responsibility in disseminating information. The use of mass media, especially radio, to provide life-saving information by creatively combining entertainment with education through the Sabido Method E.E. strategy would be deemed necessary.

The practical evidences confirm that the Sabido method E.E has brought a dramatic change in many countries, in preventing HIV/AIDS, promoting developmental, health and family planning issues, advocating gender equality, supporting literacy campaigns etc. Similarly, the dramas under investigation, being produced with good observation of the standard procedures, could enhance people's awareness on HIV/AIDS and through time brought up the enactment of the desired behavioral changes. The good mix of research, art and journalism made the difference.

1.4. Objectives

1. To indicate the important role of the Sabido Dramas in addressing HIV/AIDS crisis and other social problems as compared with other sociological dramas.
2. To overview the intellectual background of the method and technical procedures involved in producing such pro social radio dramas and recommend possible ways of adopting the method into the academia. As well, it encourages other anti-HIV/AIDS initiatives to work with it in the Ethiopian context.
3. To encourage further literary researches in the field so as drama would take its root in the lives of people and become developed by people.
4. Based on the findings of the research; i.e. on the strength and weakness of the method, to draw lessons for the upcoming TV, radio and stage drama productions in Ethiopia.

1.5. Methods of the Research

The methods applied for this thesis research are carefully selected in consultation with art and public health professionals. It also considers the limited resource and appropriateness of the method to evaluate the Sabido Method E.E. strategy. Thus, the methods that were intended to be used were as follows:

1. The first of them is qualitative study of listenernship and impact assessment: This method was conducted by organizing Focus Groups of 4-10 persons. There were about 4 groups from the two languages differing in age, profession and social

position. Among these are groups of actors of the dramas. There are also youths within the age gap of 15-24. As well, parents especially above the age of 32 are also included. Furthermore, a summary report of four key informants and four in-depth interviews were held.

2. The second was the script content analysis. This part includes research to probe into footstep works (the design process) and other social and cultural consideration used to produce the dramas. The script content analysis was carried out to demonstrate which major social, economic and cultural issues were inculcated in the dramas in connection with HIV/AIDS. .
3. The third was the quantitative assessment of impacts on the audience. This assessment was intended to evaluate the level of effectiveness of the dramas in imparting messages and persuading listeners by providing role models and scenes to bring about behavioral changes.
4. The fourth and the last method was letter analysis. By letter analysis is meant the analysis of the content and message of letters to measure the level of programs appeal, and assess how far listeners were convinced by the dramas in resulting behavioral changes. They serve as a testimony of the behavioral changes impacted and knowledge created by the dramas. The analysis of the letters, the qualitative study and the questionnaire try to measure if the role modeling and emotional engagement of listeners is there. The best way to evaluate this was to analyze the responses of listeners as to which characters they like, dislike or are indifferent. All the three methods try to check which characters listeners tried to emulate the intended i.e. the role models or the despised (bad) models.
5. Finally, a short review of the results of Monitoring and evaluation by the PMC has been included. The above methods were selected from CDC /Center for Disease Control/ Global AIDS Program strategies of behavior change communications and evaluation of its impacts. The guidelines of impact assessment of the Sabido Method E.E projects are also considered. I have also consulted public health professionals especially involved in HIV/AIDS issues. Among these, Dr. Alemayehu Retta, M.D. M Ph. from former National HIV/AIDS Prevention and Control Office, who is at present a Ph.D. fellowship student at the University of

position. Among these are groups of actors of the dramas. There are also youths within the age gap of 15-24. As well, parents especially above the age of 32 are also included. Furthermore, a summary report of four key informants and four in-depth interviews were held.

2. The second was the script content analysis. This part includes research to probe into footstep works (the design process) and other social and cultural consideration used to produce the dramas. The script content analysis was carried out to demonstrate which major social, economic and cultural issues were inculcated in the dramas in connection with HIV/AIDS. .
3. The third was the quantitative assessment of impacts on the audience. This assessment was intended to evaluate the level of effectiveness of the dramas in imparting messages and persuading listeners by providing role models and scenes to bring about behavioral changes.
4. The fourth and the last method was letter analysis. By letter analysis is meant the analysis of the content and message of letters to measure the level of programs appeal, and assess how far listeners were convinced by the dramas in resulting behavioral changes. They serve as a testimony of the behavioral changes impacted and knowledge created by the dramas. The analysis of the letters, the qualitative study and the questionnaire try to measure if the role modeling and emotional engagement of listeners is there. The best way to evaluate this was to analyze the responses of listeners as to which characters they like, dislike or are indifferent. All the three methods try to check which characters listeners tried to emulate the intended i.e. the role models or the despised (bad) models.
5. Finally, a short review of the results of Monitoring and evaluation by the PMC has been included. The above methods were selected from CDC /Center for Disease Control/ Global AIDS Program strategies of behavior change communications and evaluation of its impacts. The guidelines of impact assessment of the Sabido Method E.E projects are also considered. I have also consulted public health professionals especially involved in HIV/AIDS issues. Among these, Dr. Alemayehu Retta, M.D. M Ph. from former National HIV/AIDS Prevention and Control Office, who is at present a Ph.D. fellowship student at the University of

Librie de Brussels (ULB) was the main consultant whose help I used to develop the method.

1.6. Scope of the Study

This research was by no means supposed to be exhaustive or sufficient inquiry on the issue. The very purpose of the research was to critically appraise the invaluable contribution of the radio dramas in enhancing people's awareness and enacting behavior change against HIV/AIDS. It further examined the merits and demerits of the method and the importance of including such applied art trends in the academic studies.

The analysis of the technical aspects of the drama is also limited to a few points such as script writing, sound effect, characters modeling etc. In addition, with a view to measuring the outcome of these two enter-educate dramas, a sample of impact assessment was held in Addis Ababa on 350 subjects. It would be hard to generalize something significant with this number of sample assessment. With a view to substantiating the assessment, the periodic reports of letter analysis compiled by the PMC - Ethiopia are somehow included.

1.7 Limitations of the Study

The acute problems faced by the researcher were the lack of reference materials and an up-to-date information sources. To make up for the lack of reference materials and up-to-date information, web sources were intensively used with due care and precautions.

There were also limitations of time and other resource that limited the study to be undertaken in few areas of the city, and nearby areas.

Chapter Two

2. Review of Related Literature and Theoretical Framework

2.1 Review of Related Works

The researcher made library search work, media agencies survey and visitations to related bureaus. He found very few materials that are somehow related to this study. Some of these are considered in this study and presented only because they somehow deal with promotion of pro social issues through theater. Among these are the Ethiopian experiences in Theatre for Development, social TV/radio dramas that merely advocate HIV/AIDS issues or early initiatives that tried to apply the Sabido Methodology. As far as his search is concerned, there is no M.A thesis that tried to deal with Entertainment-Education dramas as a means to fight the spread of HIV/AIDS or anything related to it.

Accordingly, the works of Binyam Tezera, Abiyot Kumsa, and Solomon Belay are some of the B.A theses works found somehow relevant to this study. Aboneh Ashagre's (1985 E.C.) article on *People's Theater in Ethiopia* is one of the articles, which served the researcher to have a glimpse on developmental drama in Ethiopia.

Biniyam Tezerra's 1993 E.C (2001), B.A. thesis, entitled "*HIV/AIDS Related TV Dramas: Based on 'Yemaleda Teza' / Morning Dew/ and 'Yeshama Enba,' /Tears of the Candle/*" tried to examine the appropriateness of the technical aspect of the TV drama productions in view of the principles of TV Dramas production. He further analyzed to what extent the production could really help to create the desired awareness on HIV/AIDS. However, the analysis does not mention any theoretical discussion of methodical procedures of the entertainment Education, the Sabido style or even Tfd.

Similarly, Abiyot Kumsa, in his B.A thesis entitled *Short Radio Plays on Prostitution and HIV/AIDS Presented by CVM Ethiopia from 1987-90* could also be taken as a good model for this study. The researcher points that the script/content is substantiated by the research undertaken by CVM, there are no as such systematic methods other than the conventional drama production methods applied in producing those radio serial dramas. However, it also examines how far the radio dramas served effectively in communicating the messages to the audience.

The other forerunner study ever to introduce the relationship of drama to the developmental issues and social problems is Aboneh Ashagre's paper entitled, "*People's Theater in Ethiopia*" (1985 E.C) an article presented to the 1st Theater Symposium of the A.A.U. This study was frequently quoted by the following B.A. thesis studies. It must have shed light regarding the practice of community dramas, forum drama and other early E.E formats related to the developmental theater. Among these, Solomon Belay (1997) in his B.A Thesis, entitled, *Theater for Development in Ethiopia with Specific Reference to Radda Barrnen Ethiopia-* (CAMA- Center for Alternative Media and Advocacy), used this article and other materials as well as early initiatives undertaken to introduce Theater for Development in Ethiopia by Radda- Barrnen widely.

It is worth mentioning here that Solomon Gashaw's early B.A Thesis on *Theatre for Development in Africa /1997/* also must have informed all the upcoming studies. Though, too wide and too big issue for a B.A thesis, there are some general but important statements regarding the expansion of Theater for Development in the continent that are collected from secondary sources.

Coming back to the methods of TfD production indicated by Solomon Belay, it is in many ways similar to the Sabido Style. For example, the production procedures, the Formative Research undertaken ahead of the drama production to identify the real context of a specific problem, the improvisation technique used by the scriptwriters, directors and actors are all akin to the Sabido style. Thus, in this case the TfD could be seen as having laid a fertile ground for the Sabido style. The major exceptions to this method happen to be the strong requirement posed by the proponents to involve people in direct discussion (Forum Theater) and discourage the mass media. Moreover, naturally the theaters are not serial types. The dramas do not attempt to hammer people's process of thinking and behavioral change.

Emawayesh Sime's 1994 E.C (2002) B.A. Thesis, "*Theatre for Development in Enhancing People's Awareness with Specific Reference to "Difret" /Offense/ and "Gabichana Fichi" /Marriage and Divorce/*" sounds only as a continuation of Solomon Belay's study referred to on page 16 paragraph one of this paper.

Emawayesh's research is based on the two plays mentioned above, which were produced by Abate Mekuria Theater and Promotion Plc. that emerged from the former Radda Barnnen's Center for Alternative Media Advocacy (CAMA). The difference between the two is formerly, the formative research was undertaken by Radda Barnnen itself. In Emawayesh's case various HIV/AIDS advocating institutions, the Ethiopian Lawyer's Association and others used to submit the research based themes for the script writers at the Theatre Enterprise. Many of the production processes were taken care of by the veteran artist-playwright and director Abate Mekuria.

Out of the academic initiatives, we find again Aboneh Ashagre's article, "*Basic Ideals of Theatre for Development*" (1997) a paper presented at a symposium and as an article printed on the 'Reporter' Weekly Amharic Magazine. The article is usually quoted as an informative material on the issue by many academic researchers in relation to art and social issue.

More importantly, the *Assessment of Amharic Entertainment Education (Dramas) Transmitted over the Ethiopian Radio and Television to Address Rapid Population Growth, HIV/AIDS and other Related Social Issues (1996 -2002)*, by Belayneh Abune and Aboneh Ashagre (October 2002) for the Population Media Center- PMC-Ethiopia also provides a good insight into the growing correlation between drama and social and developmental issues with a special focus on HIV/AIDS.

They tried to assess script writing and other technical aspects of the drama, such as the sound effect, voice projection, the transitional music, time allotment, characterization etc. The assessment served this thesis as a model of analysis of the technical aspect of the production vis a vis the message intended to pass to the audience. In the final analysis the researchers pointed that within the indicated five years gap, 28 very short, one episode and serial dramas have been transmitted. Out of these 12 are on HIV/AIDS, 12 on family planning and four on gender equality.

In a similar trend the researcher has tried to undertake a rapid assessment at the Ethiopian Television Enterprise on the Dramas transmitted by the station from 1986 E.C. to 1996 E.C. Accordingly, he came to understand that other than the romantic and detective type single

episode dramas, about 109 dramas are produced to promote mainly pro-social and developmental issues.

Out of these 109 dramas, some focus on the situation of poverty in the countryside and urban areas, education, famine and the development endeavors. Others are about the conflict between the old and new cultures and mentality. From the scriptwriters, the contribution of the popular TV Drama producers Allelign Mekuanent and Tilahun Zewge at the individual level and in collaboration with funding organization sum up almost more than half of all the collection. The other notable writers that tried to deal with the HIV/AIDS and other social issues are Solomon Alemu and Wudneh Kifle.

Specially, the 56 episode TV series entitled "Sink", which is produced by the Africa and Zewge Theater and Promotion Plc. in collaboration with the Addis Ababa HIV/AIDS Prevention and Control Office dramas and currently transmitted on ETV, are becoming popular and somehow similar to the radio serial dramas under discussion. The summative assessment carried out by the Addis Ababa City Administration HIV/AIDS Prevention and Control Office/AAHABCO/ proved that quite large numbers of audiences have been encouraged to adopt positive behavioral changes against HIV/AIDS by viewing *Sink* dramas.

Moreover, many commercial video films, radio drama productions are abounding from day to day. The studies and assessment of impacts on these literary products are also increasing.

2.2 Art and Society: Utilitarian View

From the title of the thesis, one could easily assert that the theoretical background of the thesis is based on the utilitarian view of 'art for social sake' as opposed to 'art for art' sake. The philosophical background of the two arises from the longstanding debates of scholars that date back to the time of the fourth century B.C Greek philosophers-Aristotle, Homer and Plato.

Aristotle's theory of art is usually summarized briefly as, "art is a mimesis." A mimesis according to him, however, was an artistic and creative imitation of life.

During Homer's time also literature not only reflected the real life but also served as a form of education. Curtius (1953:36) for instance says:

Literature forms a part of "education": why and since when? Because the Greeks found their past of the essential nature, and their world of deities ideally reflected in the poetry. They had no priestly books and no priestly caste. Homer, for them was the "tradition". From the sixth century onwards, he was a schoolbook. Since that time, literature has been a school subject, and the continuity of European Literature has been bound up with schoolbook. Education becomes the medium of literary tradition; a fact, which is characteristics of Europe,... the dignity, the independence, and the pedagogical function of poetry owe their existence to Homer and his influence.

Curtius's view confirms that literature served as a medium of instruction with which the social value, the moral and other educational lessons were transmitted to the people. Literature has been one of the best means to teach language. The myth, legends and other forms of oral literature used to convey messages to the people. High-level philosophical thoughts were expressed by literature.

However, Plato had denied such a huge practical and daily contribution of art. "Plato, we know, wanted philosophy alone to serve as the means of education. He not only fought against Homer, and drove Poets from his state, but also rejected the general education." (ibid) The original philosophical division on the nature and role of art was in one way or the other also a basis for various schools of thought like naturalism, realism, on one side and surrealism and Romanticism and others on the other side.

Together with the triangular continuum of author-text-reader argument, the modern literary theories base their point on whether art should be considered for art or society's sake. Among these, people like Caudwell, the English Marxist Critic, for instance argue that 'if literature exists, there must be a reason; literature must do something socially valuable.' Margolies (1969:10)

Margolies further commented that Caudwell believes "Literature and society exist in a dialectical unity and thus not only does social existence determine literature, but literature also influence's society" (ibid: 1).

Aldous Huxley (1963:10) in his "Literature and Science" also shares this view. He said "The world with which literature deals is the world into which human beings are born and live and finally die: the world in which they love and hate, in which they experience triumph and humiliation...."

Wilson and Goldfarb (1999:6) also explain that 'art is a mirror or reflection of life: an abstraction or a projection of how we live, think, and feel. Art reveals to us what people treasure and admire, and what they fear most deeply. Art is not only something we find desirable and enjoyable; it seems to be an absolute necessity for human survival.'

According to them, if art does not reflect reality and visualize something to society's survival there is a problem with the mirror. Kathleen George (1994:1) also says:

Playwrights tend to be watchful people. They have an eye upon the society of their day. They absorb its problems, its political and human rights struggles, and its personality. They are also critics and philosophers who examine society with an eye to what makes current struggles like the struggles that have always faced human beings, as well as what makes them different. Many people believe that an effective playwright is less likely to preach than lead, less likely to tell than show.

George further notes that 'holding a mirror up to nature, a mirror that allows people to see and understand is a great accomplishment.' (Ibid.)

African literature is also generally characterized by its use of art for social purposes. During the colonial and post-colonial periods African playwrights, poets and novelists used literature to withstand the impact of the confrontation of the colonial culture with the Africans, to reconstruct the past, to fight the cultural ambivalence, and expose the legacies of colonialism. The role of the authors and playwrights was usually considered as the role of teachers.

For instance, in an interview Chinua Achebe gave to a journalist at the 1964 *Conference of Commonwealth Literature* held at the Weds University noted:

... I think we might be neglecting our proper function if we take anything for granted instead of thinking what exactly is going on in our society, what are its needs, what can I do, what can I contribute; this is what I was trying to get at, and I think we have a very important function. In this

paper, I saw my role; this is only one of the roles of the writer, as a teacher. (Pieterse and Durden: 1972:7)

Such a trend of thought was actually reflected in Achebe's Novels, *Things Fall Apart*, *Arrow God*, *A Man of the People*, and *Antilles of the Savannah*. They try to reconstruct the past and address the critical social and developmental problems of Africa. So did Wole Soyinka, Ayi Kwei Armah, Ngugi Wa Thiongo, Ama Ato Aidoo and others.

Regardless of some differences on the use of language and expressing the impact of colonialism, most of African writers seem to agree that African Arts should address the developmental and social problems of Africa.

In this respect some of the attempts carried out by playwrights like Ngugi Wa Thiongo in mobilizing the people using through the Kamaritu community dramas and other initiatives taken by Martin Banham, James Gibbs, Femi Osofisan, Michael Etherton and others are the central points of reference to this research.

Throughout the discussion, we have seen that when people think of influencing the mind of people towards something, drama would be very effective form of art. The question is why is that? The response to this question would reason out why drama is singled out from other forms of art.

Wilson and Goldfarb (1999:7) say that art can be divided into three categories: literary, visual and performed. The literary arts include novels, short stories, and poetry. The visual arts include paintings, sculpture, architecture and photography. The performing arts are theater, dance, opera, and music. (Film, another art form, partakes of both the visual and performing arts". Among these three forms of art, the drama (theater) is usually termed as lively art or the liveliest of human activity. (Ibid.) Bentley (1965:70) also says:

All literature is made up of words, but plays are made up of spoken words....to believe in magic is to believe in maximum power of words; for, its spells are valid, then words can move mountains ...It covers the phenomena both good and bad: Hitler too was a magician with words, on the positive side the magic of words connote the magic of literature and, especially, of dramatic literature.

Thus, it would be fair to conclude drama is the vivacious art to convey messages. It is the most appropriate means to internalize messages and persuade people to consider the messages being discussed.

2.3. Epic Theater and Theater for Development/Tfd/ as Early Entertainment Education Initiatives

The history of drama in creatively merging entertainment with education could be found in myths, stories, and traditional performance. Bourglaut (2003:xxvi) said “African traditional performances have always been responsive to historical process”. From the modern literary dramas also the Epic Theater and various forms of Theater for Development would stand as some of the entertainment education formats which gave high emphasis on direct participation of the audiences and behavioral change. The two major genres are usually associated with sociological dramas. Shaw (1972:349) defines sociological dramas as follows:

A narrative or dramatic work that deals primarily with social questions and problems that focus on environmental and cultural factors more than personal and philosophical characters... A Sociological work centers principal attention on the society, in which characters live, its effect upon them and the social forces that control action. Such work develops but it is not an all out effort in propaganda....

In this case the Marxian view of art and drama are usually considered as the early sociological and realistic dramas. The Marxian view of Literature considers art as a shield for the oppressed and a means to create an ideology. It is a means of propaganda. But Theater is taken as a powerful devise of propaganda.

Theater's suitability for the task of creating awareness /consciousness in society made it popular among socialists who saw it as instrument of propaganda and agitation with the emergence of Socialism and its role being adopted by many countries as instrument of propaganda was highly pronounced. (M. Malma: 1999:29 in Solomon 1997:3)

Epic Theater is also one of the early forms of the European theatre that are said to be realistic and sociological, which systematically relates the art of performance with educational issues. It had helped to transform the art and social change of the time. Theater for development /TfD/ in the African and other developing countries was also prominent theater that encouraged the involvement of the audience in the preliminary study, the actual

dramatic performance and realizing the intended social difference. As a matter of fact the major difference of Tfd with the modern E.E formats is the higher emphasis on the direct participation of the audience in the performance and power of social change.

Epic Theater is 20th century genre of theater derived from one of the transformed forms of realisms called 'Epic Realism'. The theoretical discussion of the method usually centers on the German Poet and playwright Bertolt Brecht.

George Kernodle (et al. 1985:248) say in the hundred years since realism began to dominate the theater various transformations have occurred, not from efforts to abandon realism but to find more effective ways of presenting reality. Among these transformations are Selected Realism, Oriental Realism, Stylized Realism and most important of all, Epic Realism.

If we consider the general idea of Realism, the writing of Madame de Stael in 1800, Karl Marx 1845 and Ernest Grosse in 1893 etc. and other 19th Century European scholars are predecessors in the modern history of literature. According to James H. Barne in Albrecht (et. al.) (1970:621):

Madame de Stael argued literature should reflect the prevailing political beliefs. The writings of Karl Marx in 1845 and later in the upcoming century to be transformed into Socialist realism gave emphasis to the doctrine of the inevitability of class conflict. Similarly, Grosse pointed, literature should reflect the economic organization of the society. When we came back to epic realism, we find a slightly varied situation.

Epic Realism is usually labeled as revolt against realism because it breaks the world or separates the world into fragments and pieces all the fragments together into one meaningful real world.

The word 'Epic' comes from Aristotle, who made the sharp distinction between the dramatic form, which concentrates on one action in a limited time and space, and the Epic form which like Homer's long narrative poems *The Iliad and the Odyssey*. It involves many people and covers many episodes in many times and places. Aristotle did not believe theater could handle the Epic type of action, but twentieth century artists, as well as the romantics and Elizabethans have done just that time and again. (ibid: 262)

The Epic Theater is developed from such conception of realism and devised its own methods that include various forms named under it. However, the seminal ideas came from one of the proponents of Epic Theater, The German Director Erwin Piscator in 1920s. *Piscator argued that theater should be a forum for ideas.* His thought encouraged a new relationship with the audience. Piscator believed:

What happens to the character is less important than what happens to the audience as they weigh ideas, examines evidence and consider not only what occurs but also the alternatives that might have occurred if the characters had acted differently. The method suggests, episodes be connected by ideas rather than the casual development of its characters. (Ibid)

Bertolt, the German playwright developed this idea of epic theater in the 1920s when the old ideas were critically questioned and new trends were tried in art and various philosophies. In 1930s, the Decade of Depression, the method served in the US to reflect social problem of, housing, wages and farm income etc. Kernodle (et al. 1987:268) say:

Many of Brecht's ideas developed as negative attacks on the established traditional audiences who look for emotional thrills or drifted in the pity and empathy for helpless heroes. Such an audience could not think or judge. (Ibid)

The main point of his discovery was then to awaken his audience, to make them think, question, consider alternatives, and ultimately change their own world. Thus he developed a technique of 'alienation' with which he broke the illusion or conscious disbelief and trigger discussion by taking the audience to the real world.

Especially the *alienation* technique was a bit confusing for both action and the audience for a time. Once audiences had become familiar with epic theater techniques and once the theater artists recognized its large potential for a freer, more open style of production, they will quickly be adopted to many subjects that could not be handled by traditional theater (whether through film projection and the mixing of fictional scenes with factual information ... Epic technique became part of the accepted conventions of the modern theater. (ibid)

The Epic Theater has given way for introduction of various forms of theater and became the persistent view of the modern world. In the final statement, Kernodle (et al.1987:281) summarized:

Realism has been a strand in most of the newer forms, and realism itself, even in the extreme form of naturalism, will probably last as long as the practical problems of people themselves keep a large part of our attention. To show people in relation to their own environment is to "show it the way it is."

On the other hand, Theater for Development /TfD/ is the early Theater in Africa, which tried to merge Entertainment Education to address contemporary socio-economic problems. The proponents of TfD are Michael Etherton, Martin Banham, Gibbs Osofisan, Frances Harding and others. David Kerr in Banham (et. al. 1999:89) explains Theater for Development /TfD/ as follows:

Primarily the objective of Theater for development/ TFD/ is to encourage community participation and dialogue in development whereby community participation in theater becomes symbolic of and catalytic to its participation on various levels is essential, and the extent of its presence is a key index of TfD's success.

In fact, in the African context, it would be difficult to precisely trace the root of and the historical development of TfD. Various historical frameworks and cultural perspectives would yield somehow different accounts of the initiative. For example Kerr, further points, 'the impositions of Colonial propaganda units in using drama to clarify issues, communicate information and recommend solutions' has served as a background for Theater for development." (Ibid) According to Banaham (et.al.1999), after long steps of change and development, the TfD has been widely applied in Zambia, Tanzania, Nigeria, Zimbabwe, and Kenya etc. as early the E.E formats.

Likewise, in Latin America also the Argentinean expert on *People's Theatre*, Augusto Boal's initiative is said to have far reaching influence across the world and Africa. Augusto Boal , In his *Theater of the Oppressed* (1974) argued Theater was the people singing freely in the open air; the theatrical performance was created by the people and for the people and could thus be called dithyrambic song."

Boal (1974:122), says "in order to understand the poetic of the oppressed one must keep in mind its main objective to change the people-"spectators" passive beings in the theatrical phenomenon- into subjects, into actors, transformers of dramatic action."

The forum theatre introduced in Peru by Boal through the "Joker" method has elaborate procedures that make it more or less like Theater for Development. The content of the dramas in both TfD and forum dramas are substantiated by research findings and formative studies. Because of these reasons the two types of dramas could also be considered as early E.E formats.

2.4. The Sabido Method E.E Dramas

The Sabido E.E dramas are one kind of Entertainment Education (also called Enter-educate or edutainment) social dramas, which are currently used in many countries to promote family planning services, prevent the HIV/AIDS pandemic and transform other social issues.

The Sabido method is named after Miguel Sabido who was Vice President for Research at Televisa in Mexico, when he developed the process in the 1970's. It was a methodology for designing and producing radio and television dramas that can win over audiences by imparting messages and values. It is based on character development and plot lines that provide the audience with a range of characters that they can engage with some good, some not so good and follow as they evolve and change (Sabido Method, cognitive social learning- Web source).

According to this method, characters in a play could begin by exhibiting unacceptable behavior or an antithesis of values of being taught. But through a process of interaction with other characters, the exposure and fate displayed in the plot, they come to change and convey the critical messages.

This is of course the classic literary device of character growth, but Miguel Sabido developed the process in detail for Television in a way that enabled it to tackle the most

sensitive and sensational of subjects like sex, abortion, and family planning, AIDS, in a non-threatening and even enlightening method.

The Sabido method manages to simultaneously attract large number of faithful audiences and stimulate thoughtful discussions while transmitting values through the growth and development of characters from unaccepted to acceptable behavioral dispositions. (ibid)

Sabido laid the basis of entertainment education serial dramas in Mexico where soap operas were highly popular and took the public interest. From 1970 to 1974, Sabido worked with his sister, Irene Sabido (a teacher and television producer at Television), and formulate his theory-based strategy for designing commercial soap operas for educational purposes (Arvind Singhal et.al.1996:53).

Sabido's Methodology had two components: an integrated, multi disciplinary theoretical framework, and a well-defined production system, which preserved the qualities of commercial soap opera while promoting an educational issue (ibid). During its initiation, the method sounded revolutionary and faced some critics. Most television officials protested the idea of using it for educational purposes. Although the commercial soap operas share common features in being melodramatic, continuing story, etc. there are some basic differences. "More importantly, Sabido's entertainment education televenovellas are deliberately designed to be informative, value specific, morally coherent, realistic, and theory based." (ibid: 60).

The fact that the Sabido Methodology purposefully promotes the desired social values and beliefs is not the main determining factor. It is that the theory amalgamates various theories into one and forms its own distinct approach. Among these are *Rovigati's 'Circular (two way mode of communication)'*, *Eric Bentley's 'Dramatic Theory'*, *Carl Jung's 'Theory of the Collective Unconscious'*, *Albert Bandura's 'Social Learning Theory'* as well as *Paul MacLean's 'Theory of the Triune Brain.'* (ibid. 62), each of which would demand more explanation.

The following discussion tries to elaborate those theoretical discussions a little more.

2.5. The Intellectual Basis of the Sabido Method Entertainment Education Dramas

The essences of these theories have practically helped the above-mentioned method to attain relatively modern and more systematic way of effecting behavioral change. The following notes are extracted from Arvind and Singhal (et al. 1996: 63) to show the composition of the Sabido E.E strategy. For example, the Rogivatti's *Circular Model of Communication* presupposes, a bidirectional communication as opposed to the Claude E. Shannon and Weavers unidirectional (A to B) model of communication. Rogivatti's model of communication gives higher significance to audience response; hence a two way circular model of communication.

According to (Nairman 1993) in Singhal (et.al.1997) Bentley's *Dramatic Theory* (1967) described the structure and effects of five key theater genres. These are tragedy, comedy tragicocomedy, farce and melodrama. The genre is developed from Aristotle's classification of drama. Sabido was convinced that Melodrama was a powerful emotive genre in which good and bad dispositions of behavior could be contrasted. This conflict, Sabido argued, focuses on audience's attention on the anecdote, causing them to champion the force of good over the forces of bad (Nairman 1993:59).

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's role in melodrama, where audience members simply watch or listen 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, which the target audience most closely identifies. It is these transitional characters who will guide the audience members through their own evolution towards adoption of desired behavior changes. (Kriss Barker: June 2004, an article contributed to the PMC special issue Bulletin: P41)

Thirdly, Jung's Theory of the *Collective Unconsciousness* promotes the inculcation of popular sayings, folk myths and folklore in dramas. Jung says:

Humans construct tales that model and ritualize their experiences, providing meaning to life ...mythical stories represent a way in which

collective ideas originating in the unconscious are passed from one generation to another through archetypes (Jung: 1970). An archetype is a perfect model or an assumed exemplar, which gives inferior examples, may resemble but never equal...(Singhal 1999: p64)

According to Jung, myths are part of people's collective unconsciousness/ subconsciousness/, which often become conscious. On the other hand, the television and radio soap operas are potentially powerful vehicle for purveying myths, legends that express the beliefs of people often explaining phenomenon or the origins of a people. (Campbell 1998) Thus stories and myths offer solutions to human problems as they attract consciousness minds. Sabido used the theory of collective consciousness and stereotypes to design his bipolar positive and negative role models in his identification of stereotyping. The transitional characters are meant to represent the audiences' process of behavioral change. Detail research work would be necessary to identify the norm, culture and oral literature of a given society.

