IE EFFICACY OF SABIDO ENTERTAINMENT-EDUCATION TELEVISION SERIAL DRAMAS IN COMBATING HIV/AIDS

A CASE STUDY OF *SIRI*

By

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DECLARATION

This thesis is a product of my own work and is not the result of anything done in collaboration. It has not been previously presented to any other institution.
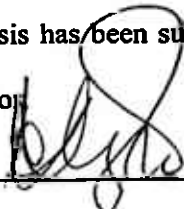
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Dedication

To my lovely wife Wanjiku, for her continued support; to my supportive mother, whom I regard as the first hero in my life and my sister Carolyn for her encouragement

Acknowledgement

Acronyms and abbreviations

AIDS - Acquired Immune Deficiency Syndrome

ANC - Antenatal Care

APHIA II - AIDS, Population and Health Integrated Assistance

BCC - Behaviour Change Communication

CBO - Community Based Organization

CCC - Comprehensive Care Center

CDC - Center for Diseases Control (US initiative for the international effort against diseases)

CEV - Central Educational Value

CONAPO - Mexican Government National Population Council

E.E. – Entertainment-Education, edutainment, infotainment

FGD – Focus Group Discussion

FP - Family Planning

GBV - Gender Based Violence

HCM - Health Communication and Marketing

HIV- Human Immuno Virus

HFG – HIV Free Generation

HTC - HIV Testing and Counselling

ICT - Information and Communication Technology

IEC - Information Education and Communication

JHUIPCS - Johns Hopkins University's Population Communication Services

KAIS - Kenya AIDS Indicators Survey

KDHS - Kenya Demographic and Health Survey

MARCH – Modeling and Reinforcement to Combat HIV/AIDS

MCT - Mother to Child Transmission

MOPH - Ministry of Public Health

NASCOP - National Aids and Sexually Transmitted Diseases Control Programme

NGO - Non-Governmental Organization

NTA - Nigeria TV Authority

PEPFAR - President's Emergency Plan for AIDS Relief

PLWHA – People Living with HIV/AIDS

PMC - Population Media Center

PMTCT - Prevention of Mother to Child Transmission

PSI - Population Service International

RH - Reproductive Health

RMS - Royal Media Services

SGBV - Sexual and Gender Based Violence

SMS - Short Text Message

STI - Sexually Transmitted Infections

TfD – Theater for Development

TRT - Turkish Radio and TV

UNAIDS- United Nations Programme on HIV/AIDS

UNDP – United Nations Development Program

UNESCO - United Nations Educational, Scientific, and Cultural Organization

UNICEF - United Nations Children's Fund

USAID - United States Agency for International Development

VCT - Voluntary Counselling and Testing

Abstract

The general objective of the study was to examine the efficacy of Sabido Entertainment-Education television serial dramas in combating HIV/AIDS, using *SIRI* drama as a case study. The study seeks to investigate how the Sabido E.E. method can be explored and implemented by health and media stakeholders within their interventions in addressing HIV/AIDS.

The study comprises of five chapters. It employed the case study design because of its ability to test whether a specific theory or model actually applies to phenomena in the real world. The researcher also found the case study design useful since there was not much information available about the use of Sabido E.E. strategies in designing HIV/AIDS related messages. The study employed the use of non-probability sampling and purposive sampling techniques. The data was analyzed thematically and presented in the form of narratives.

The findings of the study reveal that the target audiences of *SIRI* identify with lessons and messages around HIV-testing, disclosure, support and those that challenge stigma in HIV/AIDS. HIV counselling and testing emerges as a major theme and is compared with sub themes of disclosure, prevention of mother to child transmission (PMTCT), concurrent sexual partnerships, stigma, and social support to form categories that are presented as the findings. While fear of HIV counselling and testing is regarded as a challenge to most people, Sabido E.E. dramas can reinforce lessons around the issue and other coping strategies to combat HIV/AIDS.

One of the recommendations that this study makes if for academia in Kenyan universities to include the E.E. method in the curriculum and encourage further studies on the same.

Contents

CHAPTER ONE

Introduction

1.0 Background of the study

Art has been part of people's lives from ancient to present times as witnessed in the history of literature. In this regard, art has affected and continues to affect each society socially, culturally, politically, and economically.

A creative combination of elements of entertainment with didactic, instructional, and educational subjects is one of the methods used to influence people through art. Singhal, et al (2004) defines the modern context of Entertainment-Education (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 favourable attitudes, shift social norms, and change overt behaviour (Singhal & Rogers 1999: Singhal & Rogers 2002).

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."

The application of Entertainment-Education is evident 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," is a contraction of the words "entertainment" and "Education" 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).

Entertainment and Education have never been exclusive. The method of inculcating 'instructional' messages with entertaining stories and performances also finds roots in folktales. Fossard (1996) 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. Prophets and preachers have used parables 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.

Normally, there cannot be art without some kind of message. Typical examples like the epic theatre, forum theatre, various forms of Theatre for Development (TfD) and other similar forms of performed art, could be cited as early forms of entertainment education.

However, the latest attempts to enrich E.E. with some theoretical background and systematic methods are gaining international recognition and commanding attention of the academia. The diffusion is being supported by various international institutions. According to Singhal (2004), 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 (Modelling and Reinforcement to Combat HIV) in Botswana, Ethiopia, Ghana and Zimbabwe.

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." These are clear indicators of the growing institutional and national interest in E.E. practice and research.

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Of various forms of E.E. the most popular, and indeed an icon of modern E.E. methods is the Sabido method. 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 dramas that can win masses of audiences while imparting messages and values.

In May of 1987, Kenya followed the Mexican and Indian experiences and began broadcasting *Tushauriane*, (let us discuss), Kenya's first pro-development soap opera. At the time, *Tushauriane*'s main objective was to promote family-planning practices, and it went on to become the most popular programme on Kenyan television. Other African countries like Tanzania, Uganda, Nigeria, South Africa, Zimbabwe, Ghana, Sudan and Ethiopia also started incorporating pro-social messages in their information and communication projects in fighting the spread of HIV/AIDS. The Sabido method also gained popularity in China, Philippines, Latin America and other developing countries, which use it in their population and HIV/AIDS preventions projects.

Another example, *Ushikwapo Shikimana* (when given advice, take it) was a popular family planning radio soap opera in Kenya, which begun in 1987, a time when the country had a population of 21 million people, with an annual population growth rate of 4.1 per cent. This 219-episode radio drama, which ended in late 1989, revolves around the home of *Mzee Gogo*, a traditional Kenyan man who has four wives, and several children and grandchildren. Research suggests that *Ushikwapo Shikimana* had an estimated 5 million regular listeners, most of whom comprehended the family planning messages in the radio drama.

It is now over two decades since the HIV/AIDS pandemic was officially documented in Kenya. During this period, the government, non-governmental organisations, international and religious institutions have been trying to adopt an effective strategy to prevent or at least reduce the spread of the disease. HIV/AIDS is not only a health problem but also, it has affected the social, economic, national security, and psychological conditions of the people. In this regard, various professional and academic fields have been exerting their utmost efforts to halt the spread and curb the dangers of the disease. Indeed, Helmut Kloos, et al (2004) note:

> ...The traditional top-down public health approach to community participation cannot satisfactorily "manage" the complex "behavioural 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.

Helmut Kloos, et al (2004) emphasize that the prevention effort requires the commitment of the people, because open discussion is cost effective and a preferable alternative in reducing- the spread of the disease. The African culture is not open for sex related issues. Consequently, the confidentiality and taboo associated with the disease complicate the prevention effort even further. Since HIV/AIDS, remains incurable unlike other diseases, the fight against HIV/AIDS will require the full participation and commitment of the people.

In addition, there are limitations, which include literacy levels, inadequate health facilities and poverty thus compelling Kenya and many African countries to opt for informal approaches to education, which include community-based sociological dramas, similar to the Sabido E.E. method. It is in this regard that the role of performed art, usually referred to as *the walking and talking art*, becomes indispensable.

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The Kenya 2010 country progress report released by the National AIDS Control Council, analyzes the status of the pandemic further: The Kenya AIDS Indicators Survey (2007) estimated the average HIV prevalence among the general population aged 15-49 at 7.4 percent while the Kenya Demographic and Health Survey (KDHS, 2008-09) estimated prevalence for the same population at 6.3 percent. The difference between the HIV prevalence estimates of the two surveys is not statistically significant given the overlap of confidence intervals. The findings show that Kenya's epidemic has stabilized in the past few years. The surveys confirmed that women still have a higher prevalence compared to men: women 8.4 percent against 5.4 percent for men (KAIS, 2007) and women 8 percent compared to 4.3 percent for men (KDHS, 2008-09). Sex differential is more pronounced among young women 15-24 age group who tend to have HIV prevalence four times higher than young men 5.6 percent against 1.4 percent respectively (KAIS 07) and 4.5 percent and 1.1 percent respectively (KDHS 2008-09).

In view of the above observations, for drama to become the most effective tool in influencing behavioural changes on people regarding HIV/AIDS, the use of mass media is vital. There have been efforts to adopt the E.E. strategy through radio and television serial dramas in Kenya. Modern strategies of E.E. inform some of these initiatives, which are also prepared with individual creative talents. Other initiatives were not necessarily aware of the modern E.E. strategies but made significant attempts to address social problems.

Among the most successful pro social dramas in Kenya, so far include *Tembea Na Majira* (go with the times) radio serial drama, and TV serial dramas such as *Makutano Junction, SIRI* (secrets) and *Shuga*. At present, the production of *SIRI* TV serial drama largely funded by USAID through Population Service International

(PSI-Kenya) is regarded as the best initiative taken so far to reinforce the HIV/AIDS prevention and information communication.

1.1 Statement of the problem

HIV/AIDS remains a pandemic that continues to claim more lives in Kenya, a country that heavily depends on its work force for its labour-intensive economic development. Tackling this problem requires continuous intervention through various platforms. Thus, the aim of this study is to explore how health and media stakeholders in designing Entertainment-Education Messages, using SIRI as a case study, can employ the Sabido E.E. strategies.

Despite continuous HIV/AIDS interventions such as intensive funding of programs, there remains an unexplored gap regarding the use of the Sabido E.E. method. The study attempts to address this gap by investigating the role of Sabido E.E. messages in prevention of HIV/AIDS in Kenya. Additionally, not much previous research exists on the particular use of Sabido in designing E.E. messages.

This study in general explores how the Sabido E.E. method can be employed by various stakeholders as one of the strategies of combating HIV/AIDS.

1.2 Specific objectives of the study

1. To investigate the efficacy of the Sabido dramas in addressing HIV/AIDS pandemic and other social problems

2. To examine the Sabido E.E. technical procedures involved in producing pro social serial dramas

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3. To find out whether institutions involved in the fight against HIV/AIDS in Kenya are incorporating the Sabido E.E. method within their interventions and strategies

4. To examine the strengths and weaknesses of the Sabido E.E. method in upcoming and on-going TV serial dramas in Kenya

1.3 Research questions

1. What measures can help reduce the rate of HIV infection drastically and cost effectively in Kenya?

2. What is the effectiveness of Sabido E.E. serial dramas in the struggle for the prevention of HIV/AIDS in Kenya?

3. How are the television E.E. serial dramas currently produced by various institutions in Kenya, compatible with the principles of Sabido E.E. strategies?

4. To what extent do Sabido E.E. serial dramas in Kenya, particularly *SIRI* help listeners and viewers to enhance their awareness about HIV/AIDS and bring about behavioural change?

1.4 Scope of the study

The study explores the invaluable contribution of the Sabido E.E. serial dramas in enhancing people's awareness and behavior change with regard to HIV/AIDS. The area of study is Nairobi.

1.5 Limitations of the study

The main challenge faced by the researcher was with regard to limited published materials or up-to-date information on Entertainment-Education in Kenya for

reference purposes. However, to make up for this limitation, web sources were used intensively with due care and precaution.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter explores literature related to the research topic. It will attempt to draw correlations and comparisons as well as attempt to identify research gaps in the material reviewed. This chapter will also discuss the theoretical framework.

A PhD. thesis by Rafael Obregón (2005) provides a focus on HIV/AIDS and sexuality issues. In the study, Obregón analyzes how young viewers relate to health messages dealing with HIV/AIDS and sexuality issues in two commercial Colombian soap operas. Following a variety of theoretical elements that included social learning theory, para-social interaction, cultivation analysis, and cultural studies, his research studies the presence of message effects at attitudinal and behavioural levels and active construction of meaning among young viewers.

Obregón's work is crucial to the objectives of this particular study as it likewise suggests that viewers, both alternatively or simultaneously, can negotiate meanings of health issues and report attitudinal and behavioural changes. While Obregón's work regarding audiences' interaction with media messages is not new, his results call for greater attention to the Sabido method strategies when developing health media campaigns, particularly those supported by entertainment media. His findings have implications for this particular study as well as for other health communication researchers and practitioners who often overlook people's experience of media reception while focusing primarily on the potential existence of message effects.

This study will therefore examine how such interventions have been incorporated in *SIRI* drama to empower the youth and develop a more strategic approach to behaviour change.

A health education research carried out by Bertrand (2006) examined the effectiveness of 24 mass media interventions on changing HIV related knowledge, attitudes and behaviour. The intervention studies published from 1990 through 2004, reported data from developing countries. The research yielded mixed results, and where statistically significant, the effect size was small to moderate (in some cases as low as 1-2% point increase). On two of the seven outcomes, at least half of the studies did show a positive impact of the mass media: knowledge of HIV transmission and reduction in high-risk sexual behaviour. Similar to the discussions in this study, Bertrand recommends further rigorous evaluation on other comprehensive strategies, including the Sabido E.E. method to provide a more definitive answer to the question of media effects on HIV/AIDS related behaviour in developing countries.

However, there remain questions in Bertrand's work regarding how communication program planners should provide related responses to move beneficiary audiences closer to the intended behaviour. This study therefore attempts to fill this gap by showing how HIV/AIDS communication programming should aim at increasing knowledge among in-school youth about the basic facts of HIV/AIDS and its prevention and transmission to reduce risky behaviour and increase prevention. It also highlights mechanisms captured in *SIRI* in order to influence the adoption of positive health behaviour, such as abstinence, faithfulness, and use of condoms.

Accordingly, the work of Ogenga (2006) is another M.A. thesis relevant to this study. Ogenga's thesis is an attempt to examine the production of HIV/AIDS lessons on the Entertainment-Education television programme *Tsha-Tsha* and their reception by HIV positive men in Soweto. This includes all the considerations and challenges in the production of E.E. on one hand and the context in which the audience (HIV positive men) receive the produced messages.

Critical to both Ogenga's work and this study is the emphasis laid on producing lessons revolving around HIV testing, living openly with HIV disclosure and stigma, opening up for support and supporting others infected by the disease, rather than merely dispensing messages that will require a longer period of absorption. An examination of the strengths and weaknesses of Sabido E.E. dramas is also paramount to both studies.

2.1 Epic theatre and Theatre for Development (TfD) as early E.E. initiatives

The history of drama in creatively merging entertainment with education could be found in myths, stories, and traditional performance. Bourgault (2003) says, "African traditional performances have always been responsive to historical process." From the modern literary dramas, also the epic theatre and various forms of theatre for development would stand as some of the E.E. formats which gave high emphasis on direct participation of the audiences and behavioural change.

The two major genres are usually associated with sociological dramas. Shaw (1972) defines sociological dramas as follows:

> A narrative or dramatic work that deals primarily with social questions and problems that focuses 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....

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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. However, theatre is taken as a powerful devise of propaganda.

> Theatre's suitability for the task of creating awareness /consciousness in society made it popular among socialists who saw it as an instrument of propaganda and agitation with the emergence of Socialism and its role being adopted by many countries as an instrument of propaganda was highly pronounced. (Malma, 1991 in Solomon, 1997)

TfD is the early theatre in Africa, which tried to merge E.E. to address contemporary socio-economic problems.

2.2 The Sabido method E.E. dramas

The Sabido E.E. dramas are one kind of E.E. 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 1970s. It was a methodology designed to produce radio and television dramas aimed at imparting messages and values on audiences. It is based on character development and plot lines that provide the audience with a range of characters that they can engage with either good or bad and follow them as they evolve and change.

According to this method, characters in a drama could begin by exhibiting unacceptable behaviour or an antithesis of values being taught. However, 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, family planning, and HIV/AIDS, in a non- threatening and enlightening method.

The Sabido method manages to simultaneously attract a large number of faithful audiences and stimulate thoughtful discussions while transmitting values through the growth and development of characters from unacceptable to acceptable behavioural dispositions. Sabido laid the basis of E.E. serial dramas in Mexico where soap operas were highly popular and drew public interest. From 1970 to 1974, Sabido worked with his sister, Irene Sabido (a teacher and television producer at Televisa), to formulate his theory-based strategy for designing commercial soap operas for educational purposes (Singhal, et al, 1996).

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. During its initiation, the method sounded revolutionary and faced some criticism. 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. Sabido's E.E. tele-novellas are deliberately designed to be informative, value specific, morally coherent, realistic, and theory based.

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 Rovigatti'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.*

2.3 The intellectual basis of the Sabido method E.E. dramas

According to Nairman (1993) in Singhal, et al (1997), Bentley's Dramatic Theory (1967) described the structure and effects of five key theatre genres. These are tragedy, comedy tragicomedy, 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 behaviour 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).

> 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 behaviour in question. These uncertain characters are intended to be those, which the target audience most closely identifies. These transitional characters will guide the audience members through their own evolution towards adoption of desired behaviour changes. (Kriss Barker: June 2004, an article contributed to the PMC special issue Bulletin: P.136)

As a result, this study concludes that Miguel Sabido has helped to formulate the intellectual basis of the E.E. 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 introduce something that was not there before. Sabido designed it to achieve desired behavioural changes. As a result, Sabido's integrated multi disciplinary framework for E.E. creates an all out attack on a given subject.

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2.4 The design process of Sabido E.E. dramas

According to Singhal and Rogers (2003), 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 impulsive 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.

They further observe that the method is a research based media communication strategy, which requires various footstep works. No short cuts are allowed in the systematic process. The observation of the systematic procedures in turn allow the Sabido dramas to be more accurate, realistic, value coherent and theory based to address some socio-economic problems.

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 E.E. detective series entitled *Jasoos Vijay* (detective Vijay) were broadcast. Especially, *Detective Vijay* was produced "to raise awareness about HIV/AIDS, to shift social norms about the disease, and to reduce stigma about the disease." 120 million viewers watched it, (Singhal and Rogers, 2003).