Albert Bandura's *Social Learning Theory* on its part argues that people learn a lot from the social environment. "Bandura believed that individuals learn not only in classrooms but also by observing role models in every day life, including characters in movies and television programs (Bandura 1977) in Singhal (et al. 1997:65).

Three types characters are usually employed for modeling: These are positive, Negative and transitional model characters. The audience is supposed to view the behavioral patterns of each character draw lesson from the reward and punishment each character would receive. Transitional characters represent the changing attitude. (Kriss Barker: June 2004, an article contributed to the PMC special issue Bulletin: P41)

Lastly, Paul D. MacLean's '*Triune Brain Theory*,' assumes that, "to achieve their goals, entertainment education soap operas should evoke cognitive (intellectual), affective (emotional) and animalistic (physical) responses in their audiences." (ibid.68) The theory was derived from MacLean's discovery of the human mental process. He says, "Humans process messages in three brain centers the neo-cortex (representing intelligence), visceral

(representing emotions), and reptilian (representing physical urges like sex)" (ibid) They could be appealing to the audience's emotion and intelligence.

As a result, critics point that Miguel Sabido has helped to formulate the intellectual basis of the Entertainment Education strategy in television soap operas by combining all these theoretical bases. In simple terms, he derived it, he did not create as new, or he did not bring some thing that was not there before.

Thus none of the elements in Sabido entertainment education strategy were entirely new Sabido has done a lot in assembling them into a harmonious theoretical framework. "Entertainment education is as old as Aesop's Fables. Sabido's contribution was in the assemblage of these components into a coherent and systematic strategy. Based on social scientific theories that could be followed or modified by contemporary messages, Sabido designed it to achieve desired behavioral changes." (ibid: 72). As a result, Sabido's integrated multi disciplinary framework for entertainment education creates an all out attack on a given subject.

The strategy could sound more of science than art or an escape from creative talent. There is a prior formative study to select major issues. There are workshoped and careful selection and harmonization of contents. There is also continuous impact assessment through monitoring of feedback and evaluation of final output. However, the creative process of scriptwriting and acting remains at the center of the process that brings all the activities into one. The immense impacts of the method also prove to be of high value to Ethiopia and other developing countries. The following discussion tries to view some of the exemplary impacts and behavioral changes brought about in some developing countries.

2.6. The Impact of the Sabido Strategy in Promoting Pro-social Issues

As I tried to overview in the preceding discussion, the Sabido Method of using serial melodramas were developed and tried out in Mexico in an attempt to promote literacy campaign, reproductive health services etc., Miguel Sabido, the then vice-president of Televisa in Mexico produced a few serial dramas that focus on literacy. Overwhelmed by the impact, he produced another nine-month serial drama entitled, 'Acompañame' (Accompany me) that focused on family planning.

According to *Mind-Blogger, Gary Feng.com.Sabido Method: Cognitive social learning* (web source), the results of *Acompañame*, a reported by the Mexican Government National Population Council (CONAPO) were:

1. Phone calls to the CONAPO requesting family planning information increased from zero to an average of 500 a month. Many people calling mentioned that they were encouraged to do so by the television soap opera.
2. More than 2000 women registered as voluntary workers in the national program of family planning. This was an idea suggested in the television soap operas.
3. Contraceptive sales increased by 23 percent in one year, compared to seven percent increase in the preceding year.
4. More than 560,000 women enrolled in family planning clinics, an increase of 33 per cent compared to one per cent decrease the previous year.

In addition, the summary report provided by CONAPO and filed in the same web source informs that from 1977 to 1986, Miguel Sabido had produced five additional family planning soap operas, and broadcasted on Televisa. These are *Vamos Juntos* ("We Go Together"), *Caminemos* ("Let's Walk"), *Nuestros hijos Mujeres* ("We the Women"), *Por Amor* ("For Love") and *Los Hijos de Nadie* ("Nobody's Children").

The dramas had dramatic influence on population control usually termed as "Demographic Miracle" and on the people's mentality in relation to health issues. The Mind Blogger GaryFeng.com Archive web source, notes, "During the decade 1977 to 1986, when these Mexican soap operas were on the air, the country underwent a 34 percent decline in its population growth rate. As a result, in May 1986, the United Nations Population Prize was presented to Mexico as the foremost population success story in the world."

Today, the Sabido method is being adopted in Brazil, Kenya, Tanzania, Madagascar, Malawi, Nigeria, Rwanda, Sudan, India, Philippines, Nepal, United States and many other countries including Ethiopia. Of course, efforts are also underway by various governmental and non-governmental organizations to expand the method in many more countries.

At present, the Sabido-style television and radio serials are produced in many languages and are being used to address mainly HIV/AIDS issues as well as family planning, environmental protection, civil harmony, gender issue and others. The assessments undertaken on these projects reveal that the dramas never failed to result certain level of the desired behavioral change.

For example, the report compiled by William N. Ryerson, President, and Population Media Center at <http://www.populationmedia.org/programs/effectiv.html> (web source) indicates the following outcomes in various countries.

In India, for instance, when Hum Log ("people") drama was aired on Doordarshan (Indian Television) in July 1984 as the first social content soap opera promoting family planning issue. The survey undertaken on the drama proved that it had achieved 60 to 90% audience of the general population. Among these 68% responded that they have learned of gender equality and 71% said they are convinced of limiting the family size. Likewise, similar drama entitled Humrahi ("Come along with Me") went on air in January 1992. Within four months, Humrahi was the top-rated program. The estimated viewing audience was 230 million.

In Kenya, a television series entitled Tuwende Nawakati ("Let's Talk about It") and a radio series, Ushikwapo Shikamana went on air in 1987 by the Kenyan National TV and Radio stations. Both programs were found to be the most popular dramas impacting behavioral changes on family planning. The assumption held by this researcher in this paper is that similar immense impact could be recorded if the method is to be applied correctly and widely in Ethiopia.

2.7. The Ethiopian Experience in Sabido Style (Radio) Dramas

Like I mentioned in the background discussion, in Ethiopia there are large number of social content dramas. Among these, some are simply the outputs of individual creative talents, while others are substantiated by prior researches. The first attempt ever made in Ethiopia to produce a serial drama with due observation of the Sabido methodology was carried out by the Hopkins University Foundation in Ethiopia. The foundation, in cooperation with Save the Children UK-in Ethiopia produced a 26 episode serial drama entitled "Yehiywot

Guzo'' /Journey of Life/ in 1996. The drama was broadcasted on the Ethiopia Radio as part of the Sunday Amharic Entertainment program from 10:00 to 10:30a.m.

In an interview, held with Ato Gashaw Mengistu, Head of the Johns Hopkins University HIV/AIDS Resource Center in Ethiopia and the then Director of the Program on February 10, 2004, the researchers came to know that the content of drama was derived from a thorough formative research work undertaken ahead of the production. The characterization and other process of the drama production duly followed the Sabido Method of drama production. The theme of the serial drama was substantiated by research with due consideration for moral framework and social values.

There were also follow up, monitory and evaluation works taken during and after the broadcast. The evaluation work proved that the drama managed to trigger discussion and debate on the HIV/AIDS issue. Some respondents even went to say they were 'really convinced that there is HIV/AIDS and it is a big threat to our future.' The summative report further confirmed that it has helped quite large number of audiences across the nation in bringing about behavioral change regarding HIV/AIDS./JHU-Summative Report-Journey of Life/

In the researcher's observation, the limitations of the drama were: first of all the script writing work was left to a single writer. The ideas extracted from the workshop were fed to the writer and the editorial unit provided some corrections. Secondly, the numbers of the episodes were so limited that were sparsely transmitted once a week for six months. Such dramas lack repetitions and would not be able to hammer audience's process of thinking and behavioral change. There were no repetitions (re-run of the dramas on other stations) and no more continuations. Thirdly, it was transmitted only in Amharic and failed to enhance large audience listnership. Lastly, the instructive and educational subjects sometimes dominate the entertaining parts. Although the drama lacked some of the above-mentioned features, it was a breakthrough in bringing the Sabido Entertainment –Education Method to Ethiopia.

Later, PMC- Ethiopia undertook the activity of the Sabido radio dramas production in cooperation with Save the Children UK. The PMC produced a 24 episode serial drama

entitled 'Maleda' (Day Break) in audiocassettes for drivers. In an interview, the researcher held with the PMC officials he was informed that the audiocassette drama was produced in a complete observation of the Sabido Method. It was produced for truck drivers, commercial sex workers and other high-risk groups working along the Ethio-Djibouti Transport Corridor as part of the general HIV/AIDS prevention endeavor.

After 'Maleda', the production of the Amharic "Yeken Kingit" and the Afan Oromo "Dhimbibā" stand to be good examples. Although some of the Radio serial dramas like 'Yehiywot Guzo' / Journey of life/ and 'Maleda' /Dawn/ exhibit some of the common features of the Sabido Method, it is only the Amharic "Yeken Kingit" / Survey of Once Daily Life/ and the Afan Oromo "Dhimbibā" / the Best out of Life/ that are better examples for the Sabido Style radio dramas.

In Ethiopia, the Population Media Center /PMC/ has been undertaking the production and transmission of these radio serial dramas in two major languages Amharic and Oromiffa. A formative research was completed in 2001 and broadcast of the radio serial dramas in the two languages began in June 2002. To date 259 episodes of the Amharic and 129 episodes of the Oromiffa have been broadcasted. The Amharic Yeken Kignit is transmitted on Radio Ethiopia on Sunday from 8:30-8:55 p.m and Wednesday 9:10-9:35 p.m The Amharic drams are again broadcasted on the FM 97.1 twice a week. The programs address issues of reproductive health, HIV/AIDS issues, family planning, and marriage by abduction, education of girls, spousal communication and related issues. The Afaan Oromoo drama *Dhimbibā* is also transmitted on Radio Ethiopia every Wednesday and Sunday from 6:30-6:50.

The programs are generating huge audience response, with average of 100 letters from listeners arriving daily at PMC -Ethiopia. As of June 2003 to the present 3500 new clients are seeking reproductive health services at 48 service centers in Ethiopia. The service seekers have confirmed that they are listening to one of PMC's serial dramas. In fact, six percent of new clients mention one of PMC's programs by name as the primary motivating factor for seeking services. (PMC Ethiopia: Results of Monitory) At present the Lucile and Packard Foundation and Family Health International/Fhi/ are also considering the

production of the Sabido Method Serial dramas as an alternative communication strategy to prevent the spread of HIV/ AIDS

The Information and Education Center of the Ministry of Health has long recognized the paramount importance of Entertainment Education. Many E.E style radio dramas are produced and transmitted on the media. But as far as the researchers investigation is concerned, till now there is no clear mention of the Sabido strategy in the drama productions.

The Addis Ababa HIV/AIDS prevention and Control Office has also been broadcasting the 56 episode “Sink” dramas on the ETV in collaboration with Africa and Zewge Theater and Promotion P.L.C. The production is taken care of by the popular actors and writers Allelign Mekwannent and Tilahun Zewge under the auspices of the Addis Ababa City administration HIV/ AIDS prevention and control office. The summative evaluation undertaken by the office summarized that it has also encouraged vast majority of viewers in fighting the AIDS pandemic and coping up with the impacts of the disease./ Summative Report-Addis Ababa HAPCO/. This doesn’t mean that the dramas fully follow Sabido method. But they are so akin to the Sabido strategy in many ways.

In addition to the above-mentioned initiatives, fairly good numbers of commercial video films are increasing from year to year. NGOs and other governmental offices are also opting to use the drama method to inform, educate and communicate HIV/AIDS issues. As a result the use of drama in the struggle for the prevention of HIV/AIDS is augmenting dramatically. Such high increase commands the attention of the art to reinforce the effort, avoid unnecessary effects and in a way develop art in decent services of the society.

2.8. The Design Process of Sabido E.E. Dramas

The most distinguishing features of the Sabido E.E dramas and dramas for development are the elaborate and scientific steps involved in designing them. The dramas are not mainly the output of the capricious creative talent of a single writer. They require a close cooperation between researchers, health or concerned professionals, the scriptwriters and the media industry. It is a systematic blend of science and art:

It is a research based media communication strategy, as mentioned in PMC –Ethiopia document, which require various footstep works. No short cuts are allowed in the step-by-step process. The observation of the step by step procedures in turn allow the Sabido Dramas to be more accurate, realistic, value coherent and theory based to address some socio-economic problems.

The procedures were designed by Miguel Sabido and his sister Irene. The method generally resembled the public health communication rules. In Mexico, Miguel Sabido had produced 10 serial dramas from 1976-1985. In India the Hum Log (We People) TV Soap Opera and the 120 episode entertainment-education detective series entitled *Jasoos Vijay* (Detective Vijay) were broadcast. Specially “Detective Vijay” was produced “to raise awareness about HIV/AIDS, to shift social norms about the disease, and to reduce stigma about the disease.” (Singhal & Rogers 2003.) 120 million viewers watched it.

In South Africa, the work of Soul City for Health and development communication, which had impacts to neighboring Botswana, Zimbabwe, Lesotho, Swaziland, Namibia and Zambia is notable effort. The TV soap opera *Soul City* was broadcast in 1999.

The Tanzanian radio soap operas like *Ushikwapo Shikimana* (When Given Advice, Take It) and the Kenyan *Twende na Wakati* (Let Us Go with the Times) as well as many entertainment-education projects have followed the design process commonly indicated in the above mentioned projects and so many other initiatives. The steps are mainly classified as Pre-Production, Production Activities and Post Production (Broadcast) activities.

I) Pre-Production Activities

The pre-production activities are mainly preoccupied with conducting a formative research and examining previous experience in media production. The pre production activities involve the task of identifying the Central Educational value such as family planning, as well as related values of grid of specific statements. These steps include organization of various popularization and input collection workshops from the media, religious people and sponsors.

The moral framework is also based on local legal documents and international conventions. The next step to this would be evaluating the role of media for that specific society. In countries where number of media outlets are not saturated there is usually a higher chance of getting large number of audiences. The social and health facilities also need be assessed if they could ever respond to the clients' demand when the expected behavioral change is effected.

The formative research would help to clearly identify the baseline on which the upcoming behavioral change is to be built. For example, the notes compiled by Shereen Usdin (et. al) in Singhal (et. al) (2004:155-158) indicates the following:

As with all Soul City media materials, extensive formative-research, was conducted to design the series. Soul City IV's 18—Month research process included (1) stakeholders consultation (2) literature review (3) case studies about abused women and abusers [as it focused on this specific issue] (4) general audience [need] research and (5) [both popularization and consensus building workshops with National Network on Violence Against Women... The next step was translating these formative research insights into clear message briefs for the Soul City IV scriptwriters, producers and directors.

Esta de Fossard (1996: 4) also says the pre production phase involves an analysis phase that aims at:

- Reviewing potential audiences and their needs
- Assessing existing policies and programs

- Select sponsoring institutions and
- Evaluate communication resources. When these analyses are complete, the design phase begins

From the Ethiopian experience, also we can see that the formative research had served at least the following four purposes. These are:

1. To orient stakeholders on the nature of (Sabido) E.E strategy and defining the role of each party,
2. Identifying the level of awareness of audience and to identify the baseline on which the behavioral change is to be built.
3. Assess the Ethiopian experience in social radio dramas production and decide the media.
4. To consider the fundamental socio-economic issues, design moral framework, and collect folktales.

All the above are more or less preparatory works.

II) While-Production

The ‘while-production’ step is here used to refer to the implementation process of the output of the formative research. The design team in which the scriptwriter is a member usually dominates the while-production process. Fossard (19996:4) says;

The design team is responsible for specifying the exact form and content of all project materials and activities. These details are spelled out in a design document, which then guides the development and production of project materials during the third phase of P process [a cyclic process which she suggested]. It is this third development and production phase that the scriptwriter plans, drafts, tests and revises the script for a drama.

From the PMC- Ethiopia and several other developing countries’ experience we can note that the design team is drawn from various professionals. The team is responsible for

developing the story line. In the Soul City IV's case, the consistency was maintained and the positive and negative attributes were reinforced.

Usually there are two eminent problems encountered by the practitioner in combining the inputs of the art and other professionals. The first is "given a choice between an expert in the subject matter of message who lacks writing experience and experienced writer with little technical knowledge, the experienced writer is better choice" (Fossard 1996: 3)

Secondly, "E.E is a field of scholarly analysis, but its professional practice is strongly linked to the Entertainment Industry. (Underlining mine) ...A too blatant-selling of educational message in E.E is ineffective." (Singhal: 2004:230-32) Thus the inclination of both parties need be balanced. There is commonly strong lobby, like the pressure observed in the Netherlands's E.E Project Costa!

In addition there are pilot episodes to be broadcasted as a pre-test to check the acceptance of the dramas among the audience. During the actual broadcast and step-by-step phases of production there is always a periodic assessment of impacts. Such an assessment is usually carried out by forming Focus Group Discussions, assessing impacts at the health facilities (utility assessment) and analyzing letters of listeners. The feedback from the audience serves to shape up and correct potential shortcomings.

III) Post-Production Activities

At the end of the transmission of the programs there is an evaluation of the net impact and other behavioral changes enacted by the dramas. The final evaluation is not left for impressionistic comments and only to a literary critical appraisal of the script. Literary critic could be one of the assessments. But beyond the production techniques and related matters, the behavioral change has to be identified by qualitative and quantitative studies. For Example, there was an Evaluation of "Meena" Serial Drama in Bangladesh in 1998. The UNICEF commissioned evaluation study on Meena was directed to surveying the media and identifying the net impact brought about by the drama.

The evaluation helped to identify to what extent the audience grasped the educational issues, social values implied in the drama as well as the extent to which the audience

associates with the role model characters. "The Meena baseline study further showed that the net impact and the impact of future projects to be built on it. The impact assessment of behavioral change was mainly meant to evaluate the positive shift towards the desired behavior." (Singhal 2004:345-6)

In many other countries also similar evaluations have been undertaken to assess the actual impact and behavioral change enacted by the E.E projects and other social changes in their personal outlook and daily practice of the people's life.

Chapter Three

3. Production Comments and Script Content Analyses

3.1 Production Comments

The following comments consist of ruminations on the footstep works and while-production processes undertaken for the Production of *Yeken Kignit* and *Dhimbiba* Radio Dramas. Some of the merits of the Sabido Method Entertainment Education programs are that the educational messages are substantiated by forerunning research and there are elaborate technical procedures undertaken beforehand. The method entails a thorough execution of pre, while and post production procedures as indicated in the preceding discussion.

The footstep works carried out by the PMC Ethiopia to produce *Yeken Kignit* and *Dhimbiba* dramas as well as comments on the suitability and appropriateness of the method through its pre-, while- and post-production processes are included in this chapter. They are used to explain the method in a real context. The assumption is that the application of these procedures would assure better artistic quality and educative value of the dramas.

At the start of the realization of method, Miguel Sabido had contributed six major guideline steps to develop the strategy. These are:

1. Creating a moral framework of the specific educational issues to be emphasized in an entertainment education intervention and values grid for educational messages. The moral framework is usually derived from a nation's constitution, its legal statutes, or from documents, such as UN Declaration of Human Rights to which the country is signatory. The positive and negative values are clearly differentiated beforehand, for example, "It is good to send a girl child to school" versus "It is bad not to send a girl child to school"
2. Using formative evaluation research with the intended audience to design the entertainment education intervention.

3. Basing the entertainment education intervention on social science and other theories of behavioral change
4. Providing multiple traditional role models as well as positive and negative characters for educational issues depicted.
5. Conducting summative evaluation research to measure the effects of entertainment education and behavioral change.
6. Providing epilogues delivered by a credible individual at the end of each episode (Singhal & Rogers 1999:58)

In the following E.E. projects also, the formative assessment of media, an in-depth research into the folklore (mainly oral literature) of the target audience, survey of audience profile, developing a training manual, organizing training workshops and awareness creation workshops were adopted. For instance, the above steps were exercised in India to design the "Hum Log" E.E. soap opera, in Tanzania, a radio soap opera called 'Twende na Wakati' and in several other countries. The footstep works are thus the preliminary assurances to the success of the whole project.

Population Media Center (PMC) Ethiopia is one of the branch offices of Population Media Center International headquartered in Shelburne Vermont, USA. It is a non-profit motivated, non-governmental, non-political and non-religious organization that works with broadcast and print media to motivate people to use family planning and to take effective measures to prevent sexually transmitted diseases such as AIDS. (PMC-Ethiopia Magazine, June-2002 Special Issue for the PMC's Entertainment-Education Radio Serial Drama Launching Event).

In the interviews held with officials of the PMC Ethiopia and based on the investigation held on the documents referred from the organization, this researcher came to ensure that the following procedures were followed by the PMC Ethiopia to design the project. The presentation on the footstep works try to view the extent to which the Sabido Method Pre-production and while-production activities were observed by the project holder organization in producing the two serial radio dramas.

3.1.1. Pre-Production Activities

PMC Ethiopia had organized a Consensus Building Workshop at the Ghion Hotel in Addis Ababa from May 2-4, 2000 under the title “Development of Entertainment Education Strategies for Addressing Rapid Population Growth and HIV/AIDS in Ethiopia.” Although the method is common and now widely practiced, the awareness creation workshop would be mandatory to create understanding and pave the way for further course of action.

Similarly, a stakeholders’ workshop was organized on May 30, 2000. This workshop was organized for stakeholders to introduce the objective of the Entertainment Education, establish partnership and generate support for the program. The initiative, being an eye opening experience in Ethiopia, a gain organizing such workshops would happen to be a prerequisite and is still in line with the general guideline of the method.

From May – July 2000, a literature review was conducted to identify the gaps in various health issues, crystallize cultural belief and attitudes towards family planning and other issues, and gather valid information on the socio-cultural and religious issues that affect reproductive health.

A report of the assessment of radio and TV Dramas was compiled in June 2000. The assessment has provided basic information about the strength and weaknesses of radio serial dramas. It also provided numerous insights into how the entertainment-education serial dramas should be designed to ensure popularity and impact on attitudes and behavior.

A formative research was also conducted on the socio-cultural aspects of the Amharic and Afan Oromo speaking people by social science researchers. The research was held to draw informations that are culturally sensitive, appropriate to the language speaking communities in designing the dramas. The formative research further helped to determine listenership and the coverage of Radio Ethiopia. It had also provided inputs for developing characters, setting and storylines acceptable to the respective cultures.

A moral framework had been developed for use in the production of the entertainment education serial dramas. Like stated in the preceding discussions, the moral framework was developed from the constitutions of the Federal Democratic Republic of Ethiopia (FDRE)

of action. Till the end of May 2004, the PMC Ethiopia had received more than 14, 249 letters from audiences, which is new to media information communication projects in Ethiopia.

There are also periodic Monitory and Evaluation steps through Focus Group Discussions (FGDs), and listeners' group feedback organized by PMC by distributing radios and diaries at different regions and districts. A service utility survey is also conducted at 49 selected clinics across the country.

3.1.3. Post Production Activities

The overall impact assessment, which is part of the post-production activity, is tentatively scheduled for December 2004. The assessment of listenership and impacts could be nationwide through the standard qualitative and quantitative assessments required by the method by the respective implementing organization. However, the overall evaluation of impacts would definitely include both qualitative and quantitative assessments.

To summarize, this researcher would like to make following remark on the production process. In view of the standard procedures of the Sabido Methodology shortly disused in the second chapter of this thesis, the footstep works carried out by the project holding organization, PMC-Ethiopia, sound justifiable. In the absence of sound experience among the organizers, actors and academia, the preparation and the detail processes followed before and while producing the dramas have formed sound bases to the success of the drama. The observation of the steps in turn would enable the project to be effective.

3.2. Script Content Analysis

It is already described in the introductory part of this thesis that script content analysis is one of the research methods used to examine the effectiveness of the dramas in enhancing awareness and impacting behavioral changes against the scourge of HIV/AIDS. In the Sabido Methodology, the analysis of scripts is conducted to investigate how far the educational messages are articulated and addressed by the dramas to incite the audience to adopt the desired behavioral changes.

Sabido dramas, either they appear on TV or radio, are usually serial types. A drama being serial has special merits for both producers and viewers/audience to cover diversified issues through time. According to Fossard (1996: p215), a serial drama is a format that most reflects real life; because it constructs a feeling that the lives of characters go on during our absence. She further noted:

Serial drama therefore can be most effective as a means of reaching and affecting a wide audience with a story that has all appearances of reality, while being fiction. The versatility of the serial has in its multi-plot structure several stories woven together: a central story (the main plot) and several additional stories (subplots). A serial that runs 52 episodes typically has three or four sub-plots accompanying the main plot. Each plot has its own characters and its own dramatic conflicts, climax and resolution, but all the plots are interrelated in some way. (Ibid: p36)

Besides its serial nature and multi-plot structures, “in dramas like the Sabido’s, behavior change occurs at a realistic pace, over hundreds of episodes, and within the complexity of issues that audience members confront in their own lives” (Galavotti, et al, 2001: p1604). The contents are also substantiated by formative researches and professional comments. The script content analysis is thus carried out to evaluate how far these messages are voiced out by the dramas.

The script content analysis is similar to the thematic analyses in the conventional dramas. However, the differences are that the theme is usually implied as a context and the research-based facts are given predominance above other related issues. In the Sabido Method E.E dramas the messages are the fifth but important elements of drama. Fosssard (1996:p33) says:

Every story and every drama, whether it is a one-hour performance or serial continuing for ten years, contains the same components: characters, plot, setting theme. Enter-educate dramas have a fifth component, which is not normally

found in dramas designed purely for entertainment, and that is message or lesson for the audience that is related to the theme. It is differentiated from theme, emotional universal and moral value in specificity and purpose.

According to the author mentioned above, the four dramatic elements are used as vehicles to inculcate premeditated (educational) messages in the dramas. More over “The suitability and appropriateness of the messages in Entertainment-Education Dramas are valued against rationale for desired behavioral change in the behavior, the audiences’ profile, the measurable objectives of change such as knowledge, attitude, practice etc.” (Ibid 1996: p17).

To come to the scripts under study, the scripts of *Yeken Kignit* are written by four scriptwriters and synthesized by the producer, Mesfen Asseffa. Similarly, the script of *Dhimbiba* drama is written by two writers and synthesized by the producer Abdulnasir Haji Hasan. The synthesized scripts of both dramas are presented for review and comments before a supervising committee. The committee is drawn from the staff members and concerned offices.

Yeken Kignit and *Dhimbiba* Radio Serial dramas are the two longest Sabido style serial radio dramas ever produced in the history of Ethiopian mass media. *Yeken Kignit* has aired 259 episodes and *Dhimbiba* has run 129 episodes. Both the dramas have multi-plot structures taking place in different localities; each of them having a main plot and several other stories interwoven together. In fact, The AIDSCAP: Behavior Change Through Mass Communication Manual (pp19-25) explains that developing longer drama (scripts) have the following advantages:

- They can cover many issues
- They can develop characters that your audience will get to know and who can become positive role models for behavior change
- Help people to talk about messages with friends and family after the program is over.

Each of the dramas has been depicting real life-like characters, treating several social, economic, political and cultural issues. Among these, *Yeken Kignit* drama, for instance, raised issues related to family planning, education, women’s right (gender equality), environmental conservation, HIV/AIDS, the need to expand education, social infrastructure, and modernization in the rural Ethiopia so as to bring about balanced development, etc.

Similarly, *Dhimbiba* serial radio drama has raised issues concerning illiteracy, the rampancy of harmful traditional practices, family planning, gender inequality, HIV/AIDS, environmental conservation and many other issues related to social development in their respective natural contexts. Nevertheless, the concern of this research was to examine the HIV/AIDS related topics in their complexity of issues. Accordingly, through a thorough analyses undertaken on the scripts of the two serial radio dramas this researcher has tried to determine the main messages imparted by the drama against the rationale for specific purpose of HIV prevention. For example, the major messages of *Yeken Kignit*, which are related to HIV/AIDS, include pre-marital sex and extra-marital affairs, Drug and HIV/AIDS, Stigma versus Care and Support for the infected and affected, and VCT. Similarly, illiteracy, tradition and HIV/AIDS, Gender and HIV/AIDS, pre-marital and extra marital sex and HIV/AIDS, etc., are the major issues in *Dhimbiba Drama*.

3.2.1. Major HIV/AIDS Related Messages in *Yeken Kignit*

3.2.1.1. Pre-Marital Sex and Extra Marital Affairs as the Main Causes Of HIV/AIDS

The practice of Pre-marital sex, extra marital sex and any unsafe sex practices are portrayed as the major causes of HIV/AIDS infection in the drama. The characters that represent the positive role models are Fikirte and her boy friend, Ermias who insisted to abstain from sex regardless of any physical (sexual) urge, immense peer pressure and psychological expectations. Damte is a negative role model. Ato Gezmu and his concubine Firezer, who is running the house of Gezmu's father as Bete Rai'y Hotel, have frequent secret business relation mixed with passion. She also sleeps around with Damte and other clients. As a result, Ato Gezmu is infected with HIV and passes the virus to his wife.

Before episode 34, Fikirte, the positive role model, and her boy friend Ermias start their relationship with a clear consent to abstain from pre-marital sex. In spite of peer pressure, the two loving couples set a perfect model by insisting to abstain from sex throughout their relation. However, whenever any gap is created between the two, the pressure to separate the two continues.

tempted to visit bar ladies and have multiple partners. It took him a long time to realize that HIV is a big threat facing his life. All the arguments he used to present to his friend, Titi, correspond to the arguments usually mentioned by teenagers. The transition is thus presented as good role models. On the other hand Yonas's sister, Lamrot, is engaged in a pre-marital sex with Damte. Through lapse of time (after episode 200) she faces the risk of unwanted pregnancy and HIV infection.

Thirdly, Demlew's mother who was eager to have a grandchild pressurized him to sleep with Ayal is shown as a negative model. Demlew is a favorite character who is punished for having an extra marital sex with Ayal. Through the sympathy, the audience is shown the consequences of extra marital affairs. In spite of the pressures and problems, avoiding premarital sex and extra marital sex, withstanding all the social, biological and psychological impulses was exemplified by positive and transitional characters. Avoiding premarital sex is implied as a wise decision, which would save the lives of partners. To the contrary, the habit of extra marital sex and premarital sex were seen resulting in disastrous punishment by exposing the dramatic personae to HIV and AIDS.