In appraising the Sabido method, Singhal and Rogers (2003) cite South Africa, and particularly the efficacy of *Soul City* for health and development communication, which had impacts on neighbouring Botswana, Zimbabwe, Lesotho, Swaziland, Namibia and Zambia. The TV soap opera *Soul City* was broadcast in 1999.

Further East, they recognize the effect of the Sabido method on the Tanzanian radio soap operas such as, *Ushikwapo Shikamana* (when given advice, take it) and the Kenyan, radio serial drama, *Twende na Wakati* (let us go with the times).

Many other E.E. projects have followed the design process commonly indicated in the above-mentioned soap operas in Kenya. Usdin, et al in Singhal, et al, (2004) outline the steps followed in the design of Sabido E.E. dramas, which they classify as mainly 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 (CEV) 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 the number of media outlets is not saturated, there is usually a higher chance of getting a large number of audiences. The social and health facilities also need to be assessed if they could respond to the clients' demand when the expected behavioural change is influenced.

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ii.   Production Activities

The production step is 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 production process. Fossard (1996) 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 that
> she suggested). It is this third development and production phase that the
> scriptwriter plans, drafts, tests and revises the script for a drama.

He further notes that the design team is drawn from various professionals.

The team is responsible for developing the storyline. For instance, he says, in

the fourth season of *Soul City*, 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 artist 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 a better choice (Fossard, 1996). During the actual

broadcast and systematic phases of production, there is always a periodic

assessment of impact. Such an assessment is usually carried out by forming

focus group discussions, assessing impacts at the health facilities (utility

assessment) and analyzing letters from listeners. The feedback from the

audience serves to shape and correct potential shortcomings.

iii.   Post-Production Activities

At the end of transmission of the programs, there is an evaluation of the net

impact and other behavioural 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 criticism could be one of the assessments. Nevertheless, beyond the production techniques and related matters, the behavioural 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 on 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 the net impact and the impact of future projects to be built on it. The impact assessment of behavioural change was mainly meant to evaluate the positive shift towards the desired behaviour, (Singhal, 2004). In many other countries also, similar evaluations have been undertaken to assess the actual impact and behavioural change enacted by the E.E. projects and other social changes in their personal outlook and daily practice of the people's life.

2.5 The impact of the Sabido strategy in promoting pro-social issues

As earlier mentioned, the Sabido method of using serial melodramas was developed and tried in Mexico in an attempt to promote literacy campaign, reproductive health services, etc. After the overwhelming success of a few serial dramas that focused on literacy, Miguel Sabido, the then vice-president of *Televisa* produced another nine-month serial drama titled, *Acompaname* (accompany me) that focused on family planning.

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

i. 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.

ii. More than 2,000 women registered as volunteer workers in the national program of family planning. This was an idea suggested in the television soap operas.

iii. Contraceptive sales increased by 23 percent in one year, compared to seven percent increase in the preceding year.

iv. 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.

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

In Kenya, a television series entitled *Tushauriane* (Let's talk) and a radio series, *Ushikwapo Shikamana* (when given advice, take it) went on air in 1987, on Kenya Broadcasting Co-operation (KBC TV) and KBC Radio Kiswahili service. Both programs were found to be the most popular dramas influencing behavioural changes

on family planning. This study holds the assumption that similar immense impact could be recorded if the Sabido method is applied correctly and widely in Kenya.

2.6 The Sabido E.E. communication strategy in Kenya

One fundamental premise where E.E. emanates is that messages are more likely to succeed or have an effect if they are set out to be entertaining, (Singhal & Rogers, 2003). However, the question of whether the effects can be negative or positive is open for contest.

The researcher therefore observes that E.E. interventions in Kenya are now focused not only on what effects E.E. programmes have, but also on how and why there have been such effects. There is an increased focus on how audiences negotiate the message content, especially as the message reception environment hinders or enables the impact of E.E. messages.

The researcher notes that *SIRI* is however, not the only E.E. intervention, which is utilising the Sabido E.E. method to pass messages concerning different social issues including HIV/AIDS. *Shuga* has emerged as a notable E.E. media initiative in Kenya that mainly deals with youth sexuality, peer-pressure and HIV/AIDS. *Shuga* has indeed proved to be a key flagship of E.E. in Kenya, the rest of Africa and different parts of the world.

Shuga tells a bittersweet tale of love, loss, sex, heartbreak and relationships. Set in the clubs, bars, campuses and hangouts of contemporary Nairobi, with a raw and uncut view on the lives of sexually active young Kenyans, *Shuga* spots the risks associated with unprotected sex and the party-hard lifestyles of urban Kenyan youth, told through the interlinked tales of some of its characters. The project is funded by

the US Government through her foundation, President's Emergency Plan for AIDS Relief (PEPFAR) and the Partnership for an HIV Free Generation (HFG).

It bagged a Gold award in May 2010 at the World Media Festival in Hamburg, Germany in the 'Public Relations Health' category. Research conducted by Johns Hopkins University/Centre for Communications Programs (2010) reported increased intentions for HIV testing, decreased intentions for multiple sex partners, improved attitudes towards people living with HIV and AIDS and increased usage of accessible health and social services among the youth, following *Shuga's* airing.

2.7 *SIRI* E.E. TV serial drama

Hall's encoding-decoding theory argues that media messages are discursively constructed to arrive at a preferred meaning. The producers of the E.E. drama construct this reality in relation to how they are supposed to work as educators as well as entertainers while communicating lessons in HIV/AIDS, (Hall, 1977). The encoding done by the program producers ultimately influences decoding on the other side of the audience (Hall in During 1993. Hall (1977) is used within cultural studies to read reception because encoding takes place with a certain objective (producers') on one hand and decoding takes place in a different pattern. It can be influenced by the nature of encoded messages depending on the level of cultural awareness of the audience in relation to the encoded messages when decoding. This ultimately determines whether audiences accept, reject or negotiate with the messages presented and thus defines their position in the meaning system that is, dominant, oppositional or negotiated position (Hall in During 1993)

While Hall's encoding-decoding theory focuses on preferred meaning, the preferred meaning in the case of Sabido E.E. is not about the encoding of dominant ideologies but in a sense, the designing of messages that are likely to be decoded by the

audience in a manner through which they encourage the audience to have a changed perception of HIV/AIDS. This is the position of the program producers. Program producers have certain objectives they want to achieve when encoding educational messages in E.E. formats. They ensure that the lessons are presented to the audience in such a way that they will willingly accept them.

When producing E.E. lessons, *SIRI*'s producers are guided by certain key principles. These principles include:

> Identification
> Problem solving
> Self-efficacy
> Living humanely
> Lessons rather than messages
> Limit situation
> Challenging norms, conventions and stereotypes
> Understanding change
> Naming/showing things

In analyzing the above principles in the production of *SIRI*, the researcher established that while all of them are considered, the concept of identification has often been thought of as a central mechanism within this educational television production. It is related to the notion that, by representing certain characters and processes in particular ways, audiences come to adopt similar approaches in their own thinking from within the perspective of the characters or the situation portrayed. It is a vicarious (see the vicarious process under social learning theory) translation of a representational reality communicated via a mass medium into elements of individual subjective reality (Parker, et al, 2005).

The theoretical framework of identification provides *SIRI* with a useful foundation for guiding the development and implementation of the educational series. The concept of identification is used in *SIRI* as a mechanism for drawing viewers into the lives and perspectives of characters, and this in turn, is related to the development of approaches to problem solving (expressed educationally as lessons). Viewers identify with characters, to the extent of considering them as heroes in the program (Parker, et al, 2005).

Identification is about an external process or adopting perspectives that inform one's emotional, intellectual, and behavioural responses, and in the case of dramatic representation, drawing this perspective from the event in the drama (Parker, et al, 2005). Identification incorporates a sense of affinity with, or relation to, characters that inform emotional and intellectual development of ideas about particular subjects, and about ways in which one might act or respond to particular situations. This may include responses to negative (antisocial) and positive (pro social) portrayals. There is affinity and empathy as important aspects of identification, with characters in a drama shaping viewers perspectives to the point of adoption. The emotional dimension of this is, in a sense, sharing the world of the characters.

In *SIRI*, identification can be thought in the following ways:

i.   Identification with the serial drama and its setting (a small Kenyan rural village a.k.a Majani)

ii.   Identification with the context (sexually active people finding their way in challenging circumstances)

iii. Identification with situations and challenges (with emphasis on HIV/AIDS)

iv.   Identification with characters, with an emphasis on the main characters; Beth, Tom, Joy, Mofat, Isaiah, Martha, Tabu, Bob, and Wilmina

The utility of identification as a theoretical approach in *SIRI* has been consciously integrated into the story development, including a central focus being on identification with the progress of the lead characters through transformative situations (Parker, et al, 2005). The approach has emphasized the concept of lessons rather than messages/lessons being process oriented complex movement towards problem solving, whereas messages tend to be simplified and discrete. For example, a lesson on the importance of condom use for HIV prevention might involve a range of steps; mistakes and reflections, without the conclusion of the idea being formally stated. Message based approach is contrary to this and would emphasise the articulation and often the repetition of the 'condom prevents HIV'' message.

The researcher chose to examine *SIRI* E.E. drama because it is adequately modelled after the Sabido method, while exploring issues in a different manner as in, lessons rather than messages. *SIRI* is also produced in a rural setting as opposed to other E.E. dramas like *Shuga*, which presents the life and soul of Nairobi city.

2.8 Theoretical framework

2.8.1 Bandura's Social Learning Theory

Social learning theory is becoming increasingly important in Entertainment-Education and emerges from a theoretical paradigm of psychology (Davis & Luthans in Ballentine, 1989). Social learning theory has been utilised in HIV/AIDS research especially by researchers involved in using entertainment for educational purposes. (Singhal & Rogers, 2003; Parker et al, 2005; Tufte, 2002; Coleman, 1999; Piotrow et al, 1997; Parker et al, 2000). The two primary domains widely used in HIV/AIDS

programmes are modeling (imitation of the behaviour of a role model) and self-efficacy (an individual's perceived ability to adopt recommended behaviour).

Social learning theory originates from behavioural theory – a branch of social psychology (Bandura, 1971). The theory includes the idea that different variables are at play in determining actions that individuals take. These variables are the self (where thought processes are controlled), the behaviour and the external environment (Ballentine, 1989). It recognises cognitive functioning such as social learning (learning from experience and social environment) and imitation (learning from others). Cognitive events refer to imagery representation of activities through verbal and other symbols, and to thought process, (Bandura, 1971). Symbolic process plays a prominent role in acquiring and retaining response patterns. External events are coded and stored in symbolic form for memory representation. Behaviour patterns that have been observed and experienced can be reinstated by visualising them or representing them verbally. This internal model of the outside world can act as a guide to overt (obvious) actions on later occasions (Bandura, 1971).

Problem solving occurs at the level of thoughts rather than actions. Alternative courses of action are generally tested in symbolic representation and either discarded or retained because of calculated consequences. The best symbolic solution is then executed in action (Bandura, 1971). Symbols that represent external events, operations and relationships are the vehicles to thought. Most thinking occurs in terms of language symbols. By manipulating words that convey relevant information, one can gain understanding into casual processes, arrive at solutions and deduce consequences.

Symbols can be manipulated much more easily than their physical counterparts (in reality) who greatly increase the scope and power of symbolic problem solving. Since symbols are the instruments of thought, the level of symbolisation partly determines reasoning capacities (Bandura, 1971). This is what mediation through television E.E. does.

Symbolic representation through mediation is generally useful when solutions to problems require a complex chain of symbolic activities (Bandura, 1971). The complexity of HIV/AIDS behaviour change communication fits this explanation, hence the use of media partly allows for the capabilities of representing reality through verbal and other symbols.

Therefore, social learning integrates what people learn socially through observing others and how they construct their behaviour with respect to motivation. Individuals are highly motivated depending on the outcome of their expectations and whether, the outcome they receive from performing an action complies with their perceived expectation. Fear of failing to perform in a manner that will generate expected or perceived outcome, leads to low motivation and non-performance of a particular action (Ballentine, 1989).

A social learning approach states that people are not born with repertoires of behaviour but they acquire them through learning. New patterns are learnt either by direct experience or by observation (Bandura in Ballentine, 1989). Central to social learning theory are the roles played by vicarious (social learning and imitation), cognitive (learning through awareness), (Bandura, 1971) and self-regulatory processes. Bandura's social learning theory argues that people can influence their

actions within certain environmental limits and as a result, both people and their environment are reciprocal determinants of one another (Bandura, 1971).

i.   Vicarious process

This is an extension of the view that learning occurs through modeling, (Bandura in Ballentine, 1989). From observing the behaviour of others, one forms an idea of how new behaviour is performed. This research is utilising the theory of modeling as a way in which it can influence a changed perception among the audience after exposure to *SIRI* in relation to the Sabido E.E. Method.

In regard to modeling, learning through observing others (models), the information learnt is stored cognitively and serves as a guide for future action (Bandura, 1977). Learnt actions that people display are learnt deliberately or otherwise through the influence of examples (Bandura, 1971). When mistakes are made, they are costly and dangerous for example, the fact that unprotected sex may lead to HIV infection, new modes of response can be developed without needless errors by providing competent models who demonstrate how the required activities should be performed. Actions related to changed perceptions on gender, sex and sexuality amidst HIV/AIDS are complex. A change in how people perceive these complex actions can be produced only through the influence of models. These actions are entwined to what Bandura identifies as behaviour.

Modeling is an indispensable aspect of learning. Even in instances where it is possible to establish new response patterns through other means, the process

of learning or acquiring new behaviour can be shortened by providing appropriate models (Bandura, 1971).

As already indicated, social learning theory argues that learning takes place through observational modeling, which is through watching other people act in a particular situation and modeling one's behaviour after what one has observed. Therefore, the discussions in this study are based on the social learning theory because it is particularly effective especially when the observed behaviour is reinforced with a reward (Bandura, 1997). (Bandura in Singhal et al, 2004).

ii.   Symbolic process

Individuals learn through awareness, the capacity for humans to use verbal and imagined symbols provides them with powerful means of dealing with the environment. As earlier noted, symbols are used to process and represent experiences that direct future behaviour (Bandura, 1977). Accordingly, this study will examine whether verbal and imagined symbols provide the target audiences of *SIRI* with powerful means of dealing with the environment.

By using symbols, the target audience can become aware of ways of dealing with particular situations when they come across them in future. The probable consequences of several alternatives can be envisaged and actions altered accordingly (Bandura, 1977). In this regard, symbols would enable *SIRI*'s target audience to represent events, analyse their experiences, communicate with others, plan, create, imagine and engage in foresighted action. This is what *SIRI* utilises, in presenting situations through lessons to guide future actions.

iii.   Self-regulatory process

According to social learning, people are not simple respondents to environmental influences. People play an active role in determining the behaviour they should reinforce depending on the outcomes of those behaviour (Bandura, 1971). Social learning theory claims that people are able to exercise some measure of control over their behaviour to produce desired consequences for their own actions (Bandura, 1977). Individuals in a sense can act as central agents in their own actions. In creating the characters in *SIRI*, the producers utilized this theory to enable the target audience to exercise some measure of control over their behaviour to produce desired results.

Social learning theory is also critical to this study because it explains how individuals' perceptions are influenced by their social environment. It is in the social environment where individuals meet and interact with others, models or role models. The Sabido E.E. strategy is not far from this reality because E.E. messages are constructed through formative research where real problems are identified on the ground. This is later translated to the program.

It is the knowledge of the fact that individuals can change their perceptions through observing models, that influences the way messaging is done in E.E. The models or characters carry useful lessons that the audience can identify with. Production is done through consideration of characters (models) and the roles that they play in the 'created world'. These roles are to carry along messages that have educational values and that promote positive roles especially by men in taking responsibility in HIV/AIDS (Kelly, et al, 2005).

Through the use of positive, negative and transitional role models, a positive behaviour consistent with the educational value of the E.E. program is rewarded in the storyline with beneficial outcomes while a negative behaviour is punished (Singhal, et al, 2004). Negative characters are characters that carry lessons that are contrary to the educational objectives of the producers; however, they are portrayed negatively with the aim of transforming them into playing positive roles depending on the consequences of their actions. Positive role models are the characters that carry the educational value consistent with the educational objectives of the producers, for example characters who practise safe sex. They, more often than not, happen to be the favourite characters. Transitional characters are characters that are flexible and change from being negative to acquiring positive roles. Self-efficacy is achieved when individuals are empowered through information provision and awareness. They are shown to recognise that they are responsible for every action and decision that they make. In the case of HIV/AIDS, then it can be related to the ability to realise that protection is every individual's responsibility and that testing and disclosing one's HIV status can be positive especially when an individual creates a space where support is likely to occur.

Social learning is important in this research because in *SIRI*, the intention of the producers or message designers is to change audience members' perceptions and ultimately behaviour. This is done by providing the audience members with examples of behaviour that are socially desirable and undesirable (Singhal, et al, 2004:369). Social learning theory explains human behaviour in terms of continuous reciprocal interaction between the person,

the behaviour and the environment. Within this process of reciprocal determinism, individuals can influence their destiny as well as limit self-direction (Bandura in Ballentine, 1989).

Reciprocal determinism means that one does not just look at how the external environment can influence individual actions but also how the individual can influence his/her environment. This strikes a balance on the overall outcome and the actions that individuals display.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

This chapter presents the research methodology employed in terms of research design, target population, sampling techniques, data collection, and data analysis.

3.1 Research design

This study employed the case study design. The choice of this design was influenced by the ability of a case study to test whether a specific theory or model actually applies to phenomena in the real world. The researcher also found it useful since there was not much available information about the use of Sabido E.E. strategies in designing HIV/AIDS related messages.

The study also employed this design since it is widely used in social sciences to provide the basis for the application of concepts and theories and extension of methods.

3.2 Target population

The target population for the study is general TV audience and edutainment TV drama producers. This target population being large and widely scattered geographically, the researcher described an accessible population that could actually be reached.

3.3 Sample size

The study employed the use of non-probability sampling since the focus of this technique is largely based on obtaining in-depth information.

3.4 Sampling techniques

The researcher further employed the use of purposive sampling technique in:

i. Selection of scripts for analysis

ii. Key informant interviews

Purposive sampling as a technique poses a disadvantage of being biased. However, for this study, the researcher ensured validity based on the fact that the key informants were professionals well versed in the areas of health communication and media production.

3.5 Data collection methods

i. **Script analysis:** The researcher used this method primarily because the research is based on a case study of *SIRI*, hence various *SIRI* episodes were selected for analysis.

ii. **Key informant interviews:** Interviews are used to collect information that cannot be directly observed. Interviews were used by the researcher because they allowed the researcher to obtain in-depth information. Four key informants were considered for this research. The key informants as mentioned earlier were selected based on their expertise in the areas of health communication and media production.

iii. **Focus group discussions (FGDs):** The researcher found this as an ideal method for obtaining in depth information. Focus groups also help to determine attitudes, beliefs and behavior of subjects. Three focus group discussions involving 4-10 persons were conducted. The focus group discussions included a group of lead actors in the drama, members of the same family and people living with HIV/AIDS. The focus group discussions

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were conducted in Nairobi; however, the participants were drawn from different cultural and regional backgrounds.