3.2.1.2 Drug and HIV/AIDS

The expansion of drug is depicted as one of the major causes that intensify the spread of HIV/AIDS. It is not only about exposing addicts to HIV/AIDS, drug is portrayed with its complicated influences on the socio economic aspects of the country especially of the farmer's and youth productivity. In the drama, the Betera'y Hotel and other *chat* chewing shops are the major places that distribute alcohol, chat, shisha and hashish. Such a message was represented by Yonas, when he formerly was a drug addict because of the peer pressure. He was careless for his academic studies and was spending much time in those shops. Such small drug trafficking shops are also revealed as secretly viewing pornographic films.

It was indicated in the drama that quite large number of productive teenagers steal some household properties and visit the prostitutes to release their erotic desires by making unsafe sex. For example, the following dialogue between Yonas and a prostitute shows the dangerous situation that is expanding among the youth as a consequence of the mushrooming drug shops.

ሴት: ባክህ ተወኝ ወንድሜ ... ሁሉም ወንዶች እንዲሁ ነው የሚፎክሩት ...
 አንተን ያስጋለበህ ፈረስ እያስጋለባቸው ቀሚሳችንን ሲገልቡት ምንም
 አይመስላቸውም ...ጠዋት ግን ዳግም የማይመለሱ እስኪመስልህ ድረስ
 በሀፍረት ይሸማቀቃሉ።

ዮናስ: ስሜ.... እኔግን...

ሴት: ግን በዚያው አይቀሩም ... እንደገና የሀሺሽ ፈረሳቸው ላይ ሲሰየሙ ሽምጥ
 እየጋለቡ ይመጣሉ።

ዮናስ: ቆይ አንቺ ግን ይሔን ስትይኝ አታፍሪም ጥቤሽ ብሔድስ?

ሴት: ጥርግ በል! ... እንዴ ... ደግሞ የአንተ የዱቤ ሽንት ቀረብኝ ብዬ
 ልቆጭ! ... ሞኝ ነህ ዛሬ ልጄ ጠዋት ማታ እኛ ጋ ጎራ የሚለው
 የአስኳል ወንድ ከአቅማችን በላይ ሆኗል ዕድሜ ለቤተ ራዕይ መቃሚያና
 መጀንጀኒያ ቤት

Lady: Please leave me alone... all men brag this same way... they feel nothing
 when they ride the horse [drug] you are riding now and strip off our
 skirts... but in the morning you find them in remorse as if they would
 never do it again.

Yonas: Listen... I...but...

Lady: But they don't remain there... when they ride it again they rush back
 to us.

Yonas: Wait..... aren't you ashamedwhat if I leave you?

Lady: You can go to hell! I would never regret for missing to handle your
 waste on credit. I think you are fool... these days thanks to the Bete
 Ra'iy chat and drug sniffing shop ...day in and day out the number of our
 customers are beyond our capacity

There are also many similar incidents that show the clandestine business chain between drug
 farmers and drug traffickers. Because of this illegal chain between the producers and
 distributors, the lives of so many productive citizens are seen seriously affected. Very
 regrettably there is no sense of remorse among the drug traffickers. Rather they show and

preach their irresponsibility: Example, in episode 106: scene 4, Damtew, who owns the drug business comments:

39 እኔ ለተራ ሐዘን ግድ የለኝም። አዳሜ በሀሺህ ተገፋፍቶ ወንጀል ቢሰራ ወይም ህይወቴን አደጋ ላይ ቢጥል የኔ ጉዳይ አይደለም። ለኔ ዋናው ነገር ደስታዬና በቀሌ ነው! ... ገባህ ዝናቡ!

39 So I don't care for any affliction. I don't care whether anyone commits crime or endangers his life. For me what matters most is my pleasure and revenge! ...do you understand Zinabu!

Thus through the dialogue and acts of the dramatic personae, the drama tries to show new insights about the shrewd nature and the unfair prosperity of drug dealers at the expense of their life. In other words, it helps drug addicts to view the situation from new perspective.

3.2.1.3. Stigma, Care and Support for the Infected and Affected

One of the issues discussed by *Yeken Kignit* Drama is the need to care and support AIDS patients and fighting stigma to make them productive citizens. The typical dramatic personae that represented such an issue are Demlew and his wife, Anguach's. Because of his meddling mother, who is eager to have a grandchild, Demlew was forced to sleep with Ayal. Later he was found to be positive. When his positive status was disclosed, people began to isolate and stigmatize him. Soon he became emotionally depressed and prematurely patient. Although Demlew was suffering due to his own mistake, his wife Anguach never gave up taking care of him throughout his life.

To substantiate, let us see some quotations from the script of the drama. Demlew' mother was dead due to her unstoppable remorse and illness that followed his infection. Demlew and his wife were receiving guests at their home. In episode 102 scene 1 we find the following conversation between Damtew and Anguach while serving people who came to express their condolences:

2. አንጓች: ምን ትሰራለህ ተጭለማው?

10. ደምለው: ሄደውት እስቲያልቁ እዚህ አይሻለኝም ብለሽ!

11. አንጓች: እንዴ ይሄ ምን ወግ ነው? ... ሐዘንተኛ ጥሎ
አጥር ስር መተከዝ ያባት ነው?
- 12 ደምለው: አንጓቼ ... በላኛኮ::
- 13 አንጓች: ምኑ?
- 14 ደምለው: አፋቸው: ዓይናቸው ነዋ!

2. Anguach: What are you doing here in the dark?

10: Demlew: Don't you think it would be better for me to wait them all
leave.

11; Anguach: What fashion is this, is it fair to leave the commiserating
guests and sit in grief beside a fence?

12 Demlew: dear Anguach... you know... it ate me away.

13 Anguach: What?

14 Demlew: It is their mouth, their eyes!

But thanks to the scrupulous care and support and boundless love his wife showed to Demlew, he regains his spirit and becomes strong. He even turns to be productive. For example, in episode 125 Scene 2 the dialogue between the two runs:

36. አንጓች: /በአጎራረሱ ረክታ/ ኸከከከከከ! እውነትም ማሳውን ለብቻህ
ነው ገንድህህ የጨረስከው.....?

37. ደምለው: እኸ! አላመንሺኝ ሆኖ ነው አንቺው...

38. አንጓች: ምን ላርገው ብለህ አንተው.... አገር አሸሞረኝ አሸሟጠጠኝ
... እያልክ ስትብሰለሰል ባይ

39. ደምለው: ተሞኝቼ ... ኸል ሆኜልኝ ነዋ! ... የሰው ምላስ ፍም ሆኖ
ተመልጠኝ /አሻፈረኝ ማለቴን ትቼ ... አበቃልኝ መሰለኝ
ተአሸሟሪው ተደርቤ እራሴን በራሴ ስገለው::

50: አንጓች. /በምስጋና/ የፍቅር አምባው ሚካኤል!..... ላንተ ምን ይሳንሃል
አያ!

51. ደምለው: የሰው ምላስ ሰብሮኛል ... ተሰው እኩል አቅም የለኝ መስሎኝ
ትብሰለሰል ... ይኸው ይኸው ዛሬን ባንቺ ምክር ማሳቤን ስገነድስ

ስውል የሰውን አፍ ዘንግቼው በደስታ ስለወጥ ይኸው ወስፍቱ
ተከፍቶ የሠጠሽኝን ስውጥ

52. አንጓች: ተመስገን ተመስገን አምላኬ

53. ዳምጠው: /በሃዘን/ ለካስ ለካን ... ስንቱ ዝግና ወድቆ የቀረው
በበሽታ ሳይሆን በምላስ ኖሯልና::

36 Anguach: /satisfied by his way of feeding from her hands/
Ohhhhh.... Did You really crack down this expanse of
land all by yourself.....

37: Demlew: What! You couldn't believe me.....

38: Anguach: What can I say ... I thought you were complaining of
people that they were bit witting you... and you were
deeply affected...

39 Demlew: I was really foolish...people's gossip has been burning me
like a fire... I should resist it ... I too thought it was the
end of the world and admitted their wrong views.

50 Anguach: /Thankfully/ Oh Saint Micheal of the Fikir Amba
district... there is nothing impossible to you

51: Demlew: People's gossip had broken my feelings...I thought I
don't have the stamina like other people have ...here, here
I am, ... thanks to your advice. I have been cracking down
the land the whole day ...Today I forgot people's tongue
and here my appetite are wide open...

52: Anguach: Thank you... thank you my God ...

53: Demlew: /in agony/ so ... so that was the case... so many people
have fallen down due to the rumor rather than the
disease.

Near the end of the episodes, also we find Fikirte and her husband Ermias taking care of their father Ato Gezmu. All these events in the drama provide role models to fight stigma and care and support the infected ones for the audience.

3.2.1.4. Voluntary Counseling and Testing (VCT)

The issue of HIV Testing is one of the profound issues well conveyed by *Yeken Kignit Drama*. The benefits of HIV testing are accentuated, for example, as decisive prerequisites especially before engaging into marriage and any sexual practices. According to this drama, there are various myths surrounding the transmission and expansion of the virus.

Some people try to identify other's HIV status by the physical looks. Quite many of the characters are shown as being nervous to get voluntary testing and counseling. The fear and anxiety were normalized as common and temporary psychological disturbance that anyone willing to take the test should be aware of. The strong requirement of HIV test among the majority of characters in different occasions suggested the inevitability of HIV test before marriage and any spousal relation. There are also many occasions in which the benefits of HIV Testing are exhibited in the drama. For example:

- Yonas's confused life was reordered after getting his HIV test results.
- Wubalem was later well aware of the need for getting an HIV/AIDS test before consenting to marry the Azmari, the traditional singer.
- Lamrot's pregnancy and HIV positive status as well as the interrelated impacts of the virus on the Gezmu's family was identified by the test.
- Demlew's HIV status is identified by the strong suggestion Fikirte imposed on Demlew and Ayal. In fact, the drama underscored the message that no matter how one is faithful, if one makes a single mistake there are possibilities of getting infected. For example, in Episode 173, scene 1, Fikirte and the Doctor says the following stating about Demlew's infidelity.

ዶ/ር: ደምለው ለሚወዳትና ለምትወደው ሚስቱ የታመነ አልነበረም
ፍቅርተ: አይደለም ደክተር በርግጥ መሆኑ ለመሆኑ እምነቴን አልጠበቅም፣ የናቱ
ግፊት ቢበረታበት የልጅ አምሮት ቢጠናበት ለአንድ ቀን ተሳሳተ እንጂ...

ዶ/ር: እኮ.... እሱው አይደል አደጋው ... ያለንበት እሳት ዘመን የአንድ ቀን
አይደለም የአንድ የአንድ ሰባሪ ስክንድ ስህተት የማይታረም ስህተት ሊሆን
ይችላል...

Dr : One way or the other Demlew was not faithful to his beloved wife

Fikirte: No Doctor, of course he was not completely faithful... because of
his mother's pressure and his anxiety to have a child he was
mistaken only one day, otherwise..

Doctor: of course, that is the danger... the mistake you commit for a split
of seconds, let alone a day, could be irremediable....

In other so many instances, also Yeken Kignit drama has successfully alarmed the audience
not to allow a single incident, which would be fatal to life.

3.2.1.5. Gender and Vulnerability to HIV/AIDS

Gender inequality is one of the most frequently raised issues in *Yeken Kignit Drama*. In both
the countryside and city settings, women are treated as dependent, inferior and subordinates.
They do not have the right to have a say or decide on their own matters. For example, Fikirte's
younger sister, Wubalem, was first married by abduction and the family approved the
marriage without even asking her consent. The cultural arrangement of compensation for
abduction took place in her absence.

In Askual, the city, Ato Gezmu exercises unlimited power over his wife and the family. W/ro
Mulu did not have the freedom and the courage to ask her husband Gezmu what he has been
doing during the day. It took several episodes and consecutive evidences to decide something
about Ato Gezmu's infidelity. Due to the cultural norms and feeling of inferiority, W/ro Mulu
remains silent though she suspects that Ato Gezmu sees Ayal and Frezer.

Damte also commits a repeated sexual harassment at Firezer. He has a serious disregard for
women and specially hates strong women who challenge him in many ways, like Fikirte, Titi
and Lamrot herself. In fact, Damte feels like he owns women and gives them away as a gift or

pawn for some good accomplishments. For example in episode 108 scene 4 his dialogue with Zinabu runs;

13. ዳምጤ: ሰዚ ላንተ ተሸልማች

14. ዝናቡ: ለኔ?....

15 ዳምጤ: አዎ.. .. አስጨናቂውን ሀሺሽ ወደዚህ የማምጣት ሥራ በድል ስለተወጣኸው ማንም እስካሁን ካልተኛት ሴት ጋር ታድራለህ::

16. ዝናቡ: አመስግናለሁ::

13 Damte: Suzi is awarded to you

14 Zinabu: To me?....

15 Damte: Yes... you have successfully accomplished the task of smuggling the hashish. You deserve to sleep with a lady with whom no body ever slept before.

16 Zinabu: Thank you!

There are also biases, stereotyping of female and feeling of inferiority among the women themselves. In Fikir Amba, Demlew's mother thought it was only the women and never the man that can be sterile. That is why she compelled her child to sleep with a harlot. Directly or indirectly all the above-mentioned factors were indicated as the major causes of HIV infection.

However, the need to empower women to make their own decision is implied through Fikirte. The positive role model, Fikirte, never takes a cent for free from anybody. At the same time, she does not compromise her right. She does every little job to support herself. Regardless of the repeated pressure from Ermias, Fikirte remains determined to abstain from sex. She rather persuades him to take similar decision. At the later stages, Fikirte took such a decision independently. It did not affect her life in anyway. So the positive role model suggests the emancipation of women from male dominance, which would have a great significance to prevention of the spread of the virus.

Lastly, the issue of orphanage was also the issue related with the scourge of the disease in the drama. Ayal's son is depicted as a potential orphan who was already denied by his Father and on the verge of losing his mother.

3.2.2. Major HIV/AIDS Related Messages in Dhimbiba Drama

As indicated in the plot summary (See Appendix) Dhimbiba Drama takes place at five closely linked localities. Among these, the three are remote rural areas, one is urban town and the other is a representative of a big city. The main characters that represent the traditional beliefs and practices are Obbo Bullo, Kitila Chanco, and majority of countryside folks. To the opposite, Hawwani, Megertu and their close friends are promoters of the modern thoughts and practices. Accordingly, the following are the major educational messages implied in the dramas in relation to HIV/AIDS.

3.2.2.1. Illiteracy, Tradition and HIV/AIDS

In Dhimbiba radio drama, lack of awareness regarding the pandemic, the absence of basic life saving facts about HIV/AIDS as well as a blind commitment to harmful traditional practices are indicated as some of the major factors that created favorable condition to the spread of the virus. Such a lack of awareness and ignorance are reflected in marriage arrangements, casual sexual and in an extra marital relation.

For example, Abba Bullo, the main negative role model character, knows that his friend, Kitila Chanco, has lost his two wives due to some kind of disease. Kitila Chanco himself admits to Doctors that he has lost them due to illness. It is only after long time that he becomes aware that he was infected "with a virus that causes AIDS."

From Episode 25-104, the story of *Dhimbiba Drama* is filled with strong conflict on the one side to finalize and on the other hand to fizzle out the imposed marriage between Kitila Chanco and young Obse, Abba Bullo's daughter. At episode 104, 'the story reaches its climax. Kitila Chanco is very sick and was taken to the Hospital for a full medical check up. In spite of the wide rumor about his HIV positive status, Kitaila Chanco didn't correctly realize what changes happened to his health situation. For example, in episode 104, scene 1, Obbo Kitila faints while he was told about his positive status:

54: D/r : Egaa dhiiga keesan keesati vaayrassiin 'HIV' waan agameef...

55: Kitila: Maalinni veressiin?

56: D/r : Dhukkuba eedsii kan fiduu jechuudha.

57: Kitilaa: Eedsii ... du'uu kooti Doftor ... na qabaa maaloo? lubbu natti horaa! Yaa ana Kitilaa Caancoo.

54: Dr.: Since HIV virus is found in your blood...

55: Kitila: What is virus?

56: Dr.: It means a virus that causes AIDS.

57: Kitila: AIDS! ...So I am going to die...please hold me, spare my soul!

Oh Kitila Chancho.

The dialogue indicates that Obbo Kitila Chancho has long been infected with an incurable disease called HIV/AIDS. But he would never admit that he himself is vulnerable and can catch the virus. Abba Bullo's unlimited pressure to give his daughter's hand to Kitila Chancho came from his ignorance about the virus.

Similarly, Abba Bullo himself is not well aware about the transmission of the virus. Kitila Chancho is depicted as a wealthy countryside man. While they go out for excursion to Bulee Chala, Abba Bullo is invited to sleep with Dirribi and other prostitutes at Kitila's expense. Some times those ladies also sleep with Kitila Chancho. In episode 125, it was long since Kitila Chancho died. Abba Bullo is very sick. When Hawwani tells him his friend died from AIDS, he completely rejects the rumor. He says, "*Inni mee kan ajjessee abaarsaadha jeedhan. Haadha manaasaa ishee duraanitu abaarsee jedhan.*" This could be translated as "They said he died because of a curse. I heard, his former wife had cursed him before dying." This view indicates the complete lack of awareness and proliferation of wrong myths surrounding the virus in the countryside.

The other important educational message *Dhimbiba Drama* managed to persuade its audience is that HIV/AIDS is not only the problem of city life but also it is a disease, which is spreading fast in the countryside. The audience was alarmed to be aware of the spread of the virus in the

countryside and protect itself. For instance, in the same episode, 104, the doctor tells the educated boy Firomsa the following:

19: D/r: Kanaaf hubanno qabda jechuudha. Waauuma fe'eefuu ati wajjin jiraachuu you batteeyu dhaamsa sittihimu warra kaaniifis naaf dabarsuu dandeessa.

20: Firoomsa: Dhaamsa Maalii?

21: D/r: Dhiiga Wasiila kee kessatti vaayraasiin 'HIV' argameera. Dhukkubni kun haala yaachiisaatin baadiyyaatti babal'acha jira.

22: Firoomsa: Ee! /Ni naha /

-

19: Dr. Thus I believe you have the awareness. Whether you live with him [Your uncle] or not, I am sure you can pass this message to the rest of your relatives.

20: Firoomsa: What message?

21: Dr.: HIV virus has been found in your uncle's blood. This disease is spreading in the countryside alarmingly.

22: Firoomsa: What! /Taken in surprise/

Such a dreadful ignorance of the people about HIV/AIDS, sexually transmitted infections (STIS), etc., are scripted by the writers in different episodes in the drama.

3.2.2.2. Gender Inequality, Extra Marital, Pre-Marital Sex and HIV/AIDS

The other significant message addressed by *Dhimbiba Drama* with regard to HIV/AIDS is the relatively boundless freedom allowed to men and the suppression of women's rights. The settings and contexts portrayed in *Dhimbiba Drama* are typical patriarchal society in which men are allowed to marry more than one female (Polygamy). Furthermore, extra-marital affairs and even abduction are implicitly accepted as a common practice. The age difference and the woman's interest are not taken into account. Their right to education and freedom of choice is curtailed. In very many ways this situation provides fertile ground for the spread of HIV/AIDS.

45. Megertu: Kitila

46. Kume: What do we ask him?

47. Megertu: I think we should suspect something from behind; wasn't he a friend of Abba Bullo?

48. Kume: So What?

49. Megertu: So you think nothing has been going on behind us?

50. Kume: Of Course, doesn't he [Kitila] have any relation with the prostitute called Dirribi?

This tip of information shows how men's infidelity and unlimited sexual freedom in the society endangers the women. The limitation of power and determination to withstand such gender based oppression was also related to their dependency on the husband's wealth. The discovery of such mysterious sexual relation would have a far reaching implication on wives, Dirribi, the concubine as well as other women with whom he frequently exercises unsafe sex.

3.2.3. Voluntary Counseling and Testing

Voluntary Counseling and Testing (VCT) is one of the most highly emphasized educational messages in *Dhimbiba* Serial Drama. In some cases the results of the HIV test were portrayed as the major focal issues, which would determine the interactional pattern of the dramatic personae.

For example, from the early episodes to episode 70, Abba Bullo is engaged in a strong rivalry with Teacher Feyyisa to inherit Adde Megertu as his third legal wife. On the other hand, with all positive traits Teacher Feyyisa has been coming to be a favorite character among the audience for truly committing himself to Adde Megertu's love.

Hawwani is pressurizing her mother to make no commitment or any sexual relation with anyone before getting HIV test. Thus, in spite of all the trespasses in the past, Adde Megertu and Feyyisa's spousal life was to be determined by the results of HIV Test. The love affair between the two was depicted as so romantic. This part of the story specially was a great attraction to large number of audiences. From week to week the development of their relation

keeps on reminding the audience of the need to pass HIV test with negative results to marry somebody they love.

The frustration and excitement as well as the implication of the result for the whole society were so immense. At episode 110 they travel from the Shengenne to Bulee Chala Hospital. Before taking the HIV Test, the doctor has also been forwarding some valuable advices to Feyyisa, which would be a great lesson to the audience. The dialogue between Doctor Wariyo and Fayyisa goes on like this:

9 Wariyo: Fayissa Jireenya kessatti wanti guudaan abdiidhaa, abdii hinkutiin.

10 Fayyisaa: (Sodaachaa) mee fincaa'etin dhufaa!

11 Wariyoo: (ofin)- soodaachu kana ammalle hindhisne jechaadha. Erga as dhufneehuu yeroo meeqaa mana fincaan seenee.

9. Wariyo: Feyissa, in life hope is everything, never lose hope.

10. Feyyisa: (in fear) sorry, let me rush to the lavatory and I will come back

11. Wariyo: (to himself) - so he didn't stop his frustration. How many times did he go to the latrine since we arrived here?

In later stages of the drama the overall impacts of AIDS on the polygamous family as well the punishment on the drama were exposed through the results of the HIV testing. In some cases the risky behavior along with the results of the HIV test were juxtaposed for the audience.

3.2.2.4. Stigma, Care and Support for PLWHA

Avoiding stigma and maximizing care and support for the infected and affected people are also some of the messages transmitted by *Dhimbibu Drama*. In several incidents the importance of caring and supporting people living with HIV/AIDS is transmitted through the characters' speech and action. The two major issues were addressed from two major angles. The first is emphasizing their economic problem and emotional disturbance and showing the gap in which the audience could act to help and understand people living with HIV/AIDS. The drama further infers that avoiding stigma contributes a lot to the prevention endeavor. Some of the characters argue that if people living with HIV/AIDS are well treated and

supported, they would get the courage to teach important lessons based on their experience. To the opposite, if they are treated badly, they would be compelled for revenge and hatred.

The second issue underscored by the drama is that people living with HIV/AIDS have both rights and duties enshrined in the constitution of the country. It argues that they have the right to live freely; the right to be employed and treated equally as long as they are able to and are active for work. They should be supported in workplaces through workplace intervention programs. It suggested that their secrets should be kept by the physicians and administrative personnel as long as they wish to. For instance, in episode 88 scene 3, while Doctor Wariyo and Megertu were discussing about the rights of people living with HIV/AIDS, the doctor ascertains the audience about their right and the need to love and care to them.

21 **Wariyo: Quba akka walitti qabanuf otoo hinta'in kuni mirguma ilma namaati (pause) nama vaayrasichi keessa jirutti quba qabuun waan gaari miti ofiti qabani jaalala kennufi malee.**

22 **Magartuu: dhugaa jette doktor! ...jaalalaan ofitti qabuudha ... jaalalti waaqayyoo birattille gaaridha , (maqaan ni-yaamama)**

21: Wariyo: [The purpose of testing] is not to point fingers at those people living with the virus. This is a question of human right (pause). It is not good to point fingers at people living with the virus; rather it is good to protect and show them love.

22: Megertu: you said something very true doctor! ... we should show them love and care for them ... loving is righteous even with God. (Roll calling continues)

In many other conversations between the professionals and other well-informed persons about HIV/AIDS similar lessons were suggested to the audience. Especially in the last 25 episodes, the HIV positive status of Kitila Chanco and Abba Bullo becomes evident. In those cases also it was not only talking but also demonstrating how one should treat people living with HIV/AIDS is kept on in the drama.

Chapter Four

4. Summary Reports of the Findings of Impact Assessment

The Sabido Methodology Entertainment Education is not only a research based mass communication but also a comprehensive information package project, which includes a periodic monitoring and evaluation of outputs. Monitoring and evaluation of outputs is carried out as an integral part of the project design, which usually accounts up to 10% of the project cost.

The results of monitoring and evaluation are used to determine:

- How the dramas stimulated conversation and debate among the public (listenership)
- How the dramas helped in creating social learning environment for social change and influenced the views of people (Awareness).
- How they helped in proving audience member's perception with model of behaviors that are socially desirable as well as behaviorally, cognitively and affectively oriented pro social interaction. (Role model)
- How they enticed collective efficacy and community action to solve the problems (Social Change)
- How media texts become part of social and cultural practices, etc. (Singhal 2003: Objectives of Evaluations of Projects)

The above major objectives of evaluations were used in many Sabido E.E. projects all over the world. The responses and feedbacks collected from those evaluation projects helped to determine the programs effectiveness. It is however clear that the changes that are effected in the audience have distinct levels.

Fossard (1996: xvii) notes that behavioral change has five steps. These are knowledge (awareness), approval (favorable attitudes), intention to act (good will to act), practice (performance), and lastly advocacy (attempts to influence) etc. It is usually difficult to identify at which level the behavioral change is found. There has to be a baseline survey to identify the net impact brought about by the dramas alone.

The summary reports compiled in this chapter are the results of the qualitative and quantitative studies as well as concise overview of PMC Ethiopia's monitoring report. The qualitative study of the limitations impact assessment was held to report the audience's feedback as showpiece for the contribution of the Sabido E.E. dramas in preventing the spread of HIV/AIDS. Although the drama addresses various issues, the HIV/AIDS is singled out as a typical subject to show the magnitude of the impact of the Sabido method. It was indicated in the methods part that the qualitative study encompasses Focus Group Discussion (FGD), In-depth Interview and exchange of views with key informants. Analyses of listeners' letters were also compiled as part of the qualitative study.

The quantitative study mainly applied the questionnaire method. The questionnaires (see appendix) comprises of seven open-ended and seven objective type questions. The questionnaires evaluate the audience level of awareness about the drama and try to assess the impacts affected so far among them.

The reason behind applying all these methods of assessments is to triangulate the result of this research especially with regard to behavioral change possibly enacted among the audience. The following discussions present the result of the qualitative and quantitative studies undertaken by the researcher on both *Yeken Kingit* and *Dhimbiba Dramas*.

4.1. Summary Report of Focus Group Discussions /FGDs/

For each of the dramas six focus group discussions were held, each group containing 4-10 persons. The focus group discussions included groups of actors in the dramas, four or more than four members of a family and listeners from various groups of age, profession and social positions. The background information provided for each drama explain further information.

4.1.1 Results of Focus Group Discussion on *Yeken Kignit*

The focus groups discussions are held in Addis Ababa. Participants of the FGDs are the following: Three groups of listeners ranging from the age of 15 (mainly 10+2 students) to elder people up to the age of 56 were interviewed in group. One of the participating groups are all members of the same family. The purpose of this discussion was to check what the drama has brought to the context of family interaction. Another FGD was held with a group of six Persons Living with HIV/AIDS from Dawn of Hope Addis Ababa Branch. The other group of five subjects was a group of actors of the drama including popular actors like Shimeles Abera (as Damte), Cherotaw Kelkay (as Gezmu) and Shewaferahu Dessalegn (as Ermias).

The guideline questions and points of discussion raised in these group discussions focused on identifying the following major issues.

- Level of listenership of the drama and the potential impact enacted by the drama.
- The 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 in preventing the HIV/AIDS pandemic.
- How far the dramas incited social discussion and encouraged adoption of positive behaviors by observing the role models.
- To what extent the dramas were entertaining enough to carry over the educational messages and ask if they are based on familiar contexts.

Participants of the first four Focus Group Discussions forwarded similar views, comments and suggestion regarding the educative and entertaining nature of the drama. Avoiding repetition, the following are main points that were suggested and commented by the focus groups.

- ◆ The speech and acts of the characters, the interaction pattern and power relation among them are real life-like. But some exaggerations in the story make the drama sometimes incredible. For example, Fikirte's boundless patience, benevolence, and determination make her someone like spiritual crusader, not a common girl living for herself. To the opposite, the role given to Damte is unlimited power and a series of fascinating intrigues.

Sometimes, Damte is blown up like a local ruler or nuts beyond the control of law. The two dramatic personae should be drawn like any common individuals. But they say, it doesn't mean we didn't get some lessons about patience, determination, to be goal oriented, about individual differences, life in the countryside, economic independence, etc. With regard to HIV/AIDS also it didn't prevent the audience from getting important lessons from the role model characters.

- ◆ Some of the youngsters specially said that ¾th of every episode dwells around rural towns and countryside life. They said, "Sometimes people in the city view it as didactic nature or plays designed to rural community and they feel a bit detached."
- ◆ Two participants witnessed that they have taken care of HIV positive people till the day of their last breath specially after listening to the discussions about HIV/AIDS in the drama.
- ◆ Members of the same family pointed that, except their mother who happen to be busy with domestic woks, everybody is inside the door on Wednesday and Sunday evenings to listen to the program. This is because everybody is really attracted to the drama. The issues raised in the dramas especially with regard to HIV/AIDS are usually points of hot arguments.
- ◆ They said Ato Gezmu is drawn like a dictator who is not very common in city family life. On the other hand, women's suppression in the countryside is displayed in the drama in its true appearance. In the city life, a wife like Gezmu's wife, W/ro Mulu, is a bit uncommon. The great achievement of the drama, they said, is that it centers on family life. At the same time it teaches how disloyalty, mistrust, and adultery spoils family life by paving a way to HIV infection. Ato Gezmu's family is completely wrecked by the infection that happened on three of the four family members. This gives a chance to evaluate oneself.
- ◆ Some respondents said that on Wednesday and Sunday evenings, sometimes the mood of the family is determined by the storyline of the drama. When positive role models are

rewarded, like the day Fikerte passed ESLCE, the family is filled with happiness. But when favorite characters like Demlew passed away because of HIV/AIDS and when the negative characters like Demlew take the upper hand, as they said, the mood will be gloomy.