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

- To determine the level of viewership of *SIRI* drama as well as the efficacy enacted by the drama

- To investigate the behavioural change and role modeling, encouraged by *SIRI* drama

- To determine the strength and weaknesses of *SIRI*, and how viewers view the contribution or efficacy of such E.E. dramas, in combating the HIV/AIDS pandemic

- How far *SIRI* incited social discussions and encouraged adoption of positive behaviour by observing the role models

- To what extent was *SIRI* entertaining vis a vis carrying educational messages

3.6 Validity and reliability

The study employed data triangulation also referred to as data sources triangulation, which is a type of triangulation that depicts the use of multiple data sources in the same study for validation purposes. The study collected data from three different sources namely, script analysis, key informant interviews and focus group discussions.

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3.7 Data analysis

The data was analyzed thematically to elicit meanings as well as identify the themes

and patterns of ideas, concepts, behavior and attitudes.

3.8 Data presentation

The researcher presented data in the form of narratives.

3.9 Ethical considerations

HIV/AIDS being a source of stigma required the researcher to exercise caution by

using correct terminology and picking body language cues to avoid psychological

harm on the subjects especially those living with HIV/AIDS.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter presents findings of the study. It also analyzes the data Vis a Vis the research objectives and research questions.

4.2 Specific objectives of the study

   i.   To investigate the efficacy of the Sabido dramas in addressing HIV/AIDS pandemic and other social problems

   ii.   To examine the intellectual background of the Sabido E.E. method and technical procedures involved in producing such pro social serial dramas

   iii. To find out whether institutions involved in the fight against HIV/AIDS in Kenya are incorporating the Sabido E.E. method within their interventions and strategies

   iv.   To examine the strengths and weaknesses of the Sabido E.E. method in upcoming and on-going radio and TV serial dramas in Kenya

4.3 Presentation and interpretation of findings

   Objective 1:

To investigate the efficacy of the Sabido dramas in addressing HIV/AIDS pandemic and other social problems

As mentioned earlier, script content analysis is one of the research methods used in this study to examine the efficacy of the Sabido dramas in enhancing awareness and influencing behavioural changes against the scourge of HIV/AIDS. In the Sabido methodology, the analysis of scripts is conducted to investigate how far the

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educational messages are articulated and addressed by the drama to incite the audience to adopt the desired behavioural changes.

Sabido dramas, appearing either on TV or on 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) a serial drama is a format that mostly 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, its own dramatic conflicts, climax, and resolution, but all the plots are interrelated in some way.

Besides its serial nature and multi-plot structures, "in dramas like the Sabido's, behaviour 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). The contents are also substantiated by formative research 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 element of drama. Fossard (1996) 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 Fossard, 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 E.E dramas are valued against rationale for desired behavioural change in the behaviour, the audiences' profile, the measurable objectives of change such as knowledge, attitude, practice etc."

SIRI was written by two Screenwriters and synthesized by the producer, Alison Ngibuini and different external script editors. The synthesized scripts are then presented for review and comments by a focus group and the client, PSI-Kenya.

SIRI television serial drama is the longest and well-produced Sabido style drama on HIV/AIDS in Kenya. So far, 49 episodes of *SIRI* have aired. *SIRI* has a multi-plot structure mainly set on a tea farm and other different localities. Several other stories are then inter-woven together in the main plot. *SIRI* serial drama depicts real life-like characters, treating several social, economic, and cultural issues. *SIRI* raises issues related to family planning, education, religion, exploitation, poverty, workers' rights and most importantly, HIV/AIDS.

Through thorough analysis of *SIRI* scripts, the researcher attempted to determine the main messages imparted by the drama against the rationale for specific purpose of HIV prevention. The major messages in *SIRI*, related to HIV/AIDS, include:

➢ HIV testing and counselling
➢ Fear associated with HIV testing
➢ Promoting disclosure especially amongst sexual partners
➢ Prevention of Mother to Child Transmission of HIV (PMTCT)
➢ Sexual and gender-based violence (seeking immediate medical attention after rape (within 72 hours) to reduce risk of HIV/ STI transmission)

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> Promoting good male role modeling

Table 5: Major HIV/AIDS Related Messages in SIRI: HIV Testing & Counselling

Health Area	Communication Objective	Season Episode	Coverage in the serial drama
HIV Testing & Counselling	*Promote testing amongst men*	S3/Ep 1	Ronald buys condoms from Mofat's shop. There is need to prevent himself and Wilmina from HIV, as they have not been tested together.
		S3/Ep 5	Random testing at the clinic- Sister Immaculate explains to a man who is visiting the clinic for other reasons the importance of knowing one's HIV status.
		S3/Ep 8	Chief Zomba reprimands the men of the village as he sensitises them about self-efficacy and gender issues.
		S3/Ep 8	Muslim Elders listen to Hamida and Jamal and rightfully insist that Jamal must test for HIV so as not to put Hamida at risk.
		S3/Ep 9	
			Ronald suggests to Wilmina that they go for HIV testing. This is a great initiative- as it comes out of Ronald's volition to safeguard Wilmina's health and his own.
		S3/Ep 11	
			Tom goes for a medical test as required by the job interview. Tom however asks the doctor to send a copy of results to him too.
		S4/Ep 2	
			Rufus admits having sex with Pendo and contracting an STD. He initiates the idea of HIV testing with his wife to show his remorse and commitment to their relationship.
		S4/Ep 3	
		S4/Ep 3	Dr Phil. encourages Tom to test for HIV as they watch football together on TV.
		S4/Ep 6	Dr Phil Drives Tom to a VCT clinic and encourages him to go and test for HIV when he is ready.
		S4/Ep 8	Tom is reading HIV literature, which among other things has text urging men to test. "If a man tests, a family will rest"
		S4/Ep 8	Tom gathers courage and goes to a

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				secluded VCT centre, but also does this to verify his HIV status. Paul and Tabu draw the sexual network and discuss the importance of knowing one's sexual past/HIV status
		Continue addressing fear associated with testing	S3/Ep9	Brother Yakubu informs Eli that most members might not turn up for HIV testing and medical camp, as they fear admonition from the church elders.
			S3/Ep9	Ronald suggests that both he and Wilmina go for HIV testing. She says she does not have a problem only if it is convenient for her. Testing should be based on responsibility and not convenience.
			S3/Ep10	Esther is upset with Wilmina for lying about testing and informs her that knowing her status was for her own good and that of her baby, reminding her of the fear of stigma. It is better to be sure.
			S3/Ep11	When Ronald urges Wilmina to present herself with the baby for more medical tests, she feigns resignation to Ronald's constant imploding questions but it is obvious that she is derailing attention from seeking medical attention for the baby, as she fears for the worst.
			S4/Ep 3	
			S4/Ep 3	Tom uses a third party example to get answers from Dr. Phil about testing and HIV medical intervention, as he is afraid to go and seek the answers from a VCT himself.
			S4/Ep 6	Dr. Phil takes Tom to the VCT centre but Tom is not ready to test. The doctor urges him to test whenever he is ready. Tom visits far away clinics/VCTs where he is not known also he wants to verify his HIV status.
		Promote disclosure especially amongst sexual partners	S3/Ep 8	Beth discloses to her mother her HIV status.
			S3/Ep 12	Njoki is mad with Tom for not disclosing his status and sexing her knowingly.
			S4/Ep 1	

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		S4/Ep 1	Rufus confronts Pendo on the STD.
			Rufus is scared to visit his wife and tell her he has an STD.
		S4/Ep 2	
			Rufus discloses to his wife that he had a sex with Pendo and is remorseful for seeking treatment alone.
		S4/Ep 4	
			Beth discloses to Sipho her HIV status. He is not fazed by her status and promises support.
		S4/Ep 9	
			Wilmina discloses her HIV status to Ronald. He goes and gets his own test and resolves to support her and the children.
		S4/Ep 12	
			Tom finally discloses to Beth his HIV status.

Source: Author

Table 5 illustrates how major HIV/AIDS related messages in *SIRI* with specific reference to HIV testing and counselling were incorporated into the edutainment drama.

Interpretation of findings

The researcher infers that the producers of the drama created specific characters to carry the message of HIV testing and counselling, throughout the four seasons of the drama.

The characters are portrayed in difficult and dramatic situations that enable viewers to sympathize and empathize with them. This in effect drives home the importance of HIV testing and counselling. Different artefacts like condoms, posters on HIV testing, counselling, and catchy phrases on hospital walls were placed strategically to reinforce this message to the viewers and nudge them to take action.

The researcher deduces that the *SIRI* drama can help reduce the rate of HIV infection drastically and cost effectively in Kenya. Character and plot designs can also necessitate behavior change among people at risk of HIV infection.

Key outcomes of the focus group discussions

The following are the key outcomes derived from the focus groups.