- ◆ Some of the group members noted that the lessons they drew from the drama with regard to HIV/AIDS are:
- Avoiding premarital sex (abstention)
 - Carrying condom doesn't necessarily show adultery but precaution
 - Caring for the HIV carriers and patients so as to help them become productive.
 - Potential relationship between sexually transmitted diseases and HIV/AIDS
 - Getting HIV test before marriage
 - Examining the background and identifying the sexual and social behavior of a friend before establishing any relation.

A group of actors on their part commented that the drama has some particularly appealing features. The first is its being based on detailed prior research. The second is the creation of familiar settings and typical Ethiopian contexts. According to these actors, the holiday celebration in the drama reminds the audience of common incenses, local brews such as 'Tella, Tej, Arake,' etc. The culture of work at the farmyard is communal; the accent is like the countryside hicks or city slang, accordingly. All these elements have enabled to represent the audience in its real and natural settings. The fact that the drama is realistic by itself has created wider acceptance among the audience. They said it is when the drama really represents the audience that they tend to listen to and approve of the points you address in the drama.

The third very important point these actors indicated was about characterization. They said, "Every Ethiopian is represented. Whether he is female or male, rural or urban, child, young, adult or old, he or she is represented. Though sometimes complex, every listener has somebody to view things from. This is a useful addition to role modeling."

Speaking of their own encounter during their visit to regional states, places such as Awasa, Hayk (Wollo), etc., they have witnessed number of audiences calling them with their nickname of the characters they represent in the drama. Specially, it was interesting to listen to Shemeles Abera (Damte) that he was receiving continuous serious threats from listeners to stop his wicked acts he has been displaying in the drama. Cherotaw Kelkay (Ato Gezmu), told this researcher that because of the evil character he has been playing, his own kid is repulsed by his acts and there are times he was denied of any service at hotels. Other actors also tell similar fascinating experiences.

The actors attribute the success of such wide popularity and internalization of the drama mainly to two reasons. Though the initiative comes from outside, the content and the context is typical of Ethiopian actual situation. The way the issues are presented are not something academic but empirical. The approach of the drama is from inside to outside and not vice versa. Secondly, they said, there are many killer diseases like HIV/AIDS. *Yeken Kingit* doesn't emphasize its killer nature, which leads to stigmatization. Rather, it focuses on its ways of transmission and capitalizes on that. Many initiatives failed, because they do not succeed in understanding it from such social context perspective. *Yeken Kingit* and *Dhimbiba* dramas put HIV/AIDS in its social context and dramatize it. Such dramatic dialogues will allow free discussion, internalization of the messages and role modeling. Being 'a walking and talking art' it invites discussion and brings such serious, taboo topics open for talks.

As to the popularity of the drama all the actors don't have any doubt that it is this drama that most promoted even the actors themselves. The effect is perceivable in very remote small villages in Ethiopia.

In the focus group discussion held with **People Living with HIV/AIDS /PLWHA/** at the Dawn of Hope, Addis Ababa Branch, the following major points were mentioned.

Four of the six participants confirmed that they have listened all except a maximum of three episodes. With regard to HIV/AIDS, participants of the discussion said it gave them a chance to see themselves over again. They wish if such significant interventions were there before a decade or so it could have helped very much. In the drama, the risky behaviors of

Damte, Ato Gezmu, and others were provided as examples to learn a lesson from. Shashe is a good transitional character. But the following points should be reconsidered.

1. Fikirte's willingness to hair-dress a person who is believed to be possibly HIV/AIDS positive client with open wound is dangerous. Although Fikirte has worn gloves, the technical process of precautions is viewed as something simple and failure in the process would be hazardous in real life.
2. The drama has revitalized the audience knowledge about the HIV transmission and the necessary precautions. In this case all agree that it has done a great deal. Based on their own observation they said the drama has enhanced the knowledge and awareness of people.
3. The way the impacts of the disease on people's life are presented are sometimes oversimplified. They said, "We know how much attention we pay to ourselves. Quite a large some of our money is usually dedicated to sustaining ourselves alive. Personal economic status has a great implication on the life of the individual as a carrier. Suppose we miss or minimize our eating habit, we tend to be weak soon. Much of our economy is devoted to medication. Life as an HIV positive is not that simple. We understand that the producers simplify it to minimize the stigma and normalize the positive life both for the carriers and the community. However, the audience should be at the same time alarmed of the great danger of the situation. Otherwise, they can't see the difference between the two worlds vividly."
4. These participants of the FGD specially liked to mention 'Demlew's experience to comment on the HIV/AIDS messages in the drama. They said, family pressure, (sterility), peer pressure, addiction, adultery, drug abuse, traditional practice, witch doctors and others are well addressed in their routine relation with HIV/AIDS. Especially the problems of the countryside are well aired.

Nevertheless, the following points were mentioned as shortcomings, which eroded their hopes and aspirations. They said:

"When Demlew told his mother about his HIV positive status, she fainted, fell sick and passed away in a short span of time. She could have lived and served as a living proof or

evidence of her folly in the drama. Unless exaggerated no one dies of the agony and shock of his child's positive status."

Demlew's transition and enlightened spirit as a positive person was good in setting example for others. As a carrier, he has thought about HIV/AIDS openly and fought the stigma. But before turning into the AIDS patient, the producers provide scanty reason or evidence of 'opportunistic infection' to kill him prematurely. He could live comfortably for quite a long time without any major difficulty.

4.1.2. Results of Focus Group Discussions /FGDs/ on *Dhimbiba*

In case of *Dhimbiba Drama*, also six focus group discussions were also held in Addis Ababa, Sebeta, Holeta and other towns within 100 km radius of Addis. Some of the participants of the FGDs indicated that they have been listening to the programs while they were living in very remote rural areas of the Oromia Region. They said they have witnessed active reaction and discussion on issues raised by *Dhimbiba Drama*. One of the four FGDs indicated above are members of the same family and close relatives residing together. The other one consisted of four people living with HIV/AIDS.

The other two Focus Group Discussions were held with actors of the drama both popular and debut actors. Among popular ones Zinash Olani, (actor and Newscaster on the ETV), Addisu Shentema, Fanose Leta, Asnakech G/Medhin, Mihret W/Mariam, Nega Oli all and actors, plus others have participated. In the response both listeners group and actors gave to this researcher indicated the points discussed below.

The guideline questions presented in *Dhimbiba* case were fully similar to the questions raised in *Yeken Kignit* drama. These are assessing:

- Level of listenership of the drama and the potential impact enacted by the drama.
- The 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 in preventing the HIV/AIDS pandemic.
- How far the dramas incited social discussion and encouraged adoption of positive behaviors by observing the role models

- To what extent the dramas were entertaining enough to carry over the educational messages and if they are based on familiar contexts

Participants of the Focus Group Discussions noted that the characters presented in the dramas are more real life like. They even said their own family (grandfathers) behave like Abba Bullo and other characters. They said as long as one has some property, higher class or family inheritance one is either openly encouraged or implicitly accepted to have more than one wife. The addition to this complex problem is that children are seen as prestige and God's gift, not like responsibilities. The situation in turn is exposing quite a large number of households to AIDS as indicated in the *Dhimbiba Drama*. The issues relating to such polygamous family and extra marital relations are burning issues that the group members emphatically and critically expressed. They said in the context of such extended family life, HIV infection complicates by doubling and tripling infections and increasing the number of orphans. In this case, they said *Dhimbiba Drama* has done a lot in addressing the social problem to the attention of the people.

The culture of "Dhala" by itself is mentioned as one of the main problems raised in the drama. Although it does not take place frequently like the extra marital affairs and polygamy, it is one of the commonly observed social problems. As presented in the drama it has to do a lot with both women's right and the transmission of HIV/AIDS. In this respect, the drama has pointed out the root causes and conditions favorable for the transmission of the virus.

Many of the participants said that due to its popularity, *Dhimbiba Drama* has also well convinced many of countryside people that HIV/AIDS is not only problem of the urban population. In fact, it has managed to indicate that AIDS is prevailing in the countryside. Some participants noted that formerly when they visited the countryside, many people were not as such enthusiastic even to shake hands. The major fear lurking behind such feelings was the wrong belief that "urban dwellers are most likely infected with AIDS and AIDS can transmit with such casual contacts." One of the participants even said, when people drink alcohol they even used to watch their cups for a groundless fear that "somebody would put the virus into their cups." But now they said the difference is perceivable. People have a better awareness and understanding and other questions of modernization, women's right, etc., are normalized in the minds of the audience and resistance is reduced.

Fanose Leta, one of the actors explained that during her visit to the countryside, an old man has come to her home and told her that his daughter was under the threat of abduction in the village. After listening to the drama he was well aware of women's right. The old man said, he took his daughter to the city, then called the police and put the suspect under custody. It was only after ensuring by the signature of the man and his relatives that he brought her back to the school in the countryside. He assured her that the seminal idea was acquired by listening to *Dhimbiba Drama*.

Quite many of participants of the group discussions agreed that the beauty of the language, especially the styles, the parables and the adages used in the drama have beautified it.

4.2. Summary of Reports on the In-depth Interviews

Four in-depth interviews were held (two for each) with selected listeners. The listeners selected for this type of interview were either those who followed up almost all of the serials or those who have listened somehow and have professional qualification or very much concerned about the dramas and willing to comment on the quality and impact of the dramas. The interviewees were also requested to view the dramas in their own family life. One of the interviewees, Ato Sileshi Betele, Director of Dawn of Hope Ethiopia and a person living with the virus has commented on both dramas but his comments are included under the *Dhimbiba Drama*. This is because he listens to both dramas correctly but had the chance to survey the impact of *Dhimbiba* in rural areas. His poetic work presented at the 2nd Anniversary of the launching of the two dramas is attached as one of important testimonials.

4.2.1. Results of In-depth Interview on *Yeken Kignit*

Ato Hailemeleket Mewa'el, the Amharic novelist, has participated in the In-depth interview. Hailemeleket Mewael's two Amharic novels, *Yewedianesh* and *Gungun* are famous among Ethiopian readers. He is currently working for the Ministry of Education in the Ethics and Civics Education Department. Like any other listener, Ato Hailemeleket has also been listening to *Yeken Kignit* radio serial drama and observing the influences of the drama. He said that the drama has been impacting some changes on his children's behavior. Moreover, there are his brother-in-law and his nephew living with the family. He said

specially the two relatives are from the remote countryside in Northern Shoa, where he himself came from. And when asked to view the drama from both the family life and professional perspectives the novelist commented on the effects of the drama.

He said that the level of listenership varies even among members of the same family. The two youngsters are very much interested about the developments in the plot and conflict. The other two youngsters from the countryside are so enthusiastic to know what is going to happen in the countryside settings in the drama. He himself sometimes misses some part of it due to his tight schedule and writing tasks. He added that, however, since the issues in the drama are widely discussed among the children and relatives at home, it is very easy to catch upon the progresses in the drama. He said that, his children are very enthusiastic to hear the programs. No matter what the situation is they can't afford to miss it. At times they were caught hiding somewhere and listening to the drama even when the family was mourning the death of a very close relative.

He said, similarly the youngsters and the parents in a closeby neighbor are strictly following the full package of the serial drama. There are also some friends and colleagues who confirm the same. Many of the listeners he observed can correctly mention the name of each character and the role they play and critically comment on their roles behavior and acts their informal talks. They try to draw lessons from the incidents in the drama. Sometimes there are times when they get emotionally hot and exchange rough words regarding the roles of the characters. According to him, even more concrete evidences could be widely obtained here and there in Addis and across the nation regarding its popularity and valuable contribution to the prevention endeavor.

Haile Melekot told this researcher that there are strengths and weaknesses that can be mentioned in relation to *Yeken Kignit Drama*. These are: the fact that the drama combines interactively both the countryside and city life as "Olympic rings" is the strongest part of it. The characters' language and the role they play in the drama is also one of the strongest elements. It shows the undertaking of the necessary training and premeditation for the drama. He said, "I personally know some of the actors that they are born and grown up in Addis Ababa. But the way they played the characters' role in the drama is excellent." With regard to the HIV/AIDS messages, also the messages are openly perceivable and not

pedantic type. Some times the AIDS related messages dominate other issues. Some other times they are subsumed. "But in all of the approaches," he said, "currently the drama can be considered as the major information source on HIV/AIDS for the youth."

The weaknesses, according to Hailemeleket are its length and the timing and sudden ending of some scenes. He said, "I have seen some people withdrawing from following this long serial drama because of its length." There are also times when some sudden endings in the drama followed by an epilogue upset people. Sometimes this was triggering disgust among the audience.

The other interviewee selected for this in-depth interview is a female person living with HIV/AIDS at the Dawn of Hope /Tesfa Goh Ethiopia/ Addis Ababa branch office. She preferred to remain anonymous. She is 28 and preparing to marry a person of her own status. She told this researcher that information relating to HIV/AIDS are today very wide and versatile. The general level of awareness is far better of a decade ago. However, the behavioral change in the actual life is very rudimentary and some times terrible. In this case, she said, *Yeken Kignit Drama* cannot claim to have contributed any new or rather deeper knowledge about HIV/AIDS. What it can claim is that it has helped to internalize the messages and set very important models for the listener.

She says, even today there are plenty of tasks to be done on the HIV issue. In fear of the stigma and discrimination, she didn't even tell her positive status to all members of her family. She said, there are also many people like her who are keeping their secrets to themselves. This is because they also fear the stigma and discrimination associated with the disease. In this case *Yeken Kignit Drama* has somehow motivated her to adopt open discussion.

Speaking of the behavioral changes, she observed in connection with the drama she said the drama was the most preferable option for people who cannot read and write or do not have access to other sources of information about AIDS. She even went on to say, "I know of my neighbor who has a wife in the Gurage lands and another wife here in Addis. The man stays for a bout two months here in the city and goes back to the countryside to look over his farmyard for other two or three months. His wife residing here in Addis, who is also my

neighbor used to consider such a practice as a very normal. However, after listening to this drama his wife in Addis has strongly resisted going to bed with him. She even told him to take the HIV test and then decide to take and live with only one of them.”

The interviewee said that she has heard almost all of the episodes except some two or three episodes. She can tell the very detail issues about the characters and even comment on some of the artistic qualities. The artistic qualities and the development of plots are commendable. It could retain the majority of the listeners even to the hundreds of episodes. It also encourages group listening habits and discussion on the issue. She said her colleagues and many other people listen to the drama in group. If they cannot manage to hear the drama they make sure the drama is recorded by somebody else at home.

The major difference with this kind of long running serials is that it keeps the HIV/AIDS lessons always afresh. It does not hit the headlines once and then disappear. Though very long, it is valuable in reminding the audience from time to time about the danger creeping behind their life. From the HIV positive person’s perspective, she said the drama was interesting to listen to the feelings, pains and stigma as well as aspirations presented through characters.

4.2.2. Result of In-depth Interviews on *Dhimbiba*

One of the HIV carriers this researcher approached for In-depth interview is Ato Sileshi Betele, Country Director of Dawn of Hope Ethiopia. He has lived 14 years being a carrier. He was told his positive status in 1987 E.C (1995) at the Menilik II Hospital, while he was very sick and unable to revive his strength soon. During that time he was a graduating class student at the Alemaya University, Plant Science Department. He speaks very assuredly that he had only one sexual partner starting from 1983 E.C (1990) from whom he believes had been infected with the virus.

He recalls that during that time there were no enough information-education initiatives or behavioral change communication projects from which people would get information from. He said when he was told about his positive status he had attempted to kill himself. But soon thanks to the counseling service he received he has lived 14 additional years. He

begins his comments by the underscoring the invaluable role such media and arts intervention 'could play in the prevention of HIV/AIDS.

Sileshi is a bilingual of Afaan Oromo and Amharic Languages. He has often been listening to both *Dhimbiba* and *Yeken Kignit* Dramas. He told this researcher that he has been purposely trying to observe the popularity of the dramas and the behavioral changes enacted among some close friends.

He said *Dhimbiba* has won wide popularity in many urban towns and rural areas, specially the place he repeatedly visited, South Shoa around Kersa, Malima, Awash and several other places. Likewise, with the 23 minutes transmission time of *Yeken Kignit*, he said, be it in the taxi or cafeteria or at his office, as much as possible many people try to tune their radio. Sileshi pointed, even at his own office quite many of the employees listen to *Yeken Kignit* Drama in groups and that is becoming a normal practice. Such a wider popularity is in turn triggering curiosity about the drama among many other non-listeners.

Sileshi said, his background is from remote countryside and he has lived more than two decades in Addis Ababa City and other towns. Based on his experience, he says that both *Dhimbiba* and *Yeken Kignit* dramas have well depicted rural and urban settings and characters. He noted, he himself had gone through the culture of *Dhala*, on which the plot of *Dhimbiba* is built upon. He said, "no body ever used to bother why the former husband died; it was the material and social protection that mattered most. Now *Dhimbiba* has challenged this negligence and the culture of *Dhala* itself. It compelled the society to look into *Dhala* from a new angle. I do not mean it changed polygamy and multiple sexual relations completely. But it is successful in that the drama has put such practices under a serious question in those areas," Sileshi noted.

Sileshi further said that the culture of marrying two, three, or more wife is decreasing because of economic reasons. The most fatal and 'unstoppable' problem is that farmers frequently travel to urban areas and in a way drink alcohol and sleep around with bar ladies. They carry the virus and transmit it to their housewives. When it comes to the literate, urban and city residents, there are so many information dissemination alternatives like TV brochures, stage dramas, books etc. When it comes to the countryside folk Radio is the best

cost effective and outreaching strategy to reach the people and alarm them about HIV/AIDS. As far as his observation is concerned, he said, *Dhimbiba's* contribution in this endeavor is significant,

The other important point Sileshi commented is the appropriateness of the language from HIV positive people's perspective and the truthfulness of facts. He said, usually when certain educative dramas, documentary films or print materials are produced their office is invited to comment on it. There are also open chances to forward comments on anything produced for public consumption. The programs have been running for more than two years. So far no complaint has been heard on both programs from members of affiliate organizations. "Rather," he said, "we hear people reciting some funny dialogues quoted from the dramas."

In his final remark, Sileshi said, if there were such media and arts intervention before a decade or two, at least some people would have made a better precaution and choices. 'In other words,' he said 'these days, unless you fail to control yourself, you don't die due to lack of life-saving information, but we did.' The original poem explaining his deeper feelings about this last remark, which was presented at the second anniversary of the launching of the two dramas, is attached (see Appendix)

To compare the views of Sileshi with the views of other people this researcher had approached one of the actors of the drama. The interviewee played as Abba Bullo. He said when he was selected through a serious process of scrutiny he felt very great. However, when he was given the chance to play the drama he was even on the verge of quitting the contract. Because, he said, his own brother had married a girl from the clan of the blacksmiths and had been forcibly divorced after bearing two children from her. The situations in the real life and in the drama were so alike that he feared that members of his own family could punish him for the wrong assumption of 'exposing the family affair on the media.'

He added, during his visit to his hometown in West Shoa, he said he found one of the mountains named after Abba Bullo. He said, formerly the name of the mountain was "Merera" but by the time he visited the place people didn't know his role in the drama and

were indicating to the mountain and telling him that (the imaginary) Abba Bullo resides over that mountain area. He said, "My friend called me and pointing to the Mountain told me that Abba Bullo lives there. He again turned back pointing to the Asgori town, small growing town and said Bulle Chala City is there. They clearly visualize the districts of Adde Kulleni's district and other major characters and show you some place." According to this actor, most of all what would sound surprising is the perception of some listeners about the role of Abba Bullo. Abba Bullo is a negative character from whom people are supposed to learn something. Many listeners understand his shortcomings. Nevertheless, he is regarded as a hero among many of the listeners. Even though many people sense his outdated life style and unfair treatment of women people speak of his grace, manlyhood self behaving and determination, which is always reflected in his speech.

Etenesh Birru is a blind student at the Sebeta Senior Secondary School. She told this researcher that she is one of the regular listeners of Dhimbiba Radio Drama. According to her she did not miss even one of the episodes. One of the important reasons she regularly follows the program is to get lessons from Hawwani, who is characterized as girl at age of herself and a high school student. Etenesh says part of Hawwani's life is more or less like her own. Unfortunately, she says, she and her sisters were victims of misperceptions instilled in the culture and restraints of elder people like Abba Bullo

She told that parents in the countryside some times conventionally call the betrothal process of marriage "gurgurta." Literally, it is equivalent to "selling." People never believe women would be successful in their educational pursuit and become important citizens. Men in the rural areas context feel they "own" women and they think they have the right to marry many wives and arrange concubines as long as they have good financial and material property. This in turn is exposing the women to various sexually transmitted infections including HIV/AIDS.

The very important contribution of the drama is that it evidently recognized the problem and aired it, advocated it among all the stakeholders and challenged it. Now days even if it might be difficult to find all the people changed, it would be very possible to find many people being non-compliant or skeptical about the appropriateness of the practice. She said

that it would definitely take some time to see the whole effect, but there are potential challenges, which are already emerging even in her own home village.

She says, Hawwani's determination and modern thoughts are excellent models, which helped her in building her morals and instigating new thoughts on the rights of women plus identifying scientific ways of protecting oneself from HIV/AIDS. Especially with HIV/AIDS, the drama has freed her from some of the myths that were bewildering her. According to her, the HIV/AIDS case is presented being integrated with many social, cultural and economic aspects in the drama and has managed to address the root cause of it as it appears in the real life context.

4.3. Summary Report of Key Informants

A total of four main key informants were considered for both *Yeken Kignit* and *Dhimbiba* Dramas. The summary report of the interview on both serial dramas with key informants is summarized under this title. The four informants represent both dramas because they were normally involved and treat both dramas in the same manner. The key informants selected for these assessments are persons who have reasonable concept about Entertainment-education and Sabido methodology or people who have some inputs in the production process (pre, during process). The key informants were asked to reflect their views and critically comment on the effectiveness of the method.

One of the key informants this researcher approached for key information on the radio Drama Production is Mr. William N. Ryerson, Founder and President of Population Media Center. The major questions this researcher posed to the president are the historical evolvement of the (Sabido Method) Entertainment Education, the impact of these types of dramas, the situation of the two serial dramas in the Ethiopian context and the like.

According to Ryerson, the Sabido Method Dramas per se has motivated many uses of Entertainment Education, but not all of them following strictly the Sabido Method. Whether it is a single episode dramas, serialized long running dramas, music or T-shirts, games or print media etc., there are lots of strategies tried-out. But the strict application is limited to some countries and is yielding a great success.

The projects in Ethiopia include the Amharic *Yeken Kignit* and the Oromic *Dhimbiba* Serial Dramas as well as the Amharic cassette based drama *Maleda*. There was also a traveling stage drama entitled *Yesak Jember* and two books of short stories dealing with reproductive health, video documentaries, about population related to HIV/AIDS.

The Ethiopian project is the first big project for the PMC. It is intended to serve as a model for other countries. The post intervention report on the *Maleda* cassette based drama for instance showed that many sex workers on the Ethio-Djibouti transport corridor heard the cassette and gave up their profession by realizing the danger creeping behind them. Many drivers have also reported that they remained monogamous or gave up having extra marital relations. Many students also reported that they are equipped with a good knowledge about HIV/AIDS and some started anti-HIV/AIDS clubs, which is indicated in the drama. Some students reported that they have listened to all the 24 episodes in a roll even missing a school.

Ryerson noted, if that is all accomplished with 24 episodes, the 254 episodes of *Yeken Kignit* and 127 episodes of *Dhimbiba* are most likely to have a huge impact on knowledge, attitude and behavior of the audience. To predict such big level of impact of art and media intervention, one can refer to the examples of entertainment programs in the US. Mr. Ryerson said, many producers in the US believe that sex and violence are what attract the audience. So they create programs with great deal of sex and a great deal of violence. He said, "We know from many studies that these programs encourage people to imitate the behaviors that they see in these programs. As a result there are very negative effects on at least some members of the audience, who believe that this is the way to solve problems." Mr. Ryerson added these are particularly the people who lacked strong parental role models for non-violence.

So we have these huge effects of negative programming in the United States, and because the US exports many of its programs around the world, the effects continue worldwide. One of the benefits of Entertainment Education is that one can demonstrate through having positive programs, positive role models and positive behaviors and you can still have the most popular programs on the air. You don't have to have negative behaviors in order to attract the audience. He noted, "I think if pro social entertainment education is to catch on

the major way it would end some of the negative effects of entertainment programming and it would lead to an overall healthier population.”

Mr. Ryerson added, the E.E programs are not didactic by nature. They are showing a range of choices and a range of consequences of those traces of behaviors and allow the audience to make an informed decision. Speaking of the examples of the huge impacts of the E.E dramas in many countries, Mr. Ryerson said, in Mexico an E.E drama entitled “Ven Cumingo” was broadcast from 1973-4. The drama was all about literacy campaign. In the drama, the day the episode in which the formerly literate character was seen graduating from a college, 250,000 people came to register to the address post scripted in the drama. They created a total gridlock in Mexico. Before the serial ended the Ministry had registered 840,000 people, which stood more than eight times a year before. The same method was applied to the family planning in Mexico and soon 33% increase in family planning and 23% increase in the sale of contraceptives were registered. 2000 people also signed to be volunteers to provide the service.

In India also “Humrahi” serial TV drama was produced in 1992 in this same method and attracted 230 million viewers. The research carried on the impacts of the drama had proved that it had significant impact on limiting the age of women for marriage and acceptance of women at workplaces. In Africa also the Voice of Kenya had also transmitted one serial radio drama in 1987. As a result the desired number of children in many places declined from 6.4 to 4.8 and the prevalence of contraceptives was observed. In Tanzania also similar radio drama entitled *Twende na Wakati* was transmitted to all the regions with the exception of the Doma Region. As a result, the Doma Region, which is taken as a control area had showed a 16% increase in family planning practices while others showed the broadcast areas showed up to 153% increase. The differential, according to this research, could be easily explained by the presence or absence of this drama.

In Ethiopia also similar outputs are expected from such media and arts intervention. Ryerson said, the issues within HIV/AIDS that Yeken Kignit and Dhimbiba Dramas are dealing with are:

- The belief that one is vulnerable
- The belief that there is something one can do to prevent it.

- The issue of stigma and ways to do away with it
- One cannot catch HIV/AIDS through casual contacts with people who are HIV positive individuals and there is no justification for denying their human rights
- Motivate HIV testing
- Motivate steps to avoid mother to child transmission
- Motivate steps to avoid risky behaviors of all types
- Help people understand the issues correctly.

The issues are mingled with other issues as they appear in the real life. But they are expected to bring about a notable impact and significant contribution to the HIV/AIDS prevention endeavor.

One of the participants of key informants is Dr. Alemayehu Reta, a fellow Ph. D student at the Universite de Librie (Belgium). Dr. Alemayehu is a Medical Doctor specializing in public health. After graduating in 1992 from Gondar Medical College his first M.D Degree, he has served as Head of the Amhara Regional Health Bureau for two and half years and other 2 ½ years as in the National HIV/AIDS Prevention Control Office (NACS). He had also undertaken various researches works on family planning, (prevalence) of HIV/AIDS, adolescent health and maternal and childcare issues.

Dr. Alemayehu said, before 10 to 15 years, the Information Education and Communication (IEC) and Behavioral Change Communication (BCC) on HIV/AIDS pandemic were so frustrating that fostered more stigma and confidentiality. It had left a big scar on the people and the prevention endeavor. Today the HIV/AIDS crisis is recognized as a multi sectoral problem and it is getting a multi sectoral response. There is also a strategic framework and guideline put in place. Among those multi sectoral approaches, entertainment and particularly drama can play a pivotal role in informing and persuading people of all ages. Music, puppet show and documentary films have been tried out by his former office, which produced some notable feedback from the audience. But particularly drama produced quite a large response and efficiently pervaded the lecture and publication methods of hard and dry facts about HIV/AIDS.

Dr Alemayehu said, “When we invite people for a meeting to discuss on HIV/AIDS issue, many people find it a bit repulsive and boring. If the same program is produced in an entertainment format quite a large number of target audience and specially the youth are attracted to the meeting. Entertainment education can be effective if they are produced by considering the living condition, the cultural setting and socio-economic background of the target audience.” Entertainment education is not primarily for the sake of Education or only for entertainment; the educational and entertainment elements should be balanced and interwoven effectively. Dr. Alemayehu reminded this researcher, *Yekeletew Mender* was a very entertaining drama, which stayed on the stage for about 6 years at the Yehager Fikir Theater. “At the same time,” he said, “it had served as a reasonable prophecy of things that are taking place today in connection with HIV/AIDS.”

He said that *Yeken Kignit* and *Dhimbiba* Dramas are also entertainment education formats that are intended to impart educational messages through entertainment formats. The difference between these two dramas and other E.E formats or other forms that are assisted by mass media technology to reach quite a large number of audience is that they are longer lasting. The continuity helps to hammer and foster the behavioral changes already enacted by the earlier episodes. Such initiatives are modern approaches, which are gaining international acceptance. In Ethiopia, also these entertainment educations could be expected to produce similar impact. However, the final output should be decided by both qualitative and quantitative studies. He added, “as far as my observation is concerned there is no room for doubt that they are contributing a lot to the prevention endeavor.”

Ato Tesfaye Eshete is a program coordinator at the PMC Ethiopia. He said, when the programs were launched in Ethiopia, the main objective was to produce Entertainment education dramas that can stay on the air for a long time while imparting knowledge and skills that would be of significant use in improving the lives of the audience. The dramas are intended not to be purely instructive. They were intended to show how people can face and win challenges when they appear in real life as it is exactly practiced in the real life situation. He said that they knew such E.E methods have been tried out and proved effective in many countries like Mexico, India, Kenya and Tanzania. Miguel Sabido himself was also invited here to view the progress and assist the training program organized for youngsters and professionals in the field.

The drama ascribes the designing of three main types of characters. The first groups are a set of good characters endowed with good elements like opposing abduction, polygamy, pre and extra marital relation and promote good ideals. Transient characters are set of characters, which begin with either bad or moderate approach and finally associate themselves with the positive extreme. If the transitional characters are finally to be associated with the negative model characters they should also get the punishment. The negative role models are the bad models from which the character is expected to dissociate itself and learn from their punishment. All these models had to be drawn based on the ethos, mores and cultural values of the people. A thorough investigation had been carried out to determine how the target audience views a pro social behavior and how the intended educational messages could be built on those characters while undermining harmful traditional practices. As much as possible the drama has tried to represent both the countryside and urban like characters.

Ascertaining of needs in the program content, tailoring of messages, timing of the programs were taken care of and pilot episodes were broadcast. Based on the ideas collected from the stakeholders' workshop and the feedback from the pilot episodes, the program message was designed by evenly distributing the issues and systematically integrating the educational issue and entertainment. Later after the broadcast, quite a large number of listeners were responding to the drama both through the telephone and by writing letters. Tesfaye told this researcher, there were some very emotionally overwhelmed, irritated, agitated listeners who complain on some characters like Damte or who praise some of the positive role models like Fikirte over the phone. Usually the interesting part of the discussion on the phone rests on the fact that many of the listeners consider the characters as real-life people.

He said the comments some people forwarded to the center had been considered in the forthcoming production process. Similar phone calls had been continuously arriving at the respective production sections of each language. As a result one can safely say that the dramas have inspired the audience feedback and the audience feedback has in turn been driving the course of the dramas.

Ato Abebaw Ferede, is Head, Monitoring and Evaluation Department at the PMC. He said the PMC had run three round competitions in September 2002, March 2003 and February 2004. About 52 Listeners Group Discussions were held and more than 4600 questionnaires were filled and sent back to PMC Ethiopia. In addition more than 62 Focus Group Discussions were held.

Based on the baseline survey, the main objectives of the periodic monitoring activities were assessing the information and education as well as the behavioral changes that took place among the audience of the two serial dramas. There are also client exit interviews at about 46 clinics in which about 8,942 clients were interviewed.

The result of this studies proved that many of the listeners proved that they have secured enough information and education about HIV/AIDS, ways of its transmission, renovating traditional beliefs into modern aspects, open discussion among family members, the chance that sterility can happen on both sexes, participation and the right of women etc.

There are also some indicators of behavioral changes observed among the listeners. There were also times in which 250 up to 900 letters were arriving at the PMC Ethiopia many of assuring these points.

4.4. Summary Reports of Listeners Letters Analyses

Since the launching of the broadcast of the two dramas in June 2002, the Population Media Center Ethiopia has received more the 14,249 letters for both dramas. The PMC Ethiopia has run three listeners question competitions in September 2002, March 2003 and May 2004 respectively. The closing announcements at the end of each episode also notify the post office box numbers and telephone numbers and invite listeners to communicate their comments, questions and suggestions.

In the Sabido E.E. Method, the letters are usually considered as points of references to the listeners' perception and as testimonies of the behavioral changes impacted among the audience. Some of the questions raised by the PMC Ethiopia are explicit and open, which would require a withdrawal from the conscious self-disbelief and analyze the issues raised by the dramas freely. In this case the drama shares some features of epic theater. Among

hundreds of letters analyzed some three randomly selected letters are appended (for each dramas) as testimonies of usually mentioned changes of behaviors among the respondents. The question usually raised in both *Yeken Kignit* and *Dhimbiba* dramas are the following: -

- What are the main lessons you learned by listening to the dramas?
- Which characters did you like/dislike most? To which characters are you indifferent?
- Which episodes do you remember most? Why?
- What should be done to improve the dramas?

4.4.1.Results of Content Analysis of Letters on *Yeken Kignit*

The letters wrote to *Yeken Kignit* Radio Drama came from almost all over the country and Yemen. The majority of the respondents are from Amhara, Oromiya and Southern Nations Nationalities Peoples/SNNP/ Regional States.

- The response of many of the listeners could be summarized in the following quotation taken from group of listeners from Awas. They say, ‘ what we do as a adventure and fun could easily risk our lives. The long incubation period of the HIV makes judging people’s HIV status so difficult. We have been biased by the physical looks of people. Now we know it is only testing that proves our status. Some misleading beliefs about HIV/AIDS have to stop and the vicious circle has to be broken at least with us. The drama showed us our carefree and traditional norm of interaction but now HIV should be our major concern.’

- Abate Tadesse’s mail from Egere says ‘HIV/AIDS is capable of attacking all the poor, the well to does, educated or illiterates, towns’ people or rural population etc. It was a sad reality to learn that the disease is draining all our beloved mothers, fathers, sisters, and brothers to the grave yard like the Gezmu’s family.’

- Mekeonnen Tadesse from Holeta Agro technical College remarked, “How many percent of our women could put themselves in Fikirte’s shoes? Perhaps one percent. To be frank I am sure 99% of our men are like Damtew. But I enquired, why should we?”

- One of the senders also said, “I am a mother of two youngsters. Thanks to your drama now I am alarmed, I must openly discuss with my kids about HIV/AIDS.”

- Kassahun Damena from Bantu questioned, " If Anguach could adopt an AIDS orphan why can't I? I am even in a better position.”

- Lisane Werk Tesfaye from Beza Youth center (Addis Alem) said, ‘I now really feel the pain of HIV/AIDS- It can separate loving couples.’

- Jemal Abrar said that he was becoming addict of chat and drug. He was also becoming reluctant to his education. He even had to sell some of his family's properties to buy drug. He asked, "If people like Yonas could change, why can't I. I thought I could and I succeeded."
- Muktar Hussein from Woliso said, "We know every mother/father cherishes his children. But when it comes to AIDS the rule is very clear- They should be strict."
- Zertihun from Awasa said, "I thought when people know their HIV status they would kill themselves or develop despair in their life. But it was good to see Ato Demelew in the drama being easy and comfortable on himself. He was even at times productive."
- Respondents from South Gondar, Dessie and many parts of Gojjam noted, "the accents are just like one of our family members. The fact that the drama is established in a real countryside life context makes it attractive."

4.4.2. Results of Content Analyses of Letters on *Dhimbiba*

The letters sent to the Dhimbiba Drama are mainly from Oromiya Regional State. But quite good number of letters from the Southern Nation's Nationality and People's State, Addis Ababa (Finfinne), Harari, Dire Dawa and Somali Region are sent to the drama.

-The Majority of listeners responded that the drama is successful in its language use, depiction of the countryside life, and the real socio-economic issues in the Oromiya Region. Especially the uses of 'mammaaksaa'/ adage/, 'jechota'/sayings/ etc. were very beautiful in polishing the language. They said the drama has helped them understand the situation by exposing the controlling images and common stereotypes on women. The drama has brought the social, cultural and economic issues to the attention of the mass.

-The fact that Adde Megertu controlled her strong love for Teacher Feyyisa and convinced him to take the HIV test is repeatedly quoted by many of listeners as an excellent example for them for future relation. For instance, Tamrat Legesse from Mettu and Kibra Wasan from Gindhir /Bale/ said they were incited to take HIV test.

-A student from Bale noted, "I was in love with a girl in my own age when your drama was hot on the air. As a student, I did not know how to approach her and ask for that. That was my only worry. Nevertheless, after listening to your drama I was warned about the dangers

of HIV epidemic, the risk of sexually transmitted diseases, the responsibility I should consider in case of pregnancy etc. Now it became clear to me that even if things were to go right I should abstain.”

-Other listeners pointed, “It is good to see for ourselves the culture of “Dhala” from the outside and objectively reflect on it. We appreciate the commitment of Abba Bullo to his culture and tradition. However, he favors the culture to take the advantage of his patriarchy and exploitation of women. This is unfair and risky. I do not approve of such a practice any more.

-Majority of respondents mentioned Hawwani as their role model for their future life. They agree we should fight obsolete thoughts and adopt modern ways of thinking and behaving. They specially despise the parent-arranged marriage as a very risky practice. “These days it should be the HIV test certificate, and not the dowry that should be sent to the family. Others like the Female Genital Mutilation/FGM/ and other sharp tools are now vividly perceived as potential dangers to people’s life,” they wrote to the center.

4.5. Summary Reports of the Quantitative Studies

(Questionnaires)

The other method used to triangulate the result of the assessment of impacts was conducting a quantitative study by using questionnaires. The discussion below tries to provide background information on the process, and profile of respondents. The background information is followed by presentation, analysis and interpretation of the data.

4.5.1. Background Information

The questionnaires were prepared in consultation with research experts. They were prepared in the listeners' language i.e. in Amharic and Oromic Languages. (Model questionnaires together with the English translation are attached). Each questionnaire begins by requesting the respondents' profile. Each questionnaire contains seven open ended and seven objective type question. The questions were carefully developed to evaluate the level of listenership, understanding as well as measuring the consistency of their feedback.

The questionnaires for each drama were duplicated in 350 copies and disseminated for listeners in Addis Ababa. On the other hand, the questionnaires prepared to evaluate the impacts of *Dhimbiba Radio Drama* were disseminated in Addis Ababa, Sebeta, Woliso, Ambo and other areas within 115 kms radius of Addis. The reason behind assessing the impacts in the city, towns etc. is that the output should be examined in the context of more media saturated areas. The result had to be valued against the possible situation with number of private electronics media, in Addis and the regions which would hopefully be opened in the future by the press law under preparation.

4.5.2. Analysis and Interpretation of Data on *Yeken Kignit*

The questionnaires were distributed at schools, workplaces, residential areas, business areas universities and different corners of the city. Out of the 350 questionnaires distributed, 281 questionnaires got feedback. 17 of the 281 respondents ticked the last choice for question number 1, i.e. never heard of, and had to be rejected regardless of their further comments. As a result the sample size was determined to be 264.

4.5.2.1. Respondents’ Profile

The analyses undertaken on the first group of six questions regarding the respondents’ profile confirmed that 156 (59%) of the respondents were female and 108 (41%) are male. The analyses further examine the age level, occupation, educational level and religion. Much of the respondents are young listeners, which the drama mainly targeted on. The following table presents the summary of the analysis of respondents’ profile.

Gender	Male		Female	
	156 (59%)		108 (41%)	
Occupation	Students	Office Workers	Business Persons	Unemployed + others
	138 (52%)	47 (17%)	28 (10.62%)	56 (22.19%)
Age	13 – 23	24 – 41	41+	61+
	196 (74.2%)	41 (15.5%)	22 (8.8%)	
Educationa l Level	9-10+2	10+3 – 12+3	B.A & beyond B.A.	Below 8 th 21(21.8%)
	160 (60.38%)	50 (18.87%)	6 (2.34%)	12 complete 31(12%)
Religion	Orthodox	Muslim	Protestant , Catholic ,Others & No religion -- 12 (4.54%)	
	195 (73%)	22(4.54%)		

4.5.2.2. Analyses and Interpretation of Feedbacks

The first question is an objective type question intended to measure the level of listenership among respondents. The general premises was that if the listeners have a more frequent listening habits, what they comment becomes more reliable. Even more, as indicated by some respondents, the more frequent listening habit could be an indication to the program’s attractiveness. In spite of inconveniences, some listeners in their answers said, they would give priority to listening of the radio drama to other private concerns.

The answers given to the first question: "*How often do you listen/follow up ‘Yeken Kignit’ drama currently broadcasted on Radio Ethiopia?*" were:

Regularly All	Often	Sometimes (rarely)	Not at all
115 (43.56%)	87 (32.83%)	63 (23.86%)	17 (Rejected)

According to the above response 202 (76.51%) of the listeners are either regular listeners or very frequent listeners. This gives a fair ground to consider the comments and answers for the

upcoming discussions. Furthermore it could be cited as evidence to the program’s attractiveness, possibly among more than ¾th of the audiences. In relation to this question, the second one also tries to crosscheck the level of frequency. Two episodes are broadcasted on the Ethiopian Radio on Sunday and Wednesday evening. The same episodes are rebroadcast on the FM. 97.1 on Monday and Thursday starting from 3:00p.m. The purpose of the rebroadcast was to give listeners more alternatives and more chances to listen to and hammer behavioral changes. With this understanding in mind the second question enquired:

“From which station do you usually listen to?”

The answers were:

Radio Ethiopia	FM 97.1	Both Stations
92 (34.84%)	90 (34.09%)	82 (31.06%)

The indication of this response is that 182 (68.93%) of the listeners have the chance to listen to the drama once weekly from one of the two radio stations. The remaining 82 (31.06%) usually listen to the drama twice and keep on developing rather more accurate information. This must have helped to develop a better chance of internalization.

Before entering into the ‘easy to answer’ kind objective type questions, the third question tries to collect the listeners’ comprehension of the main topics in the drama. The question being an open-ended type question there was no chance of putting the response in percentage. Omitting the repetitions, the main educational issues listeners confirmed to have grasped from the drama are quoted as follows:

- I learned a lot/got sufficient information about how HIV/AIDS is transmitted
- I learned I should be patient and enduring to every challenge in life like Fikirte did. Hard work and strict work discipline are important to lead ones own life. The lesson I got from the drama is that patience wins over so many things.
- I admitted that absence of reasonable gaps between kids is a problem and limiting the number of children is very important.
- There are individual differences and I should recognize that.
- Open discussion about sex and HIV/AIDS is very crucial to the prevention endeavor.
- Parent arranged and an imposed cultural marriage is not only improper but also dangerous which would expose to HIV/AIDS.

- I recognized the fact that HIV/AIDS is not mainly the problem of the youth. We are all in the vicious circle. As a housewife I had no worries about HIV/AIDS, but any day I can catch easily in a single intercourse with my husband.
- I learned first thing should come first. It is our education and jobs that we should arrange first. The rest could come later. No rush into sex.
- There is no harm in being good: rather it pays later.
- Complete trust between girl/boy friends is very important.
- Life in the countryside and problems related to HIV/AIDS, harmful cultural practices, their socio-economic problem is now clearer for me. If I have to do something on that I now know what to do.
- Stigma is the serious problem that gave a way to expansion of HIV/AIDS and it hurts the people more than the disease could hurt them.
- Drug addiction is becoming a serious problem that could threaten our future and could expand the AIDS pandemic.

At question 4, of the questionnaire singles out the HIV/AIDS issue. Question 4 is posed to measure the drama’s helpfulness and listeners’ level of satisfaction in gaining additional knowledge regarding the HIV/AIDS pandemic and ways of preventing it.

It asks, “*Are the messages in ‘Yeken Kignit’ Radio Drama helpful in viewing how HIV/AIDS is transmitted, ways of preventing it and the extent of its spread?*” The answers given were:

A. Yes, Clear, very useful and set in example	217 (82.191%)
B. Yes Somehow useful and supported by few exemplary situations	32 (12.12%)
C. No, It has no new information and is still complicated	14 (5.3%)
D. Not valuable, rather detrimental	3 (1.13%)

From the respondents' point of view, it is fair to judge that quite large number of listeners found it very useful. This is an incidental proof of entertaining features, as well as the informativeness educational issues. The drama has helped listeners in developing emotional engagements with the characters, the real life-like pattern of interaction. The following questions further crystallize the response.

In question five the researcher has tried to go beyond the awareness level and measure the behavioral changes effected or facilitated by the drama. It is always difficult to prove if what people say is really what they do. However, at least as far as the respondents' feedback is concerned, the drama was very helpful in bringing behavioral changes. The answer to the question “*How far did the messages in Yeken Kignit drama, which are related to HIV/AIDS, help you in bringing behavioral changes and enhancing awareness?*” were

Very Much	To some extent	Not at all	I can't say	No response
14 (55.68%)	87 (32.95%)	12 (4.54%)	6 (2.27%)	12 (4.54%)

It is practically difficult to bring speedy change in behavior within short time. However, as Fossard (1996) indicated there are levels of behavioral changes. Behavior change begins by knowledge, and finally the highest level is reflected by advocacy. In view of this theoretical assumption, respondents confirm that the drama could be rated with the first choice i.e. *Very much* (117) which could be rated with the higher levels of behavioral change. Respondents of the second option “to some extent” (87) could be ranked with the lower level of behavioral change. With this understanding in mind, it is fair enough to generalize that the drama has helped 234 (88.63%) of the respondents in raising awareness, in acting against HIV/AIDS and to some extent in advocating the AIDS causes.

The sixth question was meant to give a chance to respondents to articulate these changes. It is evident that radio listening could be a group activity or information could be disseminated by interpersonal communication. Thus question number six enquires: “*Could you mention the behavioral changes you or people you know possibly brought after listening Yeken Kignit Drama?*”

Again omitting repetition and summarizing the answers, the responses are presented broadly as follows:-

- Now I do not easily submit to challenges in life.
- Partiality between ones own kids is very unnecessary and I had to correct the way I treat my children.
- Decided to share ideas on HIV and sex with my kids openly.

- As a student I am determined to avoid premarital sex like Fikirte did. When I get married I also shall limit the number of children.
- I have seen some people that are radically changed at times and forget some issues after some critical episodes are over.
- Especially in the countryside I know people who consider the characters as a real life people. They argue about the problem of large family and condemn emotionally the bad tricks of Damte.
- Now I don't attribute my failure to my gender. Being a woman I believe I can succeed in almost everything. I don't have to make myself susceptible to HIV/AIDS, no rush to sex.
- My parents are now old with many children. They no more bear children. Though their time has passed they are completely changed and propagate family planning issues.

Question number seven asks:

'In comparison with other radio dramas you have listened so far, how do you rank the entertaining and educational features of 'Yeken Kignit' Drama?'

Very highly Preferable	Preferable	The Same	Lower Quality	Not responded
170 (64.3%)	74 (28.03%)	8 (3.03%)	5 (1.89%)	7 (2.65%)

The result indicated that the entertainment and educational features are quite better of formerly produced dramas. It is either preferable or highly preferable among 244 (92.33%) of the respondents. The response has a far-reaching indication that it has successful accomplishment at of success of the drama production at the formative research, the program production and other relevant preparations stage. It is, however, good to note that still 20 (7.67%) have opposite feeling and reservations. But as far as the majority of respondents are concerned the radio drama has impacted some useful change of behavior by emotionally engaging them in the drama.

In a similar manner question eight tries to compare the effectiveness of the drama with other information communication initiatives. The point in mind was that allowing listeners to compare with fictional writing, hard and dry fact (non-fictional) books, and broadcasts etc. The question evaluates not only *Yeken Kignit* drama but radio dramas produced at least in equivalent qualities and length. In short, it tries to identify listeners' preference and the role

that could be played by dramas in fighting the spread of HIV/AIDS and addressing other socio economic and political problems. The question was:

“In comparison with other information communication initiatives on HIV/AIDS and family planning, how do you see the attractiveness of the drama?”

The answers were:

Very Attractive	Attractive	Similar	Totally Unattractive	Not responded
200(75.75%)	44(16.667%)	10 (3.78%)	0 (0%)	10 (3.78%)

This is a good indication that radio dramas could be appealing and preferable to many other ways of communication as long as the qualities of the radio dramas are reasonable. It could have a massive impact in attracting listeners and injecting valuable ideas. The argument usually raised by mass communication experts is that radio has a huge potential in affecting quite large number of audiences due to wider coverage of areas. As a result, the ratio of the total cost over the number of individuals that radio reaches/affects makes it exceptionally cheap. In other words the cost of behavioral change per individual is usually below a dollar in many projects. If the same output is to be expected of other initiatives it would demand larger expenses. But in radio itself the desired behavioral change could be obtained by reasonably balancing and systematically/artistically interweaving educational and entertainment features. In this case *Yeken Kignit* drama is successful in attracting 244 (92.42%) of the respondents.

Turning to the next question we find an important question evaluating the success of the role modeling and characterization epitomized in the drama. Role modeling is one of the key elements in the Sabido Methodology drawn from Albert Bandura’s social learning theory. It encourages emotional engagement with characters. It is already discussed in the review and ‘Plot Design’ part of this thesis that the characters are drawn as positive, transitional and negative models. The information acquired from the producer, Ato Mesfen Asseffa and Ato Tesfaye Eshete, Program Coordinator at the PMC-Ethiopia indicates that Fikirte is designed to be the major positive and Damtew is the major negative role models. The rest of the characters are transitional characters leaning to the positive extreme, middle or negative extreme. The point under discussion is: Are these models properly characterized in the drama and did the listeners perceive them like the intended way?”

The question asked:

“In relation to the content, characterization, please remember the characters and list the characters you like under number 1, and list the characters you are indifferent under number 2 and the characters you hate under number 3.”

As to the major positive and negative characters, Fikirte and Damtew respectively, there seems a general consensus that respondents adore Fikirte and detest Damtew. The only exception the researcher found with four respondents is that; two of the respondents said Fikirte shows unnecessary kindness. ‘Altruism has no place, and she should operate on a give and take and an-eye-for an –eye principle,’ they commented.

Other two respondents commented, they admire Damtew for his commitment to avenge for his uncle. His creativity and resourcefulness to his evil purpose was a continuous surprise for them. Otherwise, in most of the respondents' case, they hate Damtew and adore Fikirte.

Rather, there are some confusions regarding the role of the positive and negative transitional characters. The transitional characters are always in process of change and transformation. Nevertheless, some are frequently displayed as permanent associates of the positive or negative role models.

For example, Yonas is a young and curious character who is easily change into either bad or good situation. He was depicted as a funny, immature youngster. However, later he becomes serious, goal oriented and rational. For this transformation many of young respondents praise him. However, due to his temporal confusion about Fikirte's personality and because of his former mistake in bumping his parents' car into a wall some respondents have developed permanent hatred against this character. But the response could be summarized that many of the respondents classified Fikirte, Anguach, Wubalem, W/ro Minda, Demelew, Teacher Sereke, under number 1. Yonas, Titi, Ermias, Shashe, the priest, Lamrot, Mekuria, W/ro Mulu, W/ro Minda etc. are classified by the respondents under number two. The 3rd group includes Damtew, Ato Gezmu, Merinne, Woretaw, Firezer etc. In the interview this researcher held with Ato Mesfen Asseffa, Chief Producer of the Drama was informed that the classification is more or less congruent with the intention of the producers' of characterization.

Question 10 is very much related with questions 5, 6 and 7. It tries to measure the efficiency of radio drama in entertaining and at the same time educating listeners about HIV/AIDS. Besides measuring the behavioral change facilitated by the drama, the question, tries to prove the consistency of the respondents' answers. The question goes like:

10 *“According to your view, beyond providing basic information on HIV/AIDS how far did it help you in bringing about behavioral change against HIV/AIDS.”*

The response given was:

Very highly	Highly	To some extent	Not at all	Not responded
153 (57.95%)	71 (26.89%)	23 (8.7%)	3 (1.13%)	14 (5.30%)

The response shows that the drama has helped 153 subjects very highly and 71 subjects highly in bringing behavioral change. It is fair once again to raise the question, ‘Is it true that what the listeners say is what they do?’ Very questionable; But at the same time it would be appropriate to crosscheck the response with the response given to question five. It is to be recalled that in question five also 147 (55.68%) respondents said the drama was very much helpful, and 87 (32.95%) to some extent helpful in cultivating desirable behavior against HIV/AIDS. The confirmation in question 10 is like giving more assurance to what is stated before.

Of the remaining four questions, question 11, 13, and 14 are related. The three questions try to examine weaknesses and strengths of the dramas from the respondents’ point of view. For question 11 that goes like *“Do you think the drama had also transmitted incorrect messages?”* 133 (50.37%) respondents said “Yes” and 112 (42.42%) respondents said “No”. The remaining 19 (7.19%) didn’t indicate their answers

Question 12 asks, *“Which episodes do you specifically remember?”* Many of the respondents noted that the episodes they remember most are:

- The day Demlew died of AIDS and the agony befallen on the rest of the family.
- The day Yonas graduated, and his long awaited return from addiction, and unacceptable behaviors.
- The episodes that showed the death of Demlew, the day Fikirte was expelled from her home and the problems she faced afterwards, the love affair between Yonas and Titi.
- The day Fikirte successfully passed her high school leaving exam.

- The day Gezmu's stepson was released from prison and confused about life.
- The day the old man attempted to sexually harass Fikirte.
- . Among serial and extensive project like this one there could be number potential pitfalls.

Question number 13 asked:

"Based on the parts of the Yeken Kignit Drama you have been listening so far, what are the strengths and weaknesses of the drama? And what should be done to improve the drama?"

Some of the drawbacks indicated by the listeners on question 13 are:

- Shortness of each episode, which leaves every new issue unfinished.
- In appropriate schedule of the Wednesday, program which usually collides with ETV drama program.
- They said the role given to Fikirte is so exaggerated when seen in terms of the real life situation. She is drawn as some ideal person, a person with angelic qualities as we say in our culture, or like a spiritual martyr. This in turn would affect its plausibility. Sometimes we try to follow some of her best humane qualities. But the repeated patience and usually infallibility makes her impractical. People learn from their mistakes, she should also be characterized that way. To the opposite Lamrot makes repeated mistakes and is never seen learning from her own mistakes.
- The life span allotted to Demlew, i.e. his shortest lifetime after infection and his sudden death due to opportunistic infection are very sad memories especially for people living with HIV/AIDS, the death is unfairly committed soon.
- The same way the antagonist Damtew is depicted as a man of complete insanity. There is no body like this. People have good quality and at the same time bad qualities. Moreover every time he is depicted as building his crimes upon crimes without any remorse, being brought to justice or revenged or any important measure taken against or still not being out cast by the society.
- The length of hundreds of episodes and celebrating the anniversary of the launching of the transmission of the drama is a bit strange. Sometimes people get bored and leave it in the middle

- The way Anguach was promising to help Demlew while he was found Positive sounded something like carefree. It is only the doctors that could confidently and easily deal with situation but for nonprofessionals like Anguach such very free engagement with carrier should not be encouraged. Because people could take it easily for granted about the way they deal with HIV carriers and AIDS patients.

- The length is literally making it boring. Due to the complicated plot and very long plot I better call it "Day Dream"

- Some listeners asked the questions, "Why are so many episodes situated in the alcohol pubs and hotels? What about presenting a good model family?"

-In so many episodes the drama primarily shows and advocates the use of condom. It should be the last but risky resolution. Abstention should prevail in it.

Now let us see the last question, which enquired listener's recommendation for improving the dramas and turn on to the temporary interpretation and inference. Listeners' recommended –

-The drama should be kept short and if necessary similar short term serials be initiated.

- I think every generation should be given such a chance to learn from it.

- I think exaggeration in characterization and plot design should be taken care of to tune it down.

- Some times the language the characters use is so dramatic, contemplated and poetic. It should be tuned down to a daily language.

As a result, with the exception of the above-mentioned comments we can safely conclude that *Yeken Kignit* drama has entertained the audience effectively and at the same time addressed quite wide variety of issues. With regard to the entertainment, majority of the respondents agree that the drama is entertaining and engaging. With regard to the message, so many issues are addressed by the drama together. Among these are family planning, social life, HIV/AIDS, socio economic problems of the urban and rural areas. The issues are interwoven and the characters and the plot frequently interact. Many of the audiences of *Yeken Kignit* Drama have at least grasped the main issues relating to HIV/AIDS. Some even have confirmed that they have changed their risky behavior and are more careful about their acts after listening to the drama. The behavioral change with

others' could be rated with advocacy of the HIV/AIDS issues to the household and societal level.

The characterization and the role modeling have almost effectively worked out as planned. The Positive and negative role models are typically and correctly grasped by the listener's. However, some listeners have critically commented that these positive and negative role models are a bit exaggerated. The negative is always very bad and the positive is always ideal positive. Still there are some important elements listeners take and dissociate themselves from those behaviors. There are also internalization of some socially desirable behaviors.

In terms of concepts also, there are times in which a bit unsafe and risky messages are transmitted to the audience, as respondents said. Though some how clear for people engaged in the discipline, it should be in terms of the general audience.

In spite of these little shortcomings, *Yeken Kignit* drama has well managed to reach the main messages to the audience easily in the form of entertainment. This is good indication to the success of the drama.

4.5.3. Analysis and Interpretation of Data on Dhimbiba Radio Drama

In case of Dhimbiba also 350 questionnaires consisting the same number and type of questions and appearing in exactly similar order was distributed. The questionnaires were distributed in Addis, Sebeta, Woliso, Ambo and other towns within 115 kms radius of Addis. The purpose was still to measure the impact of Dhimbiba Drama in the context of more media saturated areas. Out of the 350 questionnaires, some 272 questionnaires were collected. However, out of the 272, again 24 respondents ticked the last choice "Not at all" and had to be rejected right away even if any additional comments are there. Accordingly the sample size became 248.

4.5.3.1. Respondents' Profile

The questions forwarded to enquire the listeners profile are the same in pattern and content to the questionnaire prepared in Amharic to evaluate the impacts of *Yeken Kignit* Drama. The analyses on listeners' profile showed that 138 (55.64%) of the respondents were Male and 110

(44.36) were females. In terms of age-level 155 (62.5%) were in between the ages 15-23 and 52 (20.96%) were in between 25-31. Of the remaining numbers 38 (15.32%) were in between 32-60 and there were three (1.2%) respondents beyond the age of 61.

The occupation was here classified in four major groups due to its wide variety. The ‘students’ accounted 131 (52.82%) of the sample size, while the businesspersons were 30 (12.09%), employees of government, non-government offices etc. amounted 38 (15.32%). The remaining large variety of jobs were grouped into ‘Others’ and accounted 49 (19.75%) of the sample size.

Here also, the questions included giving additional insights on the respondents' background and psychosocial make-up. The questions were added to further consolidate the information on respondents’ profile are ‘educational statuses’ and ‘religion.’ The responses show that 124 (50%) of the respondents are between 9-12th grade. Of the remaining numbers 78 (30.64%) are 12⁺¹ up to fourth year University students, 34 (13.71%) are B.A. and beyond B.A level, and the remaining 14 (5.64%) were below 8th grade.

Religion wise, 132 (53.22%) are Orthodox Christians, 54 (21.77%) followers of the Oromo traditional belief/religion, Waqeffanna, 22 (8.87%) are Protestants, 15 (6.041%) are Muslims, 25(10.08%) are followers of other religions or with no religions.

The following is the summary of Respondents’ profile.

<i>Gender</i>	<i>Male</i>		<i>Female</i>		
	138 (55.64%)		110 (44.35%)		
Job	Students 131 (52.82%)	Office Workers 38 (15.32%)	Business Persons 30 (12.09%)	Others 49(19.75%)	
Age	13 – 23	24 – 31	32-60	61+	
	155 (62.5%)	52(20.96%)	38(15.32%)	3 (1.2%)	
Education Level	9-12	12+1 – 12+4	B.A & beyond B.A.		Below 8 th Grade
	124(50%)	76 (30.64%)	34(13.7%)		14 (5.64%)
Religion	Orthodox	Waqeffata	Muslim	Protestant	Others & No religion
	132 (53.22%)	54 (21.77%)	15 (6.04%)	22 (8.87%)	25 (10.08%)

4.5.3.2 Analyses and Interpretation of Feedbacks on Dhimbiba

It is already mentioned in the prior discussions that the pattern and content of the questions in the questionnaire are all same except the difference in the language. Accordingly, the first question in the questionnaire prepared in Afan Oromo to measure the impacts of the Dhimbiba Serial Radio Drama was:

“How often do you listen/follow up Dhimbiba serial radio drama currently broadcasted on Radio Ethiopia?”