- The dialogue and traits of the characters, the interaction pattern and power relation among them are real life-like. However, some exaggerations in the story make the drama sometimes unbelievable. For instance, the participants observed that the blooming relationship between Beth and Sipho in the fourth season of *SIRI* is like a fairy tale and somehow detached from the reality of normal relationships of average people in Kenya, especially those in peri-urban and rural areas, who happen to be the primary target audiences of *SIRI*. The relationship between Bob and Tabu in the first, third, and fourth seasons of *SIRI* was also unbelievable and unconvincing to the participants as these actors did not seem to have "chemistry" between them and this reduced them to empty shells of superficial performance.

- In the first season, Cornelius Majani, the owner of Majani Tea Estate is depicted like an authoritarian ruler beyond the control of the law. This is seen when he orders mandatory HIV testing for all his workers following the death of his most trusted employee, Suleiman, who is rumoured to have died of AIDS. His wife, Rita Majani opposes this move and is determined to organise a road show to encourage voluntary counselling and testing for the workers. Despite Cornelius Majani's strong and authoritative persona, the conflict culminates into voluntary testing in episode 8. Majani's dramatic persona should be drawn like any common individuals but the participants noted that his character traits did not stop them from getting some lessons in patience, determination, and to be goal oriented.

The realities and struggles of Majani village also spoke to individual differences, life in the countryside, economic struggles, independence, etc., which bring out a strong sense of realism. Concerning HIV/AIDS, Cornelius Majani's abrasive nature and Tom Sabati's stubborn refusal to test for HIV and support Beth, his HIV positive wife, did not prevent the participants from getting important lessons from the role model characters.

◆ Some participants detected that a better part of every *SIRI* episode dwells around a rural village or town if not the countryside life. They said that sometimes people in the city view *SIRI* as didactic in nature and a type of drama designed specifically for the rural community and thus they feel a bit detached from its messages.

◆ Some participants witnessed that after watching *SIRI*, they had felt a need to take care of HIV positive people until the day they (HIV positive people) die. This is in relation to the fate of Jack in the first season of *SIRI* (Episodes 6, 7, 8 and 9) who died of AIDS due to his carefree lifestyle in the city and how Mofat tried to convince him unsuccessfully to disclose his (Jack's) HIV status to his pregnant wife, Wilmina.

◆ Members of the same family pointed out that, except their father, who happens to arrive home late from work; every other member of the family was indoors on Wednesday evening and Saturday afternoon (repeat), glued to the screen to watch *SIRI* on Citizen TV. This is because the issues raised in the drama especially with regard to HIV/AIDS are usually points of animated arguments.

- The participants also observed that the suppression of women in the countryside due to economic or religious factors is displayed in the drama in its true appearance. This is with regard to the women of *Hekalu la Manabii* (a conservative church in the drama strictly observing indigenous beliefs) and particularly Martha, whose husband Isaiah is a tyrant in his home, after repeatedly blocking all her attempts to undertake family planning. Despite Beth being educated and employed, her husband Tom is also a tormentor as he objects to all her attempts to attend antenatal care and HIV testing as a couple. The apparent suppression of women in Majani village, especially at Majani tea estate is also a reminder of the diminishing role of rural women in self-efficacy and taking charge of their reproductive health. In the city, a wife like Martha (Isaiah's wife) is almost unheard of. The participants said that the greatest achievement of the drama is that it centers on family life and teaches how unfaithfulness or concurrent sexual partnerships, disloyalty, mistrust, lust, greed, ignorance and lack of self-efficacy spoil family life by paving way for HIV infection and other related diseases. For instance, Jack's family is wrecked by the HIV/AIDS pandemic due to his inability to disclose his status to his wife (Wilmina) and Wilmina refusing to test for HIV as well as undertake PMTCT as advised by Sister Immaculate repeatedly. These scenarios give a chance for self-evaluation among the audience.

- Several respondents said that sometimes, the mood in the family is determined by the storyline of the day in the drama. For instance, when positive role models are rewarded, like when Beth delivered her baby and PMTCT was administered successfully, the family is filled with happiness.

However, when favourite characters like Tabu go through trying times and this follows, Tabu's rape or Hamida's predicament with Jamal, her deserter husband who returns ten years later and eventually rapes her, with a chance of HIV infection, the audiences get distressed. Even more distressing is the fact that an unlikeable character like Tom, ends up testing HIV negative despite his philandering behaviour against a likeable character like Beth, who indeed tests HIV positive, despite her faithfulness to Tom, her husband. This dramatic reversal was a deliberate move by the producers of the drama to bring out the issue of discordant couples living together.

♦ The participants noted that the lessons they drew from *SIRI* drama with regard to HIV/AIDS were:

✓ Avoiding premarital sex (abstinence) for the unmarried couples or being faithful to one partner for the married couples

✓ Self-efficacy is critical to the prevention of HIV infection and assertiveness when it comes to making decisions beneficial to one's life

✓ Using a condom as a precautionary measure against HIV infection, if abstinence is impossible to achieve

✓ To avoid stigmatizing people living with HIV/AIDS and opting to care for them so that they can also become productive in life

✓ How sexually transmitted diseases can increase the risk of HIV infection

✓ It is important for a couple to be tested for HIV together before engaging in any form of sexual behaviour

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✓ Every individual has a sexual past and it is therefore imperative to identify the sexual and social behaviour of a friend before establishing any relation

Objective 2:

To examine the Sabido E.E. technical procedures involved in producing pro social serial dramas.

Table 6: Major HIV/AIDS Related Messages in SIRI: PMTCT

Health Area	Communication Objective	Season Episode	Coverage in the serial drama
Prevention of Mother to Child Transmission of HIV	*Advocate for Ante-natal care(ANC) attendance and facility-based deliveries*	S3/Ep 1	Beth delivers her baby in a hospital and PMTCT is administered.
		S3/Ep 1	Doctor hints to Beth that she has scheduled the next 7 days for more PMTCT tests.
		S3/Ep 4	Beth is required to visit the clinic between 4-6 weeks after delivery for further PMTCT tests and examination.
		S3/Ep 5	Beth attends antenatal clinic to check on the health progress of her baby. The baby's health is progressing well. They discuss among other issues, nutrition and drug adherence. Beth is advised to join a support group at the comprehensive care centre (CCC)
		S3/Ep 5	
		S3/Ep 5	Wilmina is taken aback by the woman in the waiting room who does not breast feed she questions Immaculate on this.
		S3/Ep 5	Baby Laban is sick and Immaculate is concerned about the lack of clinic visit and delivery in hospital.
		S3/Ep 9	Wilmina's failure to attend ANC leads to Baby Laban's sickness.
		S3/Ep 8	Hekalu clinic workshop women are sensitized on dangers and importance of clinic visits
			Beth attends the regular medical checkups. The doctor congratulates Beth for the tremendous health

			S3/Ep 11	progress of her baby and herself. Beth is looking healthy.
			S3/Ep 12	Wilmina's baby is symptomatic. He has diarrhoea and Ronald is concerned that the baby is underweight, vomiting and has a persistent fever.
			S4/Ep 1	
			S4/Ep 6	Wilmina's is symptomatic and baby Laban dies due to opportunistic diseases.
			S4/Ep 8	Beth attends antenatal clinic to check on the health progress of her baby. The baby's health is progressing well. They discuss among other issues, nutrition and drug adherence. Beth is advised to join a support group at the comprehensive care centre (CCC).
			S4/Ep 8	Hamida discovers she is pregnant she is in extremely shocked- the consequences of not making to the clinic within 72 hrs but she is encouraged to take up Antenatal visits.
			S4/Ep 10	
			S4/Ep 12	Beth takes Baby Maisha for repeat HIV test.
				Hamida happily goes for an antenatal visit and is informed on right choices for baby including HIV testing
				Baby Maisha is HIV negative
	Communicate interventions for preventing MCT		S3/Ep1	Beth is giving birth in hospital
			S3/Ep1	The doctor administers medicine to Beth's newborn baby after delivery.
			S3/Ep1	Clinic branding and posters pasted on the walls of the clinic to show information on PMTCT.
			S3/Ep1	The doctor cautions Beth not to mix breastfeeding of her baby with bottle-feeding to prevent MCT.
			S3/Ep4	Sister Immaculate advises that in order to avoid transmission of HIV to the baby, Beth should not breast-feed.
			S3/Ep5	Immaculate explains to Wilmina that in the scenario that a woman is HIV+ she can prevent her baby from contracting HIV by not breastfeeding. This clearly

		S3/Ep11	advocates the awareness of MCT.
		S4/Ep 1	Ronald rushes baby Laban to clinic
		S4/Ep 8	Beth attends antenatal clinic to check on the health progress of her baby. The baby's health is progressing well. They discuss among other issues, nutrition and drug adherence. Beth is advised to join a support group at the comprehensive care centre (CCC).
		S4/Ep 12	Beth takes Baby Maisha for repeat HIV test

Baby Maisha is HIV negative |

Source: Author

Table 7: Major HIV/AIDS Related Messages in SIRI: Sexual & Gender based Violence

Health Area	Communication Objective	Season Episode	Coverage in the serial drama
Sexual and Gender based Violence (SGBV)	*Communicate need to seek immediate medical attention after rape (within 72 hours) to reduce risk of HIV/ STI transmission and unwanted pregnancy*	S3/Ep 2	Tabu is reading a 'dealing with rape' pamphlet and among the guidelines, it states that a rape victim must seek medical intervention within 72 hours to avoid risk of HIV infection.
		S3/Ep 5	Tabu tests after 28 days
		S3/Ep 7	Tabu and Phoebe discuss the emotional effects of rape.
		S3/Ep 6	Phoebe talks with Hamida and warns her that not coming to the clinic within the first 72 hours has put her at risk of contracting HIV and falling pregnant.
		S4/Ep 6	Hamida discovers she is pregnant and she is in extreme shock - the consequences of not making to the clinic within 72 hours. She is encouraged to take up Antenatal visits.
		S3/Ep 1	Tabu tells Paul that their mother threw her out without giving her (Tabu) a chance to explain herself
		S3/Ep 3	Jamal tells Hamida that he has every right to her even though he has been away for 10 years and has a right to visit her whenever he wanted thus
	Communicate the role that social/cultural		