The answers given to this question were:

Regularly all	Often	Sometimes	Not at all	No. Response
61 (24.5%)	91 (36.69%)	96 (38.7%)	24 (rejected)	---

In the verbal comments and written response many of the respondents gave to this researcher indicated that two major reasons were given to the lesser number of regular listenership to this program. First of all the timing of the broadcast is inconvenient to city dwellers. The time 6:00 – 7:00 p.m. could be the appropriate time for rural people as it falls after the regular farming and cattle grazing time. But in urban and town areas that will be a time for personal matters (other than office hours.).

Secondly, there is no alternative rebroadcast on other radio stations like the FM Radio Fana or other stations done to *Yeken Kignit* Drama. Therefore, there are limited chances to follow up in all alternate time and channel some other time. Similarly, the answers for the question number two were:

“From which radio station do you usually listen to?” all the 248 (100%) respondents said from Radio Ethiopia?”

As a result we can safely conclude that as compared with *Yeken Kignit* Drama, *Dhimbiba* Radio Drama has lesser number of program listenership and potentially a lesser level of impact on the audience. This doesn’t, however, imply the difference in quality of production, rather to the availability of alternative media outlets. Because if ‘*Yeken Kignit*’ drama didn’t have alternative broadcast on the FM. 97.1 channel, which accounted for about 131 audiences, the level of listenership would fall by half. Thus, what the respondents themselves suggested was that if the drama is supposed to impact change it

should be rebroadcast on alternative channels like Radio Fana, Regional Radio Stations and others.

In a similar pattern, question three raised a general open-ended question to evaluate the respondents' level of awareness of issues dealt in the drama and the behavioral change effected by it. Question three asked:

“What are the main educational issues you learned by listening to the drama?”

The answers given to this question varied from simple issues of daily individual interaction to complex cultural aspects. The question was general and the responses also didn't specially focus on HIV/AIDS issues. Again omitting repetitions and inserting minor issues into inclusive ideas, the major points were summarized as follows:-

- The way HIV/AIDS is transmitted and the reality that AIDS is spread in the countryside.

- Things relating to harmful traditional practices- specially the culture of Dhala

- The side effects of imposed and parent arranged marriages

- Just reinforced my knowledge about HIV/AIDS, ways of transmission and the magnitude of its damage, basic principles of self-protection like safe sex, one-to-one relationship and abstention-.

- Now personally I don't approve of Female Genital Mutilation.

- I came to understand that prostitution both at big hotels or small countryside hubs are equally risky.

- Alcohol is the worst prelude to adultery and unsafe sex.

- Witch doctors are cheaters and not spiritual leaders.

- Regardless of any big offers from fiancés, lovers must check blood before getting married or even making the first sexual exposure.

- Arrogance, especially which is based on kinship and family ownership is totally inappropriate.

- I think the culture of polygamous family should be completely stopped not only by the law but also by mitigating it at the grass root level.

- The cultural impositions on women are endangering their lives.

- I learned a lot about individual differences.

- There are people who deny their own positive status and keep on infecting others.
Everybody should medically prove his/her health status before going into any relationship.

Question four is an objective type question which singles out the HIV/AIDS issue and tries to determine the drama’s helpfulness and clarity from the audience point of view. Question 4 asked

“To what extent were the messages in Dhimbiba Drama helpful in viewing how HIV/AIDS is transmitted, ways of preventing it and the extent of its spread?”

The answers given were summarized as follows

A. Clear, very useful and set in examples	166 (66.93%)
B. Somehow useful and supported by few examples	47 (18.95%)
C. It has no new information and is still complicated	20 (8.06%)
D. Not Valuable, rather detrimental	3 (1.20%)
E. No response	12 (4.8%)

As compared with *Yeken Kignit Drama* the level of regular listenership in *Dhimbiba* radio drama is lessser. In spite of the lesser percentage of regular listenership of respondents quite larger numbers of them agree that the drama is “clear, very useful and supported by examples. If we consider the second choice we can even induce that *Dhimbiba* Serial Radio Drama was helpful at least in providing basic information about HIV/AIDS that are set in context.

Question four i s still general t ype but helped i n singling o ut HIV/AIDS i ssue from other issues and measures the behavioral change. The following objective type questions are included to identify the level of awareness and behavioral changes brought about by the drama among the audience. Question five asked:

“How far did the messages in Dhimibiba Drama related to HIV/AIDS help you in bringing behavioral change and enhancing awareness?” The respondents noted

Very Much	Much	To Some extent	Not at all	I Can’t say	NoResponse
134 (54%)	40 (16.12%)	24 (9.68%)	34 (13.71%)	2 (0.80%)	12 (4.83%)

According to 70% of the respondents the drama is successful in entertaining the audience and at the same time passing important educational messages to large number of audience in enhancing awareness and changing their behavior against HIV/AIDS. Especially with regard to the HIV/AIDS prevention, the drama must have contributed much or very much to the larger audiences.

The Sixth question was an open-ended type question intentionally included to give respondents a chance to express some of the behavioral changes enacted by the drama.

“Would you mention the behavioral changes you or people you know brought about after listening Dhimbiba Drama?”

The responses were very much varied. Some of the respondents have omitted this question. Others have indicated one or two changes. But some others have written something more than seven lines. Again omitting the repetitions we find the following major points mentioned by the respondents.

- My knowledge of the disease and How to protect oneself from HIV/AIDS pandemic is much better and more scientific

-Knowledge and practice on family practice is fundamentally changed

-I can't speak one specific behavioral change, because the drama has been giving me important lessons about AIDS, family planning, our cultural practices, the people live in the country side and towns

-In countryside people used to lend razors and other sharp tools, but by the time I went back I heard some of them mentioning some of the episodes about the harmfulness of lending these tools.

-I advise people not to support and approve imposed marriage and early marriage.

-I have decided never to indulge in premarital sex

-I used to be afraid of to take HIV test, now I took the test and even encourage people to follow my footsteps.

- I quitted drinking alcohol and in the future as opposed to my dad I will marry a single wife.

- If we have clear objective and determination we can pass through any challenges. I learned I should have patience and there is time for everything. I shouldn't rush for sex. I also became aware of individual differences.

The questions mainly aimed at evaluating the ‘entertaining’ features and successes of role modeling through characters are included from questions 7 – 10. To begin with question seven; it compares the radio drama with other types of dramas. Question seven asked:

“In comparison with other radio dramas you have listened so far, how do you rank the entertaining and educational features of Dhimbiba radio drama?”

The response was:

Very highly preferable	Preferable	The same	Is of Lower Quality	Not Responded
91 (36.69%)	110 (44.35%)	31 (12.5%)	4 (1.61%)	12 (4.84%)

The response given by the respondents to this question is one of the important points used to evaluate the production quality of the drama. 201(81.04%) of the 246 respondents rank it under preferable range. At least from the audience point of view the entertainment feature (production quality) is well above the average.

Further comparison was included in question eight. Question eight enquired:

“In comparison with other information communication initiatives on HIV/AIDS and family planning, how do you see the attractiveness of the drama?”

Very Attractive	Attractive	Similar	Totally Unattractive	Not Responded
148 (59.68%)	69 (27.82%)	12 (4.84%)	10 (4.03%)	9 (3.62%)

Question nine tries to measure specifically the success of role modeling depicted in the drama. Like the Amharic questionnaire, respondents were requested to differentiate the characters by writing the characters they like under number one, the characters they are indifferent under number two and the characters they hate under number three. The task of identifying characters by naming was meant to evaluate listeners' level of understanding of

the issues surrounding each characters and the extent to which they internalized their personalities.

Generally, the response given to this question in the *Dhimbiba* case is characterized by a shorter list of names and sometimes names unwritten under numbers 2 and 3. However the response of the majority of the listeners could be summarized as follows.

In terms of characterization and determining the number of characters, both Yeken Kignit and *Dhimbiba* Radio dramas are provided with similar roles and fairly equivalent number of characters. The characterization is drawn based on the Sabido Entertainment Education Method dramas such as Positive, Transitional and Negative ones. For example in the case of *Dhimbiba*, Hawwani is drawn as the main positive character representing new and progressive thoughts and practices. In Hawwani's case almost all of the respondents noted that they like her most. They added, they do approve of the educational messages and the endurance, patience and sympathy she displayed in the play. She is thought as an acceptable and more human like protagonist with all the positive and negative qualities.

To the contrary, Abba Bullo, who is himself victim of traditional beliefs and practices is depicted as the main negative character, which in the conventional drama is called antagonist. However, in the respondents' cases there are some reservations and mixed feelings. Some of the respondents reject him outright for his conservatism, selfish and irresponsible views and acts. Others are indifferent or sometimes take pity of him. In spite of the repeated major mistakes, some 35% of listeners seem to take his mistakes as trivial. Interestingly enough there are some 15 – 20% of respondents who glorified his manly and bold nature and behavior. They praise his bold behavior of stringency by saying him “a pillar to his own house”

The implication is that the negative role modeling didn't effectively work out as planned at least as far as some 108 episodes are concerned. It is mentioned in the plot design that like every negative role model depicted in the Sabido E.E. methods Abba Bullo is deemed to get his due punishment in the end. But that wouldn't assure the internalization of the intended dissociation from this character.

the protagonist which are intended to be emulated by the audience are really taken heed of.

Question 12 asked;

“Which episodes do you specifically remember?”

The answers given focused on the following points:

- The day Kitila Chanco consented to marry the young daughter while suspecting himself of infecting with HIV.
- The day Obese escaped from marrying Kitila Chanco and in a way saved her life
- The episode in which Kume boldly rejected Abba Bullo’s marriage plan.
- The way Obse is confronted with various challenges and impediments
- I remember almost all of the episodes.
- The day Teacher Feyyisa agreed and went trembling to take the HIV test

Question number 13 in this case also is posed to measure the stronger and weaker parts of the drama. It asked:

“Based on the parts of the Yeken Kignit Drama you have been listening so far, what are the strengths and weaknesses of the drama? And what should be done to improve the drama?”

The responses given were:

- The drama has so many strengths. But there are some times in which the relation and love affair between Obse and Gemmechu are left not presented or kept out for long.
- I wonder the beauty of the language, the use of Oromic proverbs, myths, stories, traditional beliefs; etc like it is really said and contextually used in the countryside.
- Abba Bullo shouldn’t be depicted as a regularly drunkard person.
- It is so long and sometimes we are unable to follow all the episodes

The final question invited for additional comments and the responses were:

- If people need to exploit the maximum attention through drama and art in general more research should be carried out on the Oromic language both in the countryside and towns.
- The drama focuses on both the rural and town life. But the timing is so inconvenient for residents of town

-We love the sounds of the domestic animals you create in the drama, they recreate our own context, but sometimes you keep it long and even disturb the some parts of the dialogue.

In general, the quantitative research on *Dhimbiba* Radio drama proved that the radio drama seems successful in entertaining and at the same time passing over contemporary messages on HIV/ AIDS as well as other contemporary issues. Especially the drama is highly appreciated by the audience for its use of oral literature as well as creating real life like scenes. It was interesting to read from the respondents' feedback that there are some simple facts that are ignored by the countryside people and that this drama had to address. In doing so *Dhimbiba* drama is successful in systematically denouncing polygamous family, clarifying the fact that AIDS is not only the towns' problem, that people should be proud of their achievement not hereditary ownership.

4.6. A Brief Review of Results of Impact Assessment and Letter Analyses by the PMC Ethiopia

The Population Media Center – Ethiopia has a 'Monitoring and Evaluation Department' dedicated to the task of research, monitoring and evaluation works. Before even scripting the dramas and transmitting on the radio, the preliminary formative research on the social values and the Ethiopian mass media experience were undertaken under the auspices of this department. Even at the launching of the broadcast, formation of listeners' group by distributing radios and diary, the clinic exit interviews were taken care by the center.

The booklet prepared by the PMC Ethiopia (unpublished 2002) has identified the following tools as its major instruments of monitoring and impact assessment. These are:-

- ◆ Pre-test questionnaires
- ◆ Listeners Group Diaries
- ◆ Letter Analysis
- ◆ Focus Group Discussion
- ◆ Three consecutive listeners competitions
- ◆ The prologues at the end of the each episodes which also invite audiences to send their comments

In addition to the periodic impact assessments, a detailed and final impact assessment of behavioral change is clearly scheduled for November 2004 which means about the end of the transmission of the programs. The results are to serve as inputs probably for the next phase of media intervention project, which the center plans to realize in the near future. According to senior officials of the center, the process is cyclic which extends to the print media and stage dramas.

Since the serial dramas began in June 2002 PMC- Ethiopia has monitored the audience feedback to assess the effectiveness of the educational messages received and the impact of the program. Among these activities are.

- ◆ Analysis of the contents of 244 scripts of the Amharic Serial drama and 130 scripts of the Oromiffa serial drama for social and health themes.
- ◆ Analysis of over 12,000 listener letters (from all regions spanning Ethiopia as well as some from neighboring countries)
- ◆ Analysis of 53 listeners groups' comments on 198 episodes of Amharic and 96 episodes of Oromiffa serial dramas, via 4,600 questionnaires completed and sent to PMC – Ethiopia
- ◆ 62 Focus Group Discussions (FGD) in 18 selected Amharic and Oromiffa Speaking regions. (PMC- progress Report of PMC – Ethiopia July 2002 – June 2004 - unpublished)

Moreover, PMC–Ethiopia has been undertaking a facility assessment (client exit interview) to determine the increase or indifference of demand for family planning service and anti – HIV/AIDS behaviors. The assessment was under taken at 35 governmental, 12 NGOs' and one private facilities. Till June 2003 about 10,000 questionnaires of client exit interviews were filled and received by PMC- Ethiopia. In brief, the result of the monitoring and evaluation could be generalized under the following key points.

- ◆ The programs are very popular among all segments of the population (youth, adults, and the elderly) in a variety of study areas. Except little confusion with the role of Abba Bullo in the *Dhimbibba* and Mekuria and Ermias in *Yeken Kingit* case, quite large

numbers of listeners properly identify the negative, positive, and transitional characters (role modeling).

- ◆ With regard to HIV/AIDS, the disease is evidently recognized as one of the serious health problems and new habit of precaution and reaction patterns are developing. For example, in some client exit interviews 92% of radio listeners mentioned Radio Ethiopia as their major source of media information and pointed the two dramas as their valuable source of information. According to the assessment, now people of all ages are encouraged to adopting and seeking services related to family planning, HIV/AIDS testing, counseling and treatment.

The summery reports of listeners' feedback compiled by the center also pointed.

- At the early 75 episodes HIV/AIDS and reproductive health issues were not well addressed. However, the remaining parts are said to have been well interwoven with those social problems.
 - There are quite large objection to the Wednesday's program scheduling that usually clashes with the ETV drama program.
 - Some times the dramas have been commented negatively for emphatic display of the problems of a troubled family. Listeners commented that there should be a happy and positive model family included in the drama. They further said other that instead of all tense and suspenseful episodes, some comedy type episodes should be encouraged. The complication of the plots and the abundance of characters need also be thought over
 - Other listener mentioned that:
 - The fact that many private hotels and entertainment centers put condoms in their room is an indicator of the implicit acceptance of the recommendations addressed by the drama.
 - There should be a law that could protect or compensate innocent housewives that are victimized as a result of their husband's reckless habit.
 - Such programs should be adopted into other languages.
 - Issues related to the complicated human nature, patterns of human interaction, self-sustaining in economy were addressed by the dramas.
 - The most vividly remembered episodes among the audience were:
 - In *Yeken Kignit* case:
 - Repeated attempts of Damte's in blaspheming Fikirte, illegal trade, intrigues and boundless patience of Fikirte.

- Fikirte's kindness to her grand father, non-stop endeavors to sustain herself when sent away from home.

- Unnecessary rivalry between Yonas and his sister Lamrot, which is intensified by the parents' partiality.

- According to the assessment of the Center, many listeners' response has confirmed the attainment of the following additional lessons. These are

- All about HIV/AIDS and family planning

- Responsibilities of parents and children.

- Problems of teenage/early marriage

- Dangers of traditional beliefs, medication and with doctors etc.

5. Conclusion and Recommendations

The discussions and the results of qualitative and quantitative studies presented in this paper have tried to show the efficacy of art and media intervention in preventing the spread of HIV/AIDS. It tried to show the advantages and disadvantages as well as the tasks that need be considered if the intervention of art through media should make a difference in the HIV/AIDS prevention endeavor. It began by reviewing how art has been affecting and being affected by the social, cultural, political and economic life of the respective society. It also underscored that in the African context art has been instrumental in mobilizing and sensitizing people against the domination of European colonial culture.

An effective method of influencing people's attitude and belief is usually achieved by creatively combining entertainment with educational messages. The idea of combining entertainment with education is not new. It can be found in myths, parables, fables, etc. in history. Generally speaking there cannot be any art without some kind of message. Art is usually classified as written, visual and performed art. The focus of this research has been on the performed art, drama, which is commonly called "the walking and talking art" through mass media.

The best examples of the modern Entertainment Education dramas (performed art) could be found in Epic Theater. The alienation technique introduced in 1920s under this subgenre, in which fictional scenes mix with factual information, created a breakthrough in allowing the audience to think critically, question, consider alternatives and change their world. Later Theater for Development /TfD/ in Africa, Theater of the Oppressed in Latin America/ Peru/ by Augusto Boal as well as various forms of Forum Theater continued to promote entertainment education formats and more participatory approaches. In the modern times, entertainment education is undergoing resurgence. The media is transforming it. Starting from the old agriculture, forest fire and social dramas that were broadcast on the BBC radio to the latest TV soap operas Entertainment Education is developing and taking more and more definite shape.

Entertainment Education is defined as a process of purposely designing and broadcasting mass media messages to both entertain and educate, in order to increase audience members' knowledge about an educational issue, create favorable attitudes, shift social norms and change

procedures and against the standard evaluation criteria set in the method. The critical appraisal from the producers point of view was done by pondering on the production processes of the dramas and a script content analysis. The analyses proved that the steps underwent to produce the two dramas were sound and reasonable. At the same time the contents addressed by the dramas are directly relevant.

The evaluation of the efficacy of the dramas in creating awareness and stimulating behavioral changes were done by assessing the impacts from the audience point of view. Then a qualitative and quantitative sample survey was conducted. The results of the Focus Group Discussion, In-depth interviews and discussion with key informants on *Yeken Kignit* proved that except some reconsideration of the form and the content of the drama, it has really won quite a large number of audiences' attention. Many listeners even view it as one of the main information outlets on HIV/AIDS, family planning, social life etc.

Especially with regard to HIV/AIDS majority of the respondents agreed that the drama was built in a very familiar contexts and practical settings. It has helped many of the listeners to internalize the messages and even correct some fatal and very risky behaviors. Respondents said, mainly the drama showed and not dictated; and implied and not preached these messages. It has dealt with almost all the issues surrounding HIV/AIDS. The topicality of AIDS, prevention and care, stigma and taboos attached to it, the need to join hands in the prevention endeavor were all addressed effectively, according to the respondents.

The same way *Dhimbiba* Radio Drama was effective in detecting and critically evaluating the appropriateness of some harmful traditional practices, which have a negative impact on the anti-HIV/AIDS endeavor. It tried to address the ignorance and gender inequality that is fostering the spread of the virus. Deep rooted in the cultural settings, *Dhimbiba* addresses the risky factors that contribute to the expansion of HIV/AIDS. In all these initiatives drama is the main vehicle to carry over the messages to the audience. The resources expended for the dramas versus the number of behavioral changes and awareness created per individual would also make such E.E dramas exceptionally inexpensive.

However, the length and the large number of characters in the drama as well as some exaggerated positive and negative characters have somehow eroded the credibility and attraction of the dramas.

But if such huge impact could be left on a wide ranging audience with only two long running dramas like these, it is very convincing that still there remains a huge potential for art, and specially drama to work on a number of developmental and social problems. Given the huge potential of the Sabido Enter-Educate dramas there are even more and more areas that these methods could be applied. Today awareness creation, advocacy, lobbying, inducing people towards certain action are the key necessities of every information communication campaign. In this respect the Sabido entertainment education could also be used in the agriculture, literacy campaign, anti-malaria strategies, and poverty reduction activity and in so many other fields. Such a use would also bring a mutual prosperity for art and social development.

In order to expand the method into various fields first the academia and professionals should understand and recognize its huge potential. There should also be a way in which the researchers, social scientists could take part in the research and advocacy area. There should be better coalition in every course of action. Thus the academia in Ethiopia should welcome it, include it in the curriculum and encourage further studies for the common good. The huge potential of the method should also be further exploited by NGOs, other members of the civil society, the international community and the government bodies.

University, School of Public Health, Center for Communication Programs, Population Communication Services.

+Fossard, de Esta, 1996, How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual, Bloomberg, USA, the John Hopkins University School of Public Health, Center for Communication Programs, Population Communication Services.

+Galavotti, Christian (et.al.), 2001 *Modeling and Reinforcement to Combat HIV/AIDS, the MARCH Approach to Behavior Change* in Public Health Matters American Journal of Public Health, Vol.96. No.10.

+Kernodle, George (et. al. eds), 1985, Invitation to the Theater, New York, Harcourt Brace, Joalanorich Inc.

+Rogers, Everett M., 1999, *Effects of an Entertainment Education Radio Soap Opera on Family Planning behavior in Tanzania*; an article reprinted from Studies in Family Planning v.30 November 3, September 1999 U.S.A, the Population Council, Inc.

+Singhal, Arvind and Everett M. Rogers, 1999, Entertainment Education: A Communication Strategy for Social Change, London, Lawrence Erlbaum Associates, and Publishers.

+Singhal, Arvind (et al. eds), 2004, Entertainment Education and Social Change: History, Research and Practice, London, Lawrence Erlbaum Associates Publishers.

+UNAIDS: 2004, 4th Global Report on AIDS Epidemic, Joint United nations' program on HIV/AIDS.

+White, Edmund, 1999, Loss within Loss: Artists in the Age of AIDS, Wisconsin (USA), the University of Wisconsin Press.

Web Sources

- Michael Etherton: The Road to PPP; the backbone text (2) <http://www.cd.carts.org/ppp/htm/bbone/bbl.htm>.
- Aids in Africa =-News, articles and photos-<http://www.AidsAfrica.com/>-see date
- BBC News/Africa/Africa 'in state of Emergency' <http://news.bbc.co.uk/2/hi/africa/314252.stm>
- HIV/AIDS and Gender; UNESCO <http://portal.unesco.org/ev.php@URL.ID> - -
<http://www.Id12.or/education/hsiw336.html>
- ID21-Communicating development research –films, books or play?

THESES and Papers (unpublished)

B.A. Theses

1. Abyot Kumsa, 2000 Short Play Produced and Broadcasted by CVM in Cooperation with Radio Ethiopia on Prostitution and HIV/AIDS issues 1995 -1998; Addis Ababa, A.A.U. Theater Arts Department. /ሲ.ቪ.ኤም ከኢትዮጵያ ራዲዮ ጋር በመተባበር በዝሙት አዳሪዎችና በኤች.አይ.ቪ. ኤድስ ዙሪያ ያቀረባቸው ጭውውቶች 1987-1990/
2. Biniyam Tezera, 2003, TV Dramas on HIV/AIDS Issues Based on 'Yemaleda Teza' (Morning Dew) and (Yeshama Enba", (Tears of the candle), Addis Ababa, A.A.U. Theater Arts Department / በኤድስ ዙሪያ በሚያጠነጥኑ የቴሌቪዥን ተውኔቶች በ"የማለዳ ጤዛ" እና "የሻማ እንባ" አስረጂነት/
3. Emawayesh, Sime, 2004, Theater for development in Enhancing People's Awareness Based on "Difret" /Offense/ and Gabichana Fechi" /Marriage & Divorce/, A.A.U. Addis Ababa. / ቲያትር ለልማት የሕዝብን ግንዛቤ ከማሳደግ አንጻር በ "ድፍረት" እና "ጋብቻና ፍቺ" ተውኔቶች አስረጂነት
4. Solomon Belay, 1997, Theater for Development in Ethiopia with Radda Barnnen Ethiopia, CAMA, Addis Ababa, Addis Ababa University. Theater Arts Department
5. Solomon Gashaw, 1994, People's Theater in Africa /ሕዝባዊ ቲያትር በአፍሪካ Addis Ababa A.A.U. theater Arts Department

Presentations

-Aboneh Ashagre, 1993 People's Theater in Ethiopia A.A. A.A.U. (a Paper Presented to the First A.A.U. Theater Symposium) /ሕዝባዊ ቲያትር በኢትዮጵያ. በ1ኛው የቲያትር ሲምፖዝየም የቀረበ አ.አ.ዩ. የቲያትር ጥበባት ክፍልና በባሕል ሚኒስቴር ትብብር በስቴንሰል የተባዛ -1985/

-Aboneh Ashagre and Belayneh Abune, 2003 Lessons Learned from the PMC. Ethiopia's Assessment of Amharic Entertainment-Education (Dramas) Transmitted over the Ethiopian Radio and Television to Address Rapid Population Growth.

HIV/AIDS and other Related Social Issues (1996 -2002), Adama (Nazret) June 2003 (a paper presented to media & Arts for Development Workshop) - PMC Ethiopia, Addis Ababa (Unpublished በቴሌቪዥን ሚዲያ ሴንተር በሥነ ሕዝብ፡ በኢች.አይ.ቪ. ኤድስና ተጓዳኝ ማስታወቂያ ችግሮች ዙሪያ በኢትዮጵያ ሬዲዮና ቴሌቪዥን በተላለፉ ድራማዎች ላይ ካደረገው ግምገማ የተገኙ ግንዛቤዎች፤ /1988-1992/

-Berhanu Tibebu, & Nigussie Tefera, 2003, Day Break a Synopsis of a Serial Drama in 24- Episodes, PMC-Ethiopia, Addis Ababa, Ethiopia.

-Dejene, Tilahun, 2003, Characteristics of Radio Drama and Production, July 2003 Addis Ababa Ethiopia, (a paper presented to media & Arts for Development workshop) - PMC Ethiopia, Addis Ababa (Unpublished.)

-Johns Hopkins University, Center for Communication Programs, 1999, Communication: A key Factor to Halting the Spread of HIV/AIDS: Bloomberg, (USA), Bloomberg School of Communication Programs. (Information kit)

-March 2003 Journey of Life, Summative Evaluation Results, National Office of Population Ethiopia, USAID and John Hopkins Bloomberg School of Public, Health, Addis Ababa, Ethiopia.

- Nigussie, Tadesse 2003, Review of Various Episodes of *Sink* Program Dramas Broadcasted on the ETV. Addis Ababa, Ethiopia, a paper presented to a workshop organized by the A.A. city Administration in cooperation with Family health International and A.A. City Information and culture Bureau, October 2003.
- Nigussie, Tefera, 2004, PMC Ethiopia Experience in Developing Effective Radio serial Dramas for the prevention of HIV/AIDS in Ethiopia, (Addis Ababa, Ethiopia, A paper presented by Dr. Nigusie Tefera, Country Representative of PMC- Ethiopia on Global Video Conference on using Entrainments for HIV/AIDS prevention.
- PMC Ethiopia 2003, “Radio Serial Dramas for Social Development Developing Entertainment Education Radio Serial Dramas” Addis Ababa, Ethiopia, (A Paper presented to a Media and Arts for Development Workshop in Adama, (Nazret), June 2003 unpublished.
- -PMC Ethiopia, 2002, Radio Serial Drama for Social Development: Bringing Entertainment education into the homes and lives of Radio Listens; Addis Ababa, Ethiopia artistic printing press (Bulletin)

-Tefaye Eshete, 2003, "Behavioral Change Communication (BCC) for HIV/AIDS Prevention and Family Planning Promotion," Nazret (Adama), Ethiopia, PMC. Ethiopia, (Paper presented to a media & art for development working June 2003 Nazareth)

- PMC- Ethiopia, June 2004, "Research Based Media Communication in Art," Special Issues Bulletin for the 2nd Anniversary of the launching of the dramas.(Published)

PMC Documents of Monitory and Impact Assessment

1. PMC-Ethiopia, January 2003, Report Compiled on Listener's Responses Received from Amhara Region in the First Round Competition Held (September 2002) for Listeners of the PMC- Amharic Radio Serial Drama, "Yeken Kingit", Addis Ababa,
2. PMC-Ethiopia, January, 2003, Report Compiled on Listener's Responses Received from Addis Ababa Region in the First Round Competition Held (September 2002) for Listener's to the PMC- Amharic Radio Serial Drama, "Yeken Kingit", Addis Ababa,
3. PMC-Ethiopia, January, 2003, Report Compiled on Listener's Responses Received from Tigray, Harari Beneshangule, Gambella, Afar, Somali Regions and Yemen in the First Round Competition Held (September 2002) for Listener to the PMC- Amharic Radio Serial Drama, "Yeken King it", Addis Ababa,
4. PMC-Ethiopia, January, 2003, Report Compiled on Listener's Responses Received from Oromiya Region in the First Round Competition Held (September 2002) for Listener to the PMC- Amharic Radio Serial Drama, "Yeken King it", Addis Ababa,
5. PMC-Ethiopia, January 2003, Report Compiled on Listener's Responses Received from Southern Region in the First Round Competition Held (September 2002) for Listener to the PMC- Amharic Radio Serial Drama, "Yeken Kingit", Addis Ababa,
6. PMC Ethiopia, July 2002, Distribution of Radio Serial Dramas for Listeners' Groups Members of Households by Place of Residence, Sex, Age Educational status category, Addis Ababa.
7. PMC-Ethiopia, August 2002, List of Health Facilities Selected for the Facility Assessment, Addis Ababa.
8. PMC Ethiopia, May 2002, Entertainment-Education Radio Serial Dramas: Monitoring Tools, A.A.,

9. PMC Ethiopia, January 2002, Findings from the Letters Analysis and Listeners' Groups Report of the PMC Oromiffa Dhimbiba Radio Serial Drama, Addis Ababa.
10. PMC- Ethiopia, November 2002, Focus Group Discussion Report of "Dhimbiba" Radio Serial Drama, Addis Ababa.
11. Abey Iffa (PMC-Ethiopia-Consultant), July 2003, Focus Group Discussion Report on Entertaining Education Oromiffa Radio Serial Drama, Addis Ababa.
12. PMC- Ethiopia, July 2003, Focus Group Discussion Report of the Amharic "Yeken Kingit" Addis Ababa.
13. PMC- Ethiopia, November 2002, Focus Group Discussions Report of the Amharic "Yeken Kingit" Radio Serial Drama, Addis Ababa.
14. (PMC- International, 2004, Progress Report of PMC – Ethiopia July 2002 – June 2004 - unpublished)

3.2.1 Plot Design of *Yeken Kignit*

The story of *Yeken Kignit* (Review of Ones Daily Life) takes place in four closely linked places: Tena Adam, Birrimma, Askual and Fikir Amba. The characters in the drama often move from one place to the other and interact frequently.

Fikirte was born in small remote rural village called Tenadam from middle class parents called Ato Gezmu and W/ro Minda. Tenadam is a very backward rural village devoid of any social infrastructure and dominated by traditional practices. However, her family's life was at a reasonable standard. When Ato Gezmu leaves her mother for good and moved to a big city called Askual, her life fell into abject poverty. In Tenadam Ato Gezmu had secret love affair with Ayal, a rural prostitute. Moving to a city was a simple but irresponsible leap in his life. Askual is a big city in which the majority of problems of metropolis are observed. In Askual Ato Gezmu marries W/ro Mulu, a formerly hotel owning lady and bears two children. The name of his new beloved daughter is Lamrot and the son, whom he never trusts and relies, is Yonas.

Ato Debebe, Gezmu's father, is a religious person residing in Birrima. Birrimma is a transitional town between various rural districts. Fikirte's Grandfather, Ato Debebe, had observed Fikirte's talent and brilliance for formal education. He brings Fikirte to Birrimma and gives her the chance to continue her education. Back home in Tenadam, Fikirte's mother marries a farmer named Ergetie. In a few years time they bear many children, which would be unmanageable to their economic status.

In Birrima, Ato Debebe owns a house, located at the center of the town. The location and the reasonable standard of the house attract the attention of Ato Gizaw. Ato Gizaw is an illegal trader, dealing with contraband trade, drug and others. Debebe is an infamous and treacherous person, who wants to have a full control over everybody.

* * *

Through time Ato Gizaw's uncle comes to the town assigned by the government as mayor of the city. For Gizaw it was an ideal coincidence to take away the house from

3.2.1 Plot Design of *Yeken Kignit*

The story of *Yeken Kignit* (Review of Ones Daily Life) takes place in four closely linked places: Tena Adam, Birrimma, Askual and Fikir Amba. The characters in the drama often move from one place to the other and interact frequently.

Fikirte was born in small remote rural village called Tenadam from middle class parents called Ato Gezmu and W/ro Minda. Tenadam is a very backward rural village devoid of any social infrastructure and dominated by traditional practices. However, her family's life was at a reasonable standard. When Ato Gezmu leaves her mother for good and moved to a big city called Askual, her life fell into abject poverty. In Tenadam Ato Gezmu had secret love affair with Ayal, a rural prostitute. Moving to a city was a simple but irresponsible leap in his life. Askual is a big city in which the majority of problems of metropolis are observed. In Askual Ato Gezmu marries W/ro Mulu, a formerly hotel owning lady and bears two children. The name of his new beloved daughter is Lamrot and the son, whom he never trusts and relies, is Yonas.

Ato Debebe, Gezmu's father, is a religious person residing in Birrima. Birrimma is a transitional town between various rural districts. Fikirte's Grandfather, Ato Debebe, had observed Fikirte's talent and brilliance for formal education. He brings Fikirte to Birrimma and gives her the chance to continue her education. Back home in Tenadam, Fikirte's mother marries a farmer named Ergetie. In a few years time they bear many children, which would be unmanageable to their economic status.

In Birrima, Ato Debebe owns a house, located at the center of the town. The location and the reasonable standard of the house attract the attention of Ato Gizaw. Ato Gizaw is an illegal trader, dealing with contraband trade, drug and others. Debebe is an infamous and treacherous person, who wants to have a full control over everybody.

* * *

Through time Ato Gizaw's uncle comes to the town assigned by the government as mayor of the city. For Gizaw it was an ideal coincidence to take away the house from

Debebe. Under the pretext of investment and a direct imposition from the new appointee, Ato Gizaw takes over the house. Soon he turns it into a hotel and a hot drug trafficking spot. He becomes rich and powerful. No matter what excuses are given to him Ato Debebe never gives up complaining about the repossession of his house.

Time again changes and Ato Gizaw's uncle steps down from his position. Ato Debebe reclaims his house and manages to regain it. This was a serious disgrace for Gizaw and all of his friends. The moral defeat and the economic loss aggravate his drinking habit into dipsomania. He becomes seriously ill and dies of alcohol.

The death of Ato Gizaw was a serious agony for many of his relatives, especially to his nephew young Damtew. Damtew is a young energetic businessperson who was following his uncle's pursuit. Gizaw was an ideal father for him and his death was meant a great agony. He vows to avenge all of his foes one by one and restore his uncles' esteem and property. He does not let himself to be known by the Gezmu family. He approaches very friendly and ensures the complete trust of parents. Then the story becomes the story of vengeance and rivalry.

* * *

One day Ato Debebe falls very sick. Forte attempts every thing possible to rescue her father, even by selling her own materials. But that would not give him any lasting solution. Ato Gezmu, his son had to be called from Askual, the big city. Ato Gezmu comes to Birrimma along with his wife. He becomes confused at seeing his father very sick. Ato Debebe even had finalized scripting his will to inherit his house to Fikirte. Fikirte is not aware of the arrangements about the will. Rather she is bewildered by her grandfather's situation.

Ato Gezmu is avaricious by nature. As soon as he sees the critical situation of his father he calls Damtew and consults him about his financial need to cover the medication cost. Damtew takes this opportunity to do a favor and buys medicine. In few days time Ato Debebe dies. The medicines were intentionally counterfeited and filled with toxic chemical. In the mean time, Damtew has managed to smuggle the paper of the will out of the house.

Now Gezmu and his wife had to stay in Birrima to arrange the funeral ceremony and receive guests as the culture would require them. The occasion creates unexpected luck for Gezmu to long forgotten sex affair with Ayal, a countryside harlot from Fiqir Amba who came to express her condolences.

* * *

In Askual, the young sons and daughters are enjoying the few days' freedom from their parental suppression. Yonas, the younger son, takes his father's car and to enjoy himself by drinking alcohol and hanging out with women. It is in the midst of this chaos that he meets Titi and strangely enough invites her to his bedroom at home. While drunk and driving he bumps the car into a wall. Titi is a young girl who lost her parents to HIV/AIDS. While she was working as a house servant she was raped by her employer's son. She has now a son but she is very well informed and is cautious about HIV/AIDS infection. She takes pity of Yonas's kind-heartedness and spares him from her potential damage of trickery.

* * *

Back in Birrimma, Fikirte has no body to turn to. She cannot go back to Tenadam. On the other hand Ato Gezmu is already preparing to sell his father's house. Then Fikirte had to be transferred to Askual. For Fikirte, regardless of the money or profit, the house is the sole reminder of her past and her grandfather's kindness. At this juncture she approaches Damtew to convince her father not to sell the house. Damtew on his part wants the house to stay in Gezmu's hand till he finds better way to get it back. He agrees and at the same time proposes a love relation to Fikirte. He believed that if he controls one of Gezmu's kids, he could control the house by a remote control. But Forte rejects the very idea of love affair with him. No matter what the response is Damtew had to agree to stop him from selling the house. He advises him to use it as hotel. He introduces Gezmu to a former bar lady called Firezer to reopen it as a hotel. Ato Gezmu never suspects the fact that Firezer has been Damtew's concubine. Firezer begins to run the house as Bete Ra'iy Hotel. Then Damtew and Ato Gezmu begin to share the same lady secretly.

* * *

In Fikr Amba, the rural district close to Tenadam, the two loving couples, Demlew and Anguach are facing serious problem of infertility. W/ro Minda, Demlew's mother is persistently forcing her son to sleep with an easygoing woman, Ayal, and so that he would bring her a grandson. When Anguach was away for few days to attend Ato Debebe's funeral ceremony, his mother has managed to intoxicate him and make him sleep again and again with Ayal. The test he took for sterility and HIV/AIDS proves that he has become both sterile and HIV positive. He becomes emotionally depressed and morally defeated. Later the voluntary counseling given to him helps him become strong and productive. Regardless of the stigma and the pain, he stays some more time and dies of opportunistic infection he contracted in Tenadam, while living with and helping Fekerte's mother.

* * *

Fikerte's successful life is becoming disrupted by Damtew's interference. Damtew approaches Lamrot very friendly as part of his hideous plan to disturb the family. He implants strong conflict in the family. Damtew secures a complete trust from Lamrot's families. His relation with Lamrot is also gradually changing into sexual relation. Fikerte is hated to death by her family because of the false rumor Damtew disseminates among the family members and relatives. She is even forced out of the house. Independent life at her teen ages becomes very difficult but there was no choice.

* * *

One day Wubalem was traveling to Askual to visit her relatives. Confused by the city hassle, she has a car accident. While in hospital, her sister Fikerte takes care of all her needs. As Fikerte was regularly visiting Wubalem at the hospital she gets acquainted with Ermias who was taking care of a patient like her. They become very close friends and agree to establish a tentative love relation with restrictions on sexual affair. Ermias and Fikerte have explicitly agreed to avoid premarital sex in their relation.

* * *

The loggerhead in the new family intensifies and Fikerte was now expelled from her home. She tries everything to support herself and to manage her independent life. Fikerte moves from place to place seeking for job and endeavoring to maintain her

schooling. After few years and passing through formidable challenges she joins university and wins a scholarship in nursing. To the contrary, Lamrot is becoming drug addict. The complicated aspect of the conflict is developing in the family affairs and business of the family.

* * *

Wubalem has pulled through the injury she sustained and went back home. But in Tenadam she is abducted by an old man who is a close friend of their family, called Chane. As a kid she had some affection for Mekuriya, a small rural kid like her. But out of her consent and considerations for her age level, Chane abducts her and marries with the cultural proceedings of compensation. During her pregnancy, she faces a fistula problem. After an intensive medical care she becomes better. However, the marital status between the two fails to work. Finally they end up in divorce. After a long time, Wubalem moves to a city and finds her childhood lover Mekuria. Coincidentally, Mekuria finds a job in Tenadam and moves back home with Wubalem. There in Tenadam they marry and live happily. But still the marriage is not away from the parental pressure to have large number of kids. Especially the parental pressure from Mekuria's father remains to be the major source of conflict quite for long time. In spite of this pressure, the couples insist on limiting the number of their children. They live quite a good life as compared with the surrounding larger families residing around them. They remain the best models for the rest of the community.

* * *

In the meantime, Damtew has impregnated Lamrot and made her an addict of drug. He keeps on deceiving her. He gives her some medicines with a view to protect pregnancy. She takes the pill. But the pills were given to treat her of the venereal disease he infected her. She gets the tips from Titi, who tries to avenge for Fikirte. She clearly understands that the medicines given to her were not to avoid the pregnancy but treat the disease. Because of this their relationship keeps on worsening. Her pregnancy becomes evident. Now Lamrot's view about Damtew is completely changed. She hates him to death. When Fikirte finds Lamrot trapped and won by Damtew's meticulous plan, she takes pity of her and tries to help. Regardless of Fikirte's resentment and advice, Lamrot goes to traditional birth attendants to abort her pregnancy. After quite

fatal traditional operation she manages to survive. But the HIV test she took later proves that she is HIV positive.

In a parallel development, the business deals, which Damtew brings to Ato Gezmu keep on costing him very much and later inevitably bankrupts him suddenly. At home W/ro Mulu is becoming strongly suspicious about the possible extra marital affair, which Ato Gezmu is having with Firezer. She insists on separating her bed and to divorce by legal or traditional proceedings of Shimglina. On the other hand the love relation between Yonas and Titi, Fikirte and Ermias and others are also becoming frequently disturbed because of Damtew's intervention.

At the same time Damtew is encouraging rural farmers such as Merrine to plant hashish in their farmyard. Merrine is involved in such risky and dangerous business to feed his large size family. The profit the hashish business generates for Merrine is attracting the attention of other farmers. Nevertheless, other farmers and rural dwellers keep on opposing this illegal business. One day when the hashish farm got ripe for sale, Shashe, the countryside hub owner, goes to the farmyard and burns it. At first Shashe was either indifferent or even promoter of the drug business. Because of Teacher Sereke's advocacy against drugs she becomes determined to expose and fight any drug trafficking and farming business in Tenadam. The situation seriously enrages Damtew and incites him for even severe revenge.

* * *

Though very late, through time Ato Gezmu realizes Damtew's kinship with his former rival Ato Gizaw. He also hates Damtew and tries to push him out of his family life and business. W/ro Mulu's suspicions about the sex scandal are becoming evident before many people. She insists on divorce. Especially their young son Yonas has become a very decent, successful and goal oriented person. He has graduated from a high school with good results and is looking ahead a bright future. The situation with his family attracts his attention more and more. He was the first person in the family to discover the possible infection of his dad, mom and his sister with HIV virus from Damtew and Frezer. In the meantime, Ato Gezmu is becoming permanently sick. He takes the HIV test and knows that he is infected. He could not bear the shame Damtew brought up on

himself and his family. He disappears from the city. On the other hand Damtew has also become seriously ill. The test he also took also proves him his positive status.

Regardless of his endless attempt to attack her, Fikirte tries to forgive and help him. One day Damtew tries to stab Fikirte with a dagger while she was coming to home from evening class. She shouts for help. People standing around there help her and save her life. Though not serious she was injured. She was admitted to a hospital. While she was receiving treatment on the hospital bed, Damtew again intrudes into her room and tries to kill her with a pistol. The police man, who was guarding her sitting behind the curtain takes his pistol ahead of Damte and kills him right away.

* * *

Forte and Ermias are preparing to get married. She has graduated in Nursing field. Fikirte is almost approaching to fulfill her dreams. She manages to restore her grand father's home by appealing to the municipality office as a legal inheritor of the house. They get married. After two years she goes back to Birrimma again. With due support from her fiancé, her fiancé's family and other voluntary groups, she reopens the former hotel as children and maternal care clinic. Her husband, who is puzzled with her determination not to bear a child for herself and opens a clinic for maternal care asks her why she did that. She tells him that she is also four months pregnant from himself. Ermias expresses his excitement over the unexpected good news. They live a healthy and happy life by limiting the number of children, giving reasonable space between them and trusting one another.

3.2.2 Plot Design of *Dhimbiba*

The story line of *Dhimbiba* moves around five settings. Two of these are Gende Oda and Lege Burqa, extremely rural areas that are devoid of social infrastructure. In the drama, those places are marked by the wide prevalence of harmful cultural traditional practices. The characters living in Gende Oda are Abba Bullo, Kume, Obse, Abdi,

Gemmechu and Wakkenne. The characters residing in Laga Burqa are Kulani, one of Abba Bullo's wife and her two kids.

Shengenne is a rural town relatively better than the two. It is indicated in the drama that Shengenne has few clinics, old telephone services and poor transport facilities. The characters residing in these small rural towns are Teacher Feyyisa, Magartu, a widow that Abba Bullo intends to marry as his third wife, Kitila Chanco, and Fira'ol etc.

Guddanne is small rural town between Bulle Chala, the big city and other small countryside villages and towns. Kitila Chanco was originally residing here. It is only when two of his wives were dead due to HIV/AIDS that he moved to Shengenne, the small rural town.

Bule Chala is depicted as a big city in which social infrastructure and all the major problems of Metropolis are observed. The characters residing here are Hawwani, the better-educated girl, her mother Qanani, Ebbisee, and Captain Urgessa. The characters very frequently move from one place to the other to finalize various arrangements. In line with the Sabido Methodology the characters are drawn as positive, transitional and negative characters. The plot design is presented as follows:

Abba Bullo is an old man above the age of 50 residing in Gende Oda and Laga Burqa rural villages. He has two legally married wives in those two different places. The name of the first wife who is residing in Gende Oda is Kume. Madam Kume has already born six children from Abba Bullo. His second wife who is residing in Lege Burqa is Kuleni. Kuleni has also born two children from the same person but being a bit better educated does not agree to go beyond that. Abba Bullo has a concubine called Dirribi in Shengenne, which he sometimes visits secretly. Having those two wives is culturally common and acceptable. But the secret love affair with Dirribi is an adventure and fun, but formally unacceptable. His concubine, Dirribi runs a small alcohol-drinking pub and sometimes works as a prostitute in her own home.

Interestingly enough he is arranging things to marry his late brother's wife, Adde Megertu. His brother, Obbo Bedhasa, has passed away leaving large property and estate. The culture of marrying one's own brother when he passes away is called 'Dhala.' The culture of 'Dhala' allows this extra marriage as a responsibility of the man to save the kids from the potential suppression of a new partner. Thus he is still legal but not without serious challenges from the new generation who is aware of HIV/AIDS and women's right. Especially it is evident that Megertu's eldest daughter, Hawwani, seriously rejects the very idea of such prescribed Marriage. Thus Abba Bullo and Hawwani develop antagonism, which divides the views of the relatives and friends in two different segments. Abba Bullo has to devise a way to safely do away with Hawwani.

Abba Bullo has a serious contempt and neglect for women. He is also arrogant and highly proud of his lineage. He frequently brags about his status of "Warra Degaga Tumsa" to mean "Lineage of the noble Degaga Tumsa family." He has boundless conceit in his family prestige and serious disregard for the poor, especially the blacksmiths. The blacksmiths are called the 'tumtus' in Afaan Oromo. Abba Bullo also is a very conservative person to his culture and the prevalent ideology. He considers children as assets and a blessing of God. He has a saying that goes like 'children grow with a pour of rain.' He considers a big polygamous family as a sign of prestige.

* * *

In the mean time Abba Bullo's eldest daughter, Obse, is falling in love with the blacksmith's son, Wakkenne. Wakkenne and his father Obbo Gemechu live under the support of the landlord Abba Bullo. Obse is now often going to the river to meet Wakkenne under the pretext of fetching water. Through time their love affair matures and both decide to marry. In accordance with the culture, Wakkenne requests his father to plead to Abba Bullo's family to give him their daughter's hand in marriage. His father, Obbo Gemechu is well aware of how Abba Bullo despises the poor but only sends elders to fulfill the will of his beloved son.

As Obbo Gemechu had already thought, Abba Bullo abases the elders sent to summon the marriage request. He tells the elders that the appeal was just like bringing

a big insult and an open attack at the Warra Degaga's dignity. Soon he thinks of Kittila Chanco, a wealthy but a town slick man almost at the age of himself. Kittila had lost two wives due to an unknown but incurable 'city disease' called AIDS. For Abba Bullo all the rumor about HIV was rubbish. What matters to him is his social position and wealth. Thus he encourages Kitila Chanco to go forward and appeal for his daughter's hand in marriage.

Kitila likes the idea for two important reasons. First that would mean associating oneself to a prestigious family and secondly, it would be like resolving the 'false rumor of his HIV+ status.' Meanwhile Obse's little brother is assigned to follow up every steps of his elder sister and especially watch out her relation with Wakkenne. Obse's mother Adde Kume is in dilemma. She does not like the idea of associating herself with the lower class family but at the same time she resents the parent arranged marriage especially between unequal partners like the Kitila Chanco's. The idea she presents to her husband to ease up the pressure on her daughter is now becoming the main topic of argument at home.

* * *

In Shengenne, the small rural town, another threat is posed against the intent of Abba Bullo. Megertu, the woman whom he was thinking to inherit as a third wife is falling in love with a teacher called, Feyyisa. Teacher Feyyisa is an addict of alcohol and cigar. He also spends ample time at the Dirribi's pub enjoying himself with 'Katikala' and 'Tela', local brews. However, he seems very determined to give up all his bad habits to win the love of Megertu. He has a good look and a nice manner. Megertu also loves him, but taking her daughter's warnings she asks him to put his life back on the right track and take the HIV test before thinking anything about marriage.

Meanwhile, the developments in their relation has reached Abba Bullo's ear. On the other hand Abba Bullo's secret love affair with Dirribi, the prostitute has been disclosed to the two legal wives and they are obviously suspecting themselves of contracting HIV/AIDS.

Hawwani considers herself as a biological daughter of Megertu;. But the background history is that she was given to Megertu for adoption by the culture of 'Guddifecha'. This secret arrangement has been hold up on her since her childhood. She was taken from one of Abba Bullo's brother, Captain Gemmechis and Adde Megertu and given to Megertu because of the latter's sterility. The adoption is done by Abba Bullo's mediation. Abba Bullo purposefully arranged the Guddiffacha to ensure the inheritance of his brother's property, in case he dies at the war front. But now the secret has to be disclosed to her to upset and confuse her. Abba Bullo thought that would keep Hawwani from sneaking her nose into his business.

Hawwani is the symbol of modern thought and practice. She advocates gender equality, people's freedom of choice, equality, promotes the advantage of modern education, and believes in true love. Most of all she is well informed about the cause, ways of transmission and prevention of AIDS virus. Hawwani is now residing in the big City Bulle Chala and has successfully completed her 10th grade formal education. Occasionally she visits her relatives all over the countryside and the towns. She approves and even supports the love relation between Obse and Wakkenne in Gende Oda. She always presents the toughest challenge to her cousin Abba Bullo. On the other hand her lover, Dr. Warriyyo is also tested by her determination to abstain from sex. She persistently resents the idea of making any pre marital sex or any thing that is not expected of her age.

In Gende Oda, on the day of the wedding ceremony, Obse, Abba Bullo's daughter has escaped. This has brought a big confusion. Especially at home Abba Bullo is seriously accusing his wife of collaborating in the escape. She claims she is not aware of it. The compensation process is bringing another loggerhead.

In Shenegenne, Teacher Feyyisa and Adde Megertu took the HIV test and being both negative, decide to marry. In contrast, Kitila Chanco's health situation is worsening from time to time. The same way Abba Bullo's irretrievable courage is putting him under the suspicion of HIV infection.

In the test Kitila Chanco took, he was confirmed to be positive. But all his friends including Teacher Feyyisa, Adde Megertu, Dirribi and Hawwani keep giving him due care and support. Through time he dies of an opportunistic infection. The death of Kitila Chanco now triggers an important but dreadful question in Abba Bullo's mind. He used to hate Hawwani's argument about the presence of HIV/AIDS in the countryside; but now the story is quite clear.

Hawwani completes her tertiary education by becoming a sister. When Doctor Wariyo summoned Abba Bullo's family to Marry Hawwani the first thing he inquired was the HIV test certificate. They brought it and married but Abba Bullo was late for himself. He is lately very sick. His concubine's business has bankrupted. He has become poor. He attributes the deterioration of his health to the anger of his family's gods. Nevertheless, the HIV test proved that he is also positive. Fortunately till the day of his death Abba Bullo was taken care of by Dr. Wariyo and Sister Hawwani who are currently working in Bulle Chala Hospital. The couples further keep on their campaign to teach the countryside people about HIV/AIDS and family planning.

The desperate lover Obse has moved to a city to serve as a mechanic in a garage. There, he meets the long lost lover Obse by accident. They take HIV test, marry and live happily ever after. Megertu has also become a successful businesswoman and her new husband is promoted as a principal of the school.

Appendices 2

Translation of Letters

Lamrot Bekele from Dilla. 12/8/1996 E.C

First of all I would like to present my regards and appreciation to the drama production section. I have been following the drama since it was launched on Radio Ethiopia. The drama has helped me grasp very important points. It has helped me a lot in avoiding bad habits and reinforce good ones. To save your time, these are the few points I comprehended from the drama.

1st) First of all, I understood that parents should not interfere in selection of spouses.

In the drama, if Ema Gela had not force her son, Demlew, to divorce his wife Anguach and make him commit mistake, he wouldn't have lost his life to HIV/AIDS.

2nd) We can understand that caring and showing love for HIV carriers is very important. Example Anguach loved Demlew and cared for him very much.

3rd) We learned that patience is very important. Fikirte has thought us women can reach their goals by neglecting any temptations.

4th) Yonas, Lamrot and their mother showed us open discussion among family members on HIV/AIDS and family planning is necessary.

5th) A family size beyond ones economic capacity exposes to problems. We can observe that from Woizero Minda's family. We should balance the number of children with our economic capacity.

6th) Parents should love and treat both male and female children equally. No marginal treatment should be exercised among children.

To cite example from the drama: Because of his great love for Lamrot, Ato Gezmu wants to speak only about her decency. When Yonas approaches his father to convince him to advise her, he (Ato Gezmu) never takes Yonase's words because of his blind hatred against him.

7th) Early marriage and abduction are horrible as indicated in the dramas. Wubalem was exposed to that [Fistula] problem because of the abduction and rape he (Chane) committed on her.

8th) We see the inevitable crumbling of wicked persons from Damtew

9th) We can understand from Doctor Abey's advice that premarital sex is not an expression of love.

I wish I could say much more, but had to save your time. I believe the drama has taught me much more than this.

Thank you

Lamrot Bekele

From Dilla

From Amanuel Edilu

P.O. Box 194

Hosaena

Ethiopia

10/8/1996 E.C.

Dear producers of 'Yeken Kignit' drama at the Population Media Center. Regards to you! and let me directly go to my response to your question.

Before this I was literally a vulgar who is also an addict of so many habits and who never passes a woman. But one day I heard people speaking about the availability of free HIV testing. I went with them and checked my status. I was informed that I was an HIV carrier. I decided to keep my secret down and disguise them as being a negative and keep on chasing women. In the meantime I heard Titi's kindness to avoid sex with Yonas with a view to save him from possible infection. It was such a touchy lesson that I got from the drama. Even when he was putting pressure on her to make sex, she was advising him to use condom. When I heard this dialogue, I was convinced that I should also be responsible to my compatriots and AIDS should not perish my people

like it does to me. Thus I reserved myself from my merciless acts. I wanted to quit other addictions but in vain. I have quitted chasing women and even thinking about them. I learned this ethical lesson from your program.

Amanuel Edilu

P.O. Box 194

Hosa'ena

Signature (Unreadable, with a date mark of (10/8/96 E.C)

Mezgebu Sahle from Arba Minch

11/8/96 E.C.

I never missed a single episode since the day of the launching, in which Ayaya (Fikirte's Grandfather) was sick to the yesterday's episode, in which Damtew insulted Zinabu. I long for your program with great enthusiasm. I have a special love for Sunday and Wednesdays, because I will listen to 'Yeken Kignit' those evenings.

I can say, the Drama has completely changed my outlooks but it has I have broadened my horizon of thought.

To mention some:.

1st -I had a little understanding about how to care for people living with HIV/AIDS. I had a fear to approach them. In this regard, it has broadened my outlooks. I learned a good lesson from Anguach and the nurse, but specially Anguach.

2nd -I learned determination to abstain from sex especially before completion of schooling. Before this drama I never thought there could be any problem with having one girl friend. But now I reached the decision that I should abstain from sex till I complete my studies. I learned this lesson from Ermias, who had a remorse after his mistake and from my favorite Fikirte. In addition, I take what Titi commented, "We are not yet up to it"

3rd -The other very important point that I intend to realize in life is limiting family size. I decided I should bear Zero or one child in the future. I learned this from Woizero Minda and Ato Ergetie.

4th - It has corrected my incorrect belief about condom. I mean I used to consider it ridiculous. I learned this from Yoni [Yonas] and Titi.

5th - From Fikirte, who broke my heart, I learned the need to be truthful (correct) i.e. to be benevolent, to be positive and kind rather than envy and indulge in intrigues.

6th The other is how to be honest and sincere lover to lover (wife). I shall be very honest and obedient to my wife. I shall really love her. I took this lesson from Mekuria, Demlew (later) and Gezmu (from his weakness)

I knew other people may not have enough knowledge about HIV/AIDS and we should be cautious of people like Gezmu (who simply sleeps with Ayal and Firezer) as well as from Lamrot (who never suspects Damlew and is willing to spend the night with him).

These are some of the numerous lessons, which shaped me anew. I had learned so many things (about HIV/AIDS and family planning) but was bored and used to consider them as songs. The way it is presented in the drama format is interesting, keep it up. I wish to see the end of it with Fikirte's triumph. When does it end? Please pass my love to Fikirte. I take the 12th Grade ESLC Exam like her. I love you all. Don't disturb my Fikirte.

Mezgebu Sahlu From
Arba Minch

Letters to Dhimbiba Drama

To Producers of Dhimbiba Radio Drama. Let my regards reach to you on the air. Following my greetings I would like to answer your question about the behavioral change we brought and regarding the characters we emulated. I would like to say the following few points:

The fact that that the character Feyyisa and Megertu went to check their blood at the hospital has inspired me to go to our hospital and check my blood. Teacher Feyyisa had been drinking alcohol and smoking cigarette a lot at the Dirribi's hub. Nevertheless, he took Megertu's and Hwan's advice and corrected himself. He had been an addict of alcohol. I learned a lot from Megertu and Hawwani's advice and I quitted my drinking habit, which is useless for the people and the country.

The character Abba Bullo is persistently rejecting his relatives' advice and befriending Kitila Chanco, the worst in the drama. He also frequents going to Bule Chala, the big city, with Kitila Chanco to drink alcohol and sleeps around with bar ladies without even using condom. To this kind of reckless person what I say is:

“While we know that fire burns,
We shouldn't try it on ourselves.”

This came from rejecting people's advice. I myself used to disdain my family's advice but after listening to your drama I could sense the consequences of such moves. I now advice my friends and we are all back to school trying hard to score good grades.

I learned a lot from the character called Hawwani. “May God bless her!” I didn't have a good knowledge about HIV/AIDS. Now I secured a significant knowledge; she made me stop carefree sexual behaviors and urge my friends to do the same.

Your Listener

Student Kibra Wasan Negash

Gindhir Town [Bale], Turge Elementary and Secondary School.

POB: 2

Date 7/09/1996E.C (15/5/2004)

From Student: Dembel Doni

East Shewa Zone

Dugda Bora District

Oda Boqota Secondary School

P.O.B. 12

Meki Town

Regards to my favorite producers and playwrights of Dhimbiba Radio Drama! How are you? I know how fine you are doing by listening to your programs.

I had tried to send you my reflections for the questions you raised before, but due to the problems with the post office I couldn't reach you and I am very sorry for that.

I sent you this answer to respond to your third round competition. The questions you raised were:

What knowledge and what behavioral changes did you bring about by listening to the radio program?