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	norms and beliefs play in perpetuating SGBV	S3/Ep 6	instils fear.
		S3/Ep 6	Jamal insists to Hamida that he is her rightful husband and demands conjugal rights. He insists that because she is still his wife, then he can do whatever he wants whenever he wants. He later forces himself on her.
		S3/Ep 6	Pendo spills the beans on Tabu's rape saying she no longer lives with her mother because she is dirty, used and will never find a man.
		S4/Ep 6	Tea pickers at the sorting area insinuate that Tabu's dressing and walking at night were to blame for her rape. Joy reprimands them for being so insensitive.
		S3/Ep 6	Pendo casually and sarcastically breaks the news of Tabu's rape to Esther and feigns an apology.
		S3/Ep 6 S4/Ep 8	Esther goes to console Tabu but ends up blaming her for not revealing her rape incident. Hamida is consoled by a picker regarding her predicament. Esther confronts the gossiping workers for talking ill of Tabu.

Source: Author

Table 8: Major HIV/AIDS Related Messages in SIRI: Good Male Role Modeling

Health Area	Communication Objective	Season Episode	Coverage in the serial drama
Good Male Role Modeling		S3/Ep 1	Ronald buys condoms to safeguard his health and Wilmina's.
		S3/Ep 8	Chief Zomba calls a meeting and highlights the sexual offences act; he insists attitudes of men must change to protect women and children in the community.
		S3/Ep 8	Musembi reprimands men at the water tank for talking ill of Tabu's rape
		S3/Ep 8	Musembi informs Joy that she should convince Majani to grant the workers a health cover.
		S3/Ep 8	Eli visits Sister Immaculate and requests for health professionals to come and address the members of his congregation regarding various health matters, including voluntary HIV testing.
		S3/Ep 8 S3/Ep 10	Muslim Elders listen to Hamida and Jamal and rightfully insist that Jamal must test for HIV so as not to put Hamida at risk.
		S3/Ep 11	Eli is adamant that change must happen and that elders must accept medical intervention for their cult members. It is for a great positive cause.
		S4/Ep 3	Ronald is worried about baby Laban's health and suggests to Wilmina that they take the baby for medical tests to determine the cause of the child's ill health.
		S4/Ep 5	Dr Phil. encourages Tom to go for a HIV test and without judging or criticising him, asks him to go for a test whenever he is ready
		S4/Ep 7	Sipho reassures Beth that her HIV status does not stop him from loving her.
		S4/Ep 8	Prof. reprimands children from miming sexual acts. He later advises the idling men to act like adults as their own children are taking up their roles.

			S4/Ep 9	Dr. Phil urges Tom to join a CCC that will help him cope with his new status
			S4/Ep 11	Sipho a promises Beth to be there for her however she must first deal with Tom and his role as a father, which is very important for Baby Maisha he (Sipho) would not want to come in between them.
			S4/Ep 11	Tom has finally accepted his HIV status and has joined a support group. They discuss among other things nutrition, drug adherence, stigma and condom use.
			S4/Ep 12	Mofat urges his family to stop interfering and he finally discloses that he is the one who cannot father children.
				Ronald does not desert Wilmina even after she discloses that she is HIV positive.

Source: Author

Table 6, 7 and 8 all illustrate episodes within SIRI that have incorporated the technical procedures used in Sabido E.E. in alleviating causes of HIV/AIDS. As outlined in the literature review, the technical procedures in the Sabido E.E. method, dictate that characters in a drama could begin by exhibiting unacceptable behavior or antithesis of values being taught. However, through a process of interaction with other characters, the exposure and fate displayed in the plot, they eventually change and convey the critical messages.

The researcher infers that there is need for producers to inculcate the Sabido E.E. technical procedure in the production of dramas.

Key outcomes of the focus group discussion

On their part, the cast members commented that *SIRI* drama has some particularly appealing features in terms of its production. They observed that acting in *SIRI* got them out of their comfort zones as actors.

They also appreciate the amount of quality research that had gone into producing the content of the drama and the great dialogue written by the screenwriters. They love the creation of a lush green setting in the countryside, which to them reflects settings familiar to a typical Kenyan, who has at one point in his or her life grown up in the rural areas. According to these cast members, the universe of the story in *SIRI* reminds the audience of common incidents, traditions, cultural nuances and individual idiosyncrasies in urban, peri-urban and rural areas. The culture of work at the tea estate is common to Kenyans working in different sectors; the rural accent used by certain characters like Adze or sheng' as is used by Paul serve to strengthen the concept of realism and believability in the drama accordingly and represent the audiences in their real and natural settings. The fact that the drama is realistic has created wider acceptance among the audience. For instance, Abel Amunga who plays the character of Tom in the drama observed that he had been confronted by strangers (audience) in the streets for being so mean to his wife, Beth. He was at pains to explain to them that he was just an actor and that Tom's behaviour in the serial drama; *SIRI* did not necessarily reflect who he was as a person. Lucy Nyaga who plays the character of Beth in *SIRI* described how a woman stopped her in the streets and literally told her to divorce Tom and remain strong in order to live positively with HIV and take care of her baby.

This shows that the actors' performances were so real that the audience could not differentiate between the character and the actor. The cast members also noted the strength of characterization in *SIRI*. They observed that through *SIRI*'s characterization, everybody in Kenya had been represented, whether male or female, rural or urban, young or old. Though sometimes complex, every viewer has a character in *SIRI* as a point of reference. This is a useful addition to role modeling. The cast members attribute the success of such wide popularity and internalization of *SIRI* television drama mainly to two reasons.

Though the initiative comes from outside, (Sabido method), the content and the context is typical of Kenya's actual situation. The issues are represented empirically rather than academically. The approach of the drama is from inside to outside and not vice versa. Secondly, they said, that the nature of HIV/AIDS is that it is a killer disease. *SIRI* does not emphasize this nature, which positively leads to de-stigmatization.

SIRI focuses on ways of HIV transmission and capitalizes on prevention. Many initiatives to combat the spread of HIV have failed, because they do not succeed in understanding it from such a social context perspective. *SIRI* puts HIV/AIDS in its social context and dramatizes it. Such dramatic dialogue in *SIRI* 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 *SIRI*, all the actors agreed that *SIRI* mostly promoted and put them on a strong pedestal for their careers to flourish.

Anthony Mwangi (Bob Majani) is especially grateful to *SIRI* as his performance on it immediately catapulted him to a global stage with his appearances on *Shuga*, another E.E. television drama on HIV/AIDS.

Objective 3:

To find out whether institutions involved in the fight against HIV/AIDS in Kenya are incorporating the Sabido E.E. method within their interventions and strategies.

The key informant approached for information regarding the production of *SIRI* drama was Wawira Nyagah, the Edutainment Project Manager of USAID APHIA II, HCM, and PSI-Kenya. The questions posed to this informant revolved around the historical evolvement of the Sabido E.E. method, the efficacy of these types of dramas, and the situation of *SIRI* serial drama in the Kenyan context.

According to Wawira, the Sabido method dramas have motivated many uses of E.E. but not all of them really follow the Sabido Method. Whether it is a single episode drama, serialized long running dramas, music or T-shirts, games or print media, etc. She said that the strict application of Sabido E.E. Method is limited to some countries, and is yielding great success.

Wawira noted that with the broadcast of the four seasons of *SIRI*, totalling to 48 Episodes, the drama is most likely to have a huge impact on knowledge, attitudes and behaviour of the audience. She emphasized such benefits of E.E. as a transmission of positive programming, positive role modeling and a reinforcement of positive behaviour. "You don't have to have negative behaviour in order to attract the audience. I think that if pro social entertainment-education is to grow roots, it would end some of the negative effects of entertainment programming and it would lead to an overall healthier population." She noted.

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She added that E.E. programs are not didactic by nature. They present a range of choices and consequences of those traces of behaviour and allow the audience to make an informed decision. Speaking of the examples of the huge impact of the E.E. dramas in many countries, Wawira said, in Mexico an E.E. drama entitled "Ven Cumingo" was broadcast from 1973 to 1974. The drama was promoting literacy. In the season finale of the drama, a formerly illiterate character was seen graduating from a college, prompting 250,000 people 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 in the issue of family planning in Mexico and soon 33% increase in family planning and 23% increase in the sale of contraceptives were registered. Two thousand people also signed to be volunteers to provide the service.

In Kenya, similar outputs are expected from such media and arts intervention. Wawira said the key issues in *SIRI* are mingled with other issues as they appear in real life. However, they are expected to bring about a notable impact and significant contribution to the HIV/AIDS prevention endeavour.

She added that several years ago, the Information Education and Communication (IEC) and Behavioural Change Communication (BCC) on HIV/AIDS pandemic were so frustrating that they enhanced stigma and compromised confidentiality. This had influenced the prevention endeavour negatively. 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

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informing and persuading people of all ages. Music, puppet shows and documentary films have been tried out by many organizations, which produced notable feedback from the audience. However, serial dramas produced overwhelming response and efficiently pervaded the lecture and publication methods of hard and dry facts about HIV/AIDS.