My answer is precisely, "a lot". To mention some:

- 1) About forced marriage between unequal spouses. In the Oromo culture some people mainly take into account the wealth and other material benefits and force their daughter to marry old people which are some times beyond 60's. This kind of marriage arrangements should be prevented.
- 2) Superiority complex about once own family decent: This is widely practiced in or by classifying people in their field of work as metal forgers (blacksmiths), scrapers of hides and skin (craftsmen), and Walamos. This should be quitted.
- 3) How drug Affects People's Integrity: Example, in Dhimbiba Drama Teacher Feyyisa was hated to death and outcast by his own relatives while he was and addict.
- 4) A marijuana drug is not a property or farm holding to consider it as a property.

- 5) One should keep one's own dignity in many productive ways, not by having an adventurous relationship with other partners. Once you start such wrong relationship, be you an elderly or wealthy, the legal partner would never respect you.
- 6) Blood test before marriage is necessary, that will further have positive implication to our love life and trust
- 7) Your program has well addressed HIV/AIDS issues.
- 8) I came to appreciate that the Oromo language has excellent writers and it is growing up well.
- 9) I believe Dhimbiba has dealt well with problems related to women's right.
- 10) Women would face quite a lot of problems when they loose their husband especially to death.
- 11) When I view the drama in my surrounding conditions, I find it almost a life-like drama and very practical.
- 12) I wish all women's problems be over and men should avoid adding other problems on them for common good.

With regard to the Question "What Behavioral Changes did you notice in your area?"

My Answer is that Dhimbiba Drama is produced by people of long years experience and experts in the field. That is why it reflected our real life.

I myself can witness the fact that the characters you depict in the drama are perfect representatives of people in the countryside in my area. This has helped you to get quite a large number of audiences. The drama is becoming very acceptable even among people who can't speak it but try to exercise it. In Meki town people who can't even speak Afan Oromo listen and ask the meanings of some words and expressions said in the drama. The size of my paper limited me only to these comments. I wish I could write even more.

.....

Dirriba Gemmeda from Awasa

POB.186

Awasa

27/05/04

Regards to the PMC Radio Drama Producers of the Afaan Oromo section. I have been following your drama from the start and I wanted to send my comments.

First of all I would like to present the reasons why your drama is particularly better and how it secured mass listenership throughout Oromiya.

- 1) This drama is more devoted in showing the way of life in the countryside, it reflects the life of the people and it is easy to be understood by the people.
- 2) It shows how AIDS is transmitted from one to the other and ways of protecting it. Since there are no media like the newspaper, magazines, posters, etc. the contribution of the drama would be of high significance.
- 3) Both the scriptwriters and actors have well versed the language of the countryside. For example, if some modern alcoholic drinks like Beer, soft drinks and other alcoholic drinks were presented it would be a bit strange to the countryside people. But the fact that "Dadhi" also called "Tej" was served at her home make it typically clear.
- 4) It elaborately shows the social or communal life. For instance there are some teachers who try to impose their superior position on female students. There are also families like Abba Bullo's that are running after money and good faith and then put the family and the life of the girl into crisis. They think they are in charge of everybody's life. Because of this they were organizing the huge wedding party without the consent of the daughter. Later they were left bare handed. They don't care about the importance of HIV testing and force women to marry a man whose wife had died before due to unknown reason. They have plotted to create conflict between Feyyisa and Megertu.
- 5) People like Teacher Feyyisa were highly worried about their status and their future life. However, he tested and proved he knew his negative status and was free of any worries. It was very good model for me that we should take an HIV test. It is also good to know that we can bring behavioral change like him.

Finally, please pass my regards to all writers and actors of the drama. I shall mention their name and thank them some other time. I shall continue writing to you. If possible I could even express my views through the telephone. Keep it and Good bye!

Signature (Unreadable)

Dirriba from Awwasa

Yuniivarsittii Finfinneetti Instiitiyuutii Qorannoo Afaani
Sagantaa Barnoota Maastarsii- Kutaa Hogbarruu

Gucii Gaafannoo (Questionnaire)

Kaayyooo: Kayyoon gucii kana diraamaa raadiyoo *Dhimbiibaa*, kan Raadiyoo Itoophiyaa irraa darbu waa'e Edsiin walqabatee jijjarama amala inni argamsiisee madaaludha.

Qajeelfama: Gaafiiwwan armaan gadi jiraniif akkaataa qajeelfama kennameetti dubbistanii akka gutttan kabajaan isiini gaafannaa

Saala _____
Amantee _____
Hojii _____

Umrii _____
Sadrkaa Barnoota _____

1) Diraama Raadiyoo *Dhimbiibaa* ni dhageessu? Hangam takka dhageessu?

- ☐ Yeroo hundaa ☐ Yeeroo natti toolee hundaa
☐ aal tokko tokko ☐ Tasuma dhagahee hinbeekuu

2) Diraamicha yoo dhageessaniirtu taate, buufata raadiyoo isa kamiirraa dhageessan?

- ☐ Raadiyoo Itoophiya ☐ Raadiyoo Haararii ☐ Lachanuu irraa

3) Diraamaa *Dhimbiibaa* caqastanii dhimmotaa beekumsaaf tahan yoo argiitan mee nu ibsa?

A-----
B-----
C-----

4) Diraama raadiyoo *Dhimbiibaa* keessatti eergaawwan waa'e babal'ina dhukkuba eedsii fi akkaata tohannaasaa/ofeeggannaa ilaalchiisee darban maal fakkaatuu?

- ☐ Ifaafi fakkenyaa gaaritin kan deggaraman ☐ Ifaadhaa

☐ Diraamoota kan biroo irra hagas maraa garaagaruumtii kan hinqabne

☐ Ergaawwan dabarfaman ifaa miti nama hinbashannansiisanis

5) Diraamichi Eedsiin walqabatee jijjirama amala fiduufi hubannoo kessan cimsuuf gargaarsi isiinif godhe

- ☐ Baayy'ee guddaadhaa ☐ Guddaadhaa ☐ hanga tokko nagrgaaree jira
☐ Omaa nangrgarree ☐ Deebii hinqabu

6) Diraama *Dhimbiibaa* caqasudhaan jijjirama amala waan fidan yoo jiraatee

7) Diraamaa raadiyoo kanaan dura dhgeessann wajjin yoo waldorgoomsiistan sadarkaa haala dhimma beekkumsaaf tahan dabbarsudhaan fi saddarkaa bashannsiisummaansaa

- ☐ Baay'ee ni caalaa ☐ ni caala ☐ walfakkataa ☐ gadii'anaadha

8) Sagntolee waa'e Eedsii fi Qusannaa Maatii tamsaasan kan biroo wajjin diraamaa *Dhimbiibaa* yoo valmadachiistan

- ☐ Qibifi gurra nama baayy'ee hawwaa ☐ Dhaggeeffataaf nitoolaa
☐ Valuma fakkaataa ☐ Gurra dhaggeeffataaf hintoolu

9) Diraamaa *Dhimbiibaa* keessattii goochaa fi amala isaani xinxaluudhaan tatoota isiin jibbiitan lakk. 1 gutuun, *Xqqo kan jaallattan lakk 2 jalatti gutuun, baay'ee kan jibbitan lakk 3 brressuudhaan addan qodaati fula* dubaa irratti barreessaa

10) Diraamaa *Dhimbiibaa* waa'e Eedsii ilaalchise baruumsa dabarsuun aalatti taatoota hubachuudhaan jijjirama amala argamsiisuuf gargaarsii isiinii godhe

- ☐ Baayy'ee guddaadhaa ☐ Guddadhaa
☐ Garaagarumma hinqabuu ☐ Hinjiru

11) Diraamichi eergaawwan dogoggora dabarse jira?
☐ Eyye Jira ☐ Hinjiruu

12) Diraamaa *Dhimbiibaa* keessatti kutaalee haala addatin yaadattan yoo jiraate

- 1 _____
2 _____
3 _____

13) Diraamaa *Dhimbiibaa* keessatti qabxiwwan ciminaa fi dadhabbidha jeettan yaaddanii fi, diraamicha foyyeessuf maal godhamuu qabaa jeetuu?

14) Yaada dabaltaa yoo qabaattani fula nu barreessaa.

Galatoomaa!

አዲስ አበባ ዩኒቨርሲቲ፣ የቋንቋዎች ጥናት ተቋም የድህረ ምረቃ
ትምህርት ክፍል -መጠይቅ

9. ላላው:- ይህ መጠይቅ አላማው የቀን ቅኝት የሬዲዮ ድራማ ያስገኘውን የባሕር ለውጥ መገምገም ነው።
መምሪያ እባክዎን የሚከተሉትን ጥያቄዎች በትክክል እያነበቡ በተሰጠው የአመላላስ መምሪያ መሠረት መልስዎን
ይጠቁሙ፡፡

1. ሦታ _____ 3. የትምህርት ደረጃ _____
2. ሥራ _____ 4. ዕድሜ _____
5. ሀይማኖት _____

1. በአሁኑ ወቅት በኢትዮጵያ ሬዲዮ አየተላለፈ ያለውን የቀን ቅኝት ድራማ ምን ያህል ይከታተሉታል?
☐ በመደበኛነት /ሁሉንም/ ☐ አብዛኛውን ጊዜ ☐ አልፎ አልፎ ☐ አልከታተልም

2. ድራማውን ከየትኛው ጣቢያ ያዳምጡታል?
☐ ከሬዲዮ ኢትዮጵያ

☐ ከል. 97.1. ☐ ቢያንስ ከሁለቱ ጣቢያዎች

3. ከድራማው የተገነዘቧቸው ዋና ዋና ትምህርታዊ ጉዳዮችን ቢጠቅሱ

4. የቀን ቅኝት ድራማ ስለ ኤች.አይ.ቪ ኤድስ መተላለፊያ መንገዶች፣ የመከላከያ ዘዴዎችና የወረርሽኝን
ስፋት ከማስረዳት አንፃር የሰጠዎት ትምህርት፡፡

☐ ግልፅ፣ በጣም ጠቃሚና በምሳሌ የተደገፈ ☐ በተወሰነ ደረጃ ጠቃሚና በአነስተኛ ምሳሌዎች የተደገፈ

☐ አዲስ ቁም ነገር የሌለውና ውስብስብ ☐ የማይጠቅምና ጉዳቱ የሚያመዝን

5. የቀን ቅኝት ድራማ ይዘቱ ከኤች.አይ.ቪ-ኤድስ በተያያዘ የባሕርይ ለውጥ ለማምጣትና ግንዛቤዎን ለማዳበር
ምን ያህል አግዞታል?

☐ በጣም አግዞኛል ☐ በተወሰነ ደረጃ አግዞኛል ☐ ምንም አላገዝኝም ☐ መልስ የለኝም

6. የቀን ቅኝት ድራማን አዳምጠው እርስዎ ወይም የሚያቋቸው ሰዎች አዳዲስ ያስገኙቸው የባሕርይ
ለውጦች ካሉ ይጥቀሱ

7. እስከዛሬ ካዳመጧቸው የሬዲዮ ድራማዎች አንፃር የቀን ቅኝት የሬዲዮ ድራማ የአዝናኝና አስተማሪነት
ደረጃው፡፡

☐ እጅግ በጣም የተሻለ ☐ የተሻለ ☐ ተመሳሳይ ☐ በጣም ዝቅተኛ

8. ሌሎች ስለኤች.አይ.ቪ /ኤድስ፣ የቤተሰብ ምጣኔ ትምህርት ከሚሰጡ ፕሮግራሞች አንፃር ድራማው
☐ በጣም ተደማጭ ☐ ተደማጭ ☐ ልዩነት የሌለው ☐ ፈጽሞ ተደማጭነት የሌለው

9. የድራማውን ይዘት፣ ገፁ ባሕርያትና ክፍሎች በተመለከተ በቀን ቅኝት ድራማ ውስጥ ካሉት ገፁ-ባሕርያቶች
በተለይ የወደፏቸውን በቁጥር 1፣ ብዙም የማይወፏቸው ወይም የማይጠሏቸውን በቁጥር 2፣ በጣም
የሚጠሏቸውን በቁጥር 3 ለይተው በመጠይቁ የጀርባ ገፅ ይፃፉልን። ለምሳሌ ደምለው 2 _____፣ ቲቲ 1 _____
የናስ፣ 3 ፍቅርተ 2 _____

10. በእርስዎ አስተያየት ድራማው ስለ ኤድስ መሠረታዊ መረጃ ከመስጠት ባሻገር ገፁ-ባሕርያትን
በማስተዋል የባሕርይ ለውጥ ለማስገኘት የሚያደርገው እገዛ
☐ በጣም ከፍተኛ ☐ ከፍተኛ ☐ በተወሰነ ደረጃ ☐ ምንም የለም

11. የተሳሳቱ ግንዛቤዎች ያስጨበጡ የድራማው ክፍሎች ☐ አሉ ☐ የሉም

12. ከድራማው ተከታታይ ክፍሎች በተለይ የሚያስታውሷቸው

3. _____
4. _____

3. በእርስዎ አስተያየት የቀን ቅኝት ያሳየው ደካማ ጉኝት እና መሻሻል ያለበት፡፡

1. _____
2. _____
3. _____
ተጨማሪ አስተያየት ካለዎት ከጀርባ ይፃፉ

Addis Ababa University – Institute of Language Studies

Questionnaire

Objective: *The objective of this questionnaire is to evaluate the behavioral changes possibly enacted by Dhimbiba Radio Drama among the audiences*

Instruction: *Please read the following questions correctly and respond to the questions accordingly.*

1 Sex _____
2 Job _____
5 Religion _____

3 Educational Level _____
4 Age _____

1. How often do you listen to/ follow up *Dhimbiba Radio Drama* currently broadcasted on Radio Ethiopia ?

- A) Regularly All B) Often
C) Sometimes D) Not at all

2) From which station do you usually listen to?

- A) Radio Ethiopia B) Harar Radio Station C) Both Stations

3) What are the major lessons you drew from the drama?

4) Are the messages in *Dhimbiba Radio Drama* helpful in viewing how HIV/AIDS is transmitted ways of preventing its spread?

- A) Clear, very much and set in examples
B) Somehow useful and supported by few exemplary situations
C) It has no new information and is still complicated
D) Not Valuable and, rather detrimental

5) How far did the messages in *Dhimbiba Drama*, which are related to HIV/ AIDS, help you in bringing behavioral changes and enhancing awareness?

- A) Very much B) To some extent C) Not at all D) I can't say E) No response

6) Could you mention some of the behavioral changes you or people you know possibly brought about after listening to *Dhimbiba Drama*.

7) In comparison with other radio dramas you listened so far how do you rank the entertaining and educational features of *Dhimbiba Drama*.

- A) Very highly preferable B) Preferable C) the same
D) Lower Quality E) No Response

Addis Ababa University – Institute of Language Studies

Questionnaire

Objective: *The objective of this questionnaire is to evaluate the behavioral changes possibly enacted by Yeken Kignit Radio Drama among the audiences*

Instruction: *Please read the following questions correctly and respond to the questions accordingly.*

1 Sex _____

2 Job _____

5 Religion _____

3 Educational Level _____

4 Age _____

1. How often do you listen to/ follow up *Yeken Kignit Radio Drama* currently broadcasted on Radio Ethiopia ?

A) Regularly All

B) Often

C) Sometimes

D) Not at all

2) From which station do you usually listen to?

A) Radio Ethiopia

B) FM 97.1

C) Both Stations

3) What are the major lessons you drew from the drama?

4) Are the messages in *Yeken Kignit Radio Drama* helpful in viewing how HIV/AIDS is transmitted ways of preventing its spread?

A) Clear, very much and set in examples

B) Somehow useful and supported by few exemplary situations

C) It has no new information and is still complicated

D) Not Valuable and, rather detrimental

5) How far did the messages in *Yeken Kignit Drama*, which are related to HIV/ AIDS, help you in bringing behavioral changes and enhancing awareness?

A) Very much B) To some extent C) Not at all D) I can't say E) No response

6) Could you mention some of the behavioral changes you or people you know possibly brought about after listening to *Yeken Kignit Drama*.

7) In comparison with other radio dramas you listened so far how do you rank the entertaining and educational features of *Yeken Kignit Drama*.

A) Very highly preferable

B) Preferable

C) the same

D) Lower Quality

E) No Response

8) In comparison with other communication initiatives on HIV/AIDS and family planning, how do you see the attractiveness of the drama?

- A) Very attractive B) Attractive C) similar
D) Totally unattractive E) No response

9) In relation to the content, characterization, please remember the characters in the drama and list the characters you like under number 1, and list the characters you are indifferent under number 2 and the characters you hate under number 3.

10) According to your view, beyond providing basic information on HIV/AIDS how far did it help you in bringing about behavioral change against HIV/AIDS."

- A) Very highly B) Highly C) To some extent
D) Not at all E) Not responded

11) Do you think the drama had also transmitted incorrect messages?"

- A) Yes B) No

12) Which episodes do you specifically remember?

13) "Based on the parts of the *Yeken Kignit Drama* you have been listening so far, what are the strengths and weaknesses of the drama? And what should be done to improve the drama?"

14) If any further comments please write at the back of this questionnaire.

Addis Ababa University – Institute of Language Studies

Questionnaire

Objective: *The objective of this questionnaire is to evaluate the behavioral changes possibly enacted by Dhimbiba Radio Drama among the audiences*

Instruction: *Please read the following questions correctly and respond to the questions accordingly.*

1 Sex _____
2 Job _____
3 Religion _____

3 Educational Level _____
4 Age _____

1. How often do you listen to/ follow up *Dhimbiba Radio Drama* currently broadcasted on Radio Ethiopia ?

- A) Regularly All B) Often
C) Sometimes D) Not at all

2) From which station do you usually listen to?

- A) Radio Ethiopia B) Harar Radio Station C) Both Stations

3) What are the major lessons you drew from the drama?

4) Are the messages in *Dhimbiba Radio Drama* helpful in viewing how HIV/AIDS is transmitted ways of preventing its spread?

- A) Clear, very much and set in examples
B) Somehow useful and supported by few exemplary situations
C) It has no new information and is still complicated
D) Not Valuable and, rather detrimental

5) How far did the messages in *Dhimbiba Drama*, which are related to HIV/ AIDS, help you in bringing behavioral changes and enhancing awareness?

- A) Very much B) To some extent C) Not at all D) I can't say E) No response

6) Could you mention some of the behavioral changes you or people you know possibly brought about after listening to *Dhimbiba Drama*.

7) In comparison with other radio dramas you listened so far how do you rank the entertaining and educational features of *Dhimbiba Drama*.

- A) Very highly preferable B) Preferable C) the same
D) Lower Quality E) No Response

8) In comparison with other communication initiatives on HIV/AIDS and family planning, how do you see the attractiveness of the drama?

- A) Very attractive
- B) Attractive
- C) similar
- D) Totally unattractive
- E) No response

9) In relation to the content, characterization, please remember the characters in the drama and list the characters you like under number 1 , and list the characters you are indifferent under number 2 and the characters you hate under number 3.

10) According to your view, beyond providing basic information on HIV/AIDS how far did it help you in bringing about behavioral change against HIV/AIDS.”

- A) Very highly
- B) Highly
- C) To some extent
- D) Not at all
- E) Not responded

11) Do you think the drama had also transmitted incorrect messages?”

- A) Yes
- B) No

12) Which episodes do you specifically remember?

13) “Based on the parts of the *Dhimbibira Drama* you have been listening so far, what are the strengths and weaknesses of the drama? And what should be done to improve the drama?”

14) If any further comments please write at the back of this questionnaire.

ከ 1907 በተለ
 ድረ-ቁ 489
 ባለ



ዋጋው 30¢ Price 30¢

BY AIR
 MAIL



ለ 1907 ዓ.ም. ስንት
 ተገቢ ተገቢ ወጪ
 ነው

ድረ-ቁ 672
 ከገቢ ከገቢ

Adhagefata kusan

Barata kibra wasan Nagash

Magala Ginnir Mjbaroota Xurpa Sadara

5th 2 Zidda Zaxessa

L.S.P. → 2

Kara Barata Zena Batibeh na gaw

VIII

indandara

- Lakkofa bilbila mana keny 640038

Goplistoota

dhimbiba

magala finifine

P.M.S. → POPNION midea Center

L.S.P. - 672



Goplistoota

Sagant

Dhimbii

L.S.P. - 672

Finifine

kibra-wasan

Nagashine

S.P. - 2

Kara Barata

Zena Batibeh

Ginnir



✓
Guyana 9/9/96

Dophesitoota Saganta dhimbicha Duran Durse Nagay
Qullensara isin haa gahujecha. Itti anasuu.

Gaafin - diraman kara irra jijja amale isini fidan
fodattootni kam - kanu dha jedhu?

- Qodattootni maqan isaantii Fayissa fi magartu j
n para Bule-calati deemanii Qorano HIV Edsii Ulaan godhanii?
S gara hospitala kenyati deme akkaan Qorano kanu godhu?
kakasi jira kanafu Qodattootni kun itti fufu favaan kan Bir
no Fayisan ~~Dira~~ gara diribeti deme. Dhuyati Alkolii (alcohol
mbo xuxu fi kkf ~~gaggesa~~ ^{ture} Innis Gorsa magartu fi Haam
a of Siirisa jira - Anarati imma annis Xiffa dhuqati dhuq
kanafu annis Gorsa magartu fi Haamantii irra Ulaan qadi
Ulaan hummatat, Biyyat, Ofiif) hin baranisne kanara of
achii jira fi Matii Kiyya akkan Gorsadiw na tasise jira

kan Biroo ^{imma} Qodattootni maga isaa Abba BULO jedhu
rsa dhagamu didun kaa Hirya Bada (Kitiz Canco) Maalaa
a Bule-calati dhuqati alkolii dhuqun dubra mana Buu
domi maaleen Bule jira Innis yeroo dura Gorsa dhagamu
un wanti akkane umamu dandii kana fi

²⁵ IBBIDA AKKA XU GUBU BEKUF GUBANE LALU
HIN QABBU ²⁷

n imma Gorsa dhagamu didun Ibida keesse Semu Ulaan
ez anilen dura haggana Dirama kana hin cagasen Gorsa
fi Kiyya Gorsu hin cagatu ture - Gaar amma garu Gorsa
hu didun Bayee Baad Ulaan ta'efi ta'u fi Hiriyota Kiyya
rsade w martuu gara baranisne Lanya Debiin Barnoo
yan fava fava fiduf hirachaa jira kan Biroo imma

Qodattootni Haamantii jedhamtu Bayee Ba'ee Ulaan
za irra baraduu jira "Rabbi isi Budden isii ^{laa} a Basii"
is kanandura Hubanno HIV Edsii hin favu ture Isini
an Hubano kan aigadhe - Maal-furmanniti Saala irra of
rsade na gote - fi Hiriyota Kiyya akkane Gorsadiw
na tasise



Baht Dambal Oom, ma

Gilshawa Baho

Aana Dugda Bora

mib ODa Boato sadl 2H (Daree9G)

L.S.P. 12-12-12

Yaa ganu Nagayen KOD kan waan

hunda caala isin jaalodhu, Gopuessito

oto, Barreessito, akka ^(tohimbi bbaas) H. K. Maatto

Diraamaa kanaa tiisaa lalli KOD kan

Oromummaa ^{jiin ke ganu.} Nagaa keessani? man -

Jedhe malee AKK - Nagaa ta'atan

Ridiyoodhuu inuman dhagaa

Gaafii armaa dura gaafattanit

Deebi isaa deebiif yaali guddaa

ergan godhee booda, kakkina mana

Prooftaa irraan kan ta'e isin Biran

ga'uu dadhabu rootif Gedda guddaan

natti dhaga'ame.

Ganuu kanaa Gaafii Akuma gaafata-

ttanii? Akkani yoo karaa irratti ha fu

baatte, isin biro kan ga'uu ta'e isiniis

ergaan jira.

Gaafichisi:-

5) Jaalallee yoo ~~idnamarratti~~ jaalatte
hamma teddes yoo Nama guddoo, taate
dureessalle ytaate, Namni afirratti
jaalatte sun akka si hin jodaanne

6) fuudhan durre yoo Gorannos dhiiga yoo
goone wal fuune, jalatti kan isa duma
caalo akka guddatu.

7) Qophiin kun eedsii irratti xiyyessanne
guddoo akka qabu.

8) Aftaan keenya jechuun Aftaan Oromoo
Barreesitoota baay'ee akka zaki, sadarka
guddina cimaa irra akka irru.

9) sagantaa dhimbiibbaa kun kaayyon
isa rakkinne dubartoota guutumaa
gurutti furu baafulle baay'ee
akka xiifneessu.

10) yoomiyyu ykn dubartiin kan bi'attuu
abbaa warra jitan (isaadurraa) yoo
dhaballe rakkinarratti akka bu'uu
dandeesu.

11) yoonan Naannoo kootifii Wanta is gunnam
uun wal-fakkeessu, Dirraaman dhimbiibba

Dhugarratti hundaa'uu isaa.
12) Osoo rakkinne dubartiin, hiikkateefi
Dhiironni rakkinne isaan irratti uumu baatan

ገደባ ገሰዳ
ጽዋሽ
ፓ.ሣ.ሐ. 186
ጽዋሽ

Oromiya



ዋጋው ፴፻ Price 30¢

BY AIR
MAIL

ለጽሑፍ ልዩ ፓስፖርት ይገልጻል
የአዲስ አበባ ዘጠኝ ብርሃኑ
ፓ.ሣ.ሐ. 672
ጽ/ጸ

21/05/04

Haga'u Nagaan too dhaabbata Qorannoo PMC Diramaa Kadixoo Qophir
Afaan Oromoo? Affan jirtu? Afaan nagaan too Diramaa Kessan jal
gabaa gabee hordofaan jira Diramaa Kessan daalchisee yaadan gabu
isiniu ibeewu barbaade.

Duraan dursee diramaa Kessan diramaa kaadura Afaan Oromoo fi dh
yata tiran irra kan adda isa godhuuf guutumma naannoo Oromiyaa alar
iddo hundumatti akka dhaggefatamu kan godhe—

¹ Hee Diramaan kun haala baadiyyaa irratti kan hunda'e ta'ee jireenya
namota baadiyyaa sirritti kan calaqqisu, namota kanaafis sirritti kanga
² Hee Diramaan kun namota baadiyyaa akka itti dhukkubini Eedsii darbuuf
akkataa itti ofeeqatan baadiyyaa kessa midyaan akka televisionii, karull
gazetaka, posteru waan hin argamineef bi'aa baay'ee buusaa jira.

³ Hee Barressitonniifi xabatanni diramaa kanaa sirritti afaan baadiyya
keessatti odeefamu irratti hunda'nii ibsanu. Fakkeenyaafi mana bu'aa
sirribee keessatti uluu biraa, lalleefne, alkootee adda addaa dhiyaatan
ta'e namota baadiyyaa biratti bada hin beekamu. Amma garu dadhi kan kan
fakatu waan dhiyaateef baay'ee ifaadh.

⁴ Hee jireenya Hawasaa (society) tokko sirrii kan ibsudha. Fakkeenyaaf barsii
onni tokko tokko dhibba waan ijallee durbaa irra gahan, warra akka akka
Bullee fedhi ijallee fi maabixaanu uluu hin eegiru magaa fi garshii barbach
jecha jireenya mucaa sanii irra dhibbaa geessisuun, maati jeeqandiro,
anatu beekaa fi anatu caalan cidha obseef jedhanille baasir guddaa ba
asanii booda harra gulla hafani, darbesi qoranna dhiyaa uluu hin godhati
dubartota warra abaan mana jalale isin bulcha jedhanii jireenya sanii
jeeqanniru. Fakkeenyaaf Firopi Magartuu akka wal dhuban godhaniru.

⁵ Hee Kan akka barsiisa Fayyisa uluu dhiigalanii qoramanii hin ilaaliin
baay'ee yaaduudhaan jeeqama ergature booda qorame bilisa ta'u isaa
kun guutumatti yaadon dhiphi chu irra qoratanii akkauma barsi
Fayyisaa jijjiroo amalaa fedanii jiraachuu gaarii akka ta'e.

Dhuma irratti namota barressanniifi warra dhiimicha xabatan
hunduma naagalatefadh. Yeroo bira magaa isanii dhaxe (waamee) gal
ateefachuu bapbada Garafuldurattis itti fufeen isini barressa yooda
dalamee karabilbila yaada isini kennuun yaala. Jabadhaa na
jedha Nagaatti!  Diribaa
irraa... 25/04

የዛሬው ሰወ

ቀናሁ ገንተ በክፍሉ ካለተያዘክው
መረጃ ክፍት ተሠ ከተጠናቀቀክው
ከንተ የዛሬው ሰወ በሁኔታ ታደላህል
ከኔ ያጠራጥሩ ከውጭ ክፍት ተሠል
ያህ ሲነገረኝ በሴ ዘጠኝ መቶ ስድስት ሺህ አምስት
ሞቃሬ ንብረ ክሬዲት ወጥቶታል
ዝም ገለው ሠፍር መፍፍር ገለው ጊዜ
ከፍግ ደቀሙኛል በክፍሉ መያዝ
ምናል ያን ጊዜ መረጃ ለፍረኝ
ከፍሉ ደረዘሃል በላይ ~~የሚገኝ~~ ^{የሚገኝ} ~~የሚገኝ~~
ከፊት ላይ ቆሞ ሁሉን ያስተላለፈ
ክፍት ፎቅ ለሆነ ሙን ከገለ ስለረ
ከፍሉ ከላይ ከሆነ ገንዘብ ከሆነ
ከፍግ ላይ ለቆ ውስጡን የሠለረ

ከንተ ታደላህል ከክፍሉ ያለተያዘክው ከምልሙል
በተጠናቀቀክው ስለሆነ ሁሉን ሁሉን ከፍሉ ስለሆነ
በላይ ከፍሉ በላይ ከፍሉ በላይ ላይ
ለሆነ ሁሉ ላይ ላይ ላይ ላይ ላይ
ደረጃ ሁሉ ስለሆነ ደረጃ ሁሉ ከፍሉ
ያ ደረጃ በላይ መሆኑን ዘንግተህ
ገንዘብ ከሆነ ሁሉን ሁሉን ሁሉን
ከፍሉ ስለሆነ መጠራት ስትችል ገንዘብ
ከፍሉ ያዘኝ ገንዘብ በሆነ ሁሉን
ደረጃ ከፍሉ ስለሆነ ሁሉን ሁሉን

ከንተ የዛሬው ሰወ
ከክፍሉ ያለተያዘክው
~~ላይ~~
ለገንዘብ ስለሆነ - - - መረጃ ሁሉን ሁሉን

~~የሚገኝ~~