The project Manager said, "When we invite people for town hall meetings to discuss HIV/AIDS issues, many of them find it a bit repulsive and boring. If the same program is produced in an entertainment format, quite a large number of the target audience and specially the youth are attracted to the meeting. Entertainment-Education can be effective if it is produced by considering the living conditions, 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.

Objective 4:
To examine the strengths and weaknesses of the Sabido E.E. method in upcoming and on-going radio and TV serial dramas in Kenya

Alison Ngibuini is the producer of the production agency that created and produced *SIRI*. She said that when the program was launched in Kenya, the main objective was to produce an E.E. drama that could 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 drama is intended not to be purely instructive but to show how people can face and overcome challenges in real life," she said. Alison also hinted that her production company was aware of such E.E. methods in South Africa as in the case

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of *Soul City* and *Tsha-Tsha*. These dramas were very inspirational in terms of their messages and high quality of production. The high standards challenged her and her production team to try out an equally entertaining and educative program. She particularly wished that she could invite Miguel Sabido to view the progress and assist in training researchers and professionals involved in the project. Nonetheless, the production of *SIRI* benefited greatly from the input of their South African counterparts who have more experience in the field of production.

Alison hinted that the drama ascribes the designing of three main types of characters. The first group is a set of good characters endowed with good elements like opposing concurrent sexual partnerships, promoting HIV testing, encouraging condom use in pre and extra marital relationships and promoting good ideals. Either, transient characters are characters that begin with bad or moderate approaches 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 be punished. The negative characters are the bad models from which the character is expected to dissociate him/her from and learn from their punishment. All these models had to be drawn based on the ethos, moral and cultural values of the people.

She emphasized that a thorough investigation was carried out to determine how the target audience views a pro social behaviour 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. Regarding the drama's content, tailoring of messages, and timing of the programs, Alison said that audience workshops were conducted to bounce ideas

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off them before the scripts were signed off by the client and production began. In addition, based on the ideas collected from the stakeholders' workshop and the feedback from the pilot episodes in the first season, the program's message was designed by evenly distributing the issues and systematically integrating the educational issues and entertainment. Later after the broadcast, many viewers were responding to the drama both through text messages and through emails. Alison told the researcher that some very emotionally overwhelmed, irritated, and agitated viewers complained about the characters of Majani, Tom, Isaiah and Esther but also praised positive role models like Beth, Uncle Ronald, Tabu, Rita, Joy, Mofat and many others. "Usually, the most interesting part of these texts and emails is the fact that most audiences consider the characters as real-life people," she mused.

She said that the comments some people sent to the production agency had been considered in the subsequent episodes. "As a result, one can confidently say that *SIRI* drama has inspired audience feedback and the audience feedback has in turn been driving the course of the drama," Alison concluded.

Mark Mutahi, one of the two writers of *SIRI* observed that writing the serial drama had been one of his greatest challenges and yet the most interesting in his professional career. Coming from the background of writing films, which are largely entertaining, *SIRI* provided a chance to carefully, intertwine education with entertainment, which in his honest assessment was a tough call on creativity. "You are trying on one hand to derive the satisfaction of creativity as a writer while on the other hand you have to be conscious of the overwhelming responsibility you have, to pass important messages on HIV/AIDS to your audiences. It is even more taxing when you have to research every piece of information that goes into the script," he said.

Mark was grateful for the experience gained while writing edutainment programs through other professional writers in the field, especially from South Africa. He really connected with all the characters he was creating and developing in the story and in most instances, he was himself impacted by the issues. Asked whether the Sabido E.E. method was effective in combating HIV/AIDS in Kenya, Mark said that he would be utterly surprised if it did not. "Look, I only have to think about how writing *SIRI* has impacted my life positively for the last four years. If we could constantly keep edutainment programs on the airwaves then HIV prevalence would be greatly reduced." Mark said that he would not mind writing 100 seasons of *SIRI* given a chance.

Evans Mutua, a journalism lecturer at United States International University (USIU) and a producer cum director of several documentaries and E.E. radio dramas (yet to be aired) has also been watching *SIRI* and observing the efficacy of the drama in influencing perceptions regarding HIV/AIDS. He said that the drama has been influencing some changes on his friends and relatives. For instance, some of his relatives in the rural area are passionate fans of the drama. When asked to comment on the drama from both his family and professional perspectives, he said that the level of viewership could vary among members of the same family. His young adult daughters are for instance critical about the plot and conflict of the drama, whereas his relatives in the rural area are more enthusiastic about what is going to happen within the countryside settings of the drama.

He sometimes misses to watch several episodes of the drama due to his tight schedule and production tasks. However, since the issues in the drama are widely discussed among some of his students in class, his daughters at home and relatives in upcountry, it is very easy to catch up with the plot. He said that, his daughters are

particularly critical of *SIRI*, which to them fails to rope in young people in urban areas, where they are. They also find the plot to be rather slow with boring issues mainly tailored for older women and men. They are choosy on the different storylines aired and will constantly flip the channel to look for something more interesting. Some of his students at USIU also hold this view. His relatives in the rural area will however not miss watching the program no matter what. They find it very educative and relevant.

He said that contrary to the feelings about the program in his own house, there are young people and their parents in his neighbourhood who are strictly following the full package of the serial drama. Many of the viewers he observed try to draw lessons from the incidents in the drama. Sometimes they get emotional and exchange words regarding the roles of the characters in *SIRI*.

Asked whether *SIRI* was compatible with the Sabido E.E. method and the efficacy of this strategy in combating HIV/AIDS, Mutua told the researcher that *SIRI* was indeed compatible with the Sabido method and that the E.E. strategy was undoubtedly efficacious in combating HIV/AIDS in Kenya based on its success stories in other countries.

He urged policy makers in government, particularly the Ministry of Public Health to promote more E.E. programs to enhance behaviour change. Concerning *SIRI*, he identified some strengths and weaknesses. He lauded the efforts made by the drama in interactively combining both the countryside and city lives to appeal to a myriad of audiences. The high quality production standards and richness of stories are some of the strongest elements in *SIRI*. The richness of the stories shows the undertaking of quality research, necessary training and premeditation for the drama. He said, "I

personally know some of the actors and the way they have brought out the various characters is amazing. In fact, I am impressed more by the performance of Joel Otukho (Eli) because I was the one who gave him his first job as an actor," he observed. According to Mutua, *SIRI* is not "preachy" on the HIV/AIDS messages and this is good because audiences prefer subtle messaging of such issues. Some edutainment programs are on the "nose" when it comes to HIV/AIDS and this only serves to put off the audiences. "Sometimes the HIV/AIDS related messages dominate the entertainment aspects but it is understandably difficult even from my own experience in edutainment to balance education and entertainment. In all of its approaches, I can say *SIRI* is a major source of information on HIV/AIDS for people in peri-urban and rural areas," he noted.

The major weakness of *SIRI*, according to Mutua is that the drama endeavours to be so realistic to its audience that creativity is compromised. As much as *SIRI* is designed to deliver messages and lessons that mirror the lives of ordinary people in typical settings, the producers must give more room to creativity and remember that television is a medium that provides escapism to many viewers. He emphasised that sometimes viewers just want to escape from their emotional realities and programs that simply provide them with scenarios that they experience in daily life can be quite dreary to them.

He specifically picked out some long scenes in *SIRI*, especially those designed to provide HIV/AIDS messages, which could easily "tune out" the audience. Generally, Evans Mutua commended the program producers for a job well done and hoped that more sponsors will come out to sponsor more Entertainment-Education programs.

CHAPTER FIVE

CONCLUSION

5.0 Summary of findings

This study aimed at finding out whether the application of Sabido Entertainment-Education strategies could provide huge potential in the struggle for the prevention of HIV/AIDS in Kenya and ensure cost effective results, while addressing the complicated socio-economic and psychological problems associated with the pandemic. It also tried to demonstrate the advantages and disadvantages as well as the tasks that need to be considered if the intervention of art through media should make a difference in prevention of HIV/AIDS.

Through the specific objectives and research questions, the study also attempted to determine whether E.E. TV serial dramas such as *SIRI* are compatible with the principles of Sabido E.E. strategies and the difference they can make in combating HIV/AIDS.

The study 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 behaviour is usually achieved by creatively combining entertainment with educational messages. The idea of combining entertainment with education is however, not new. It can be found in myths, parables, and fables in history. There cannot be art without some kind of message.

This research also attempted to evaluate the efficacy of *SIRI* drama from the pre-production, production and postproduction procedures against the standard

evaluation criteria set in the method. The critical appraisal from the producers' points of view was done by musing on the production processes and a script content analysis of *SIRI*. The analyses proved that the steps taken to produce the drama were sound and reasonable. At the same time, the content addressed by the drama is relevant.

Concerning HIV/AIDS, the majority of respondents agreed that *SIRI* was created in very familiar contexts and practical settings. These contexts have helped many of the viewers to internalize the messages and even correct some fatal and risky behaviour. Respondents hinted that the drama did well to illustrate the HIV/AIDS message to the audience instead of dictating to them and also implied rather than "preach" the same messages to them. They said that *SIRI* has dealt with almost all the issues surrounding HIV/AIDS. The topicality of AIDS, prevention and care, stigma and taboos attached to it and the need to join hands in the prevention endeavour were all addressed effectively.

The resources expended for the drama versus the number of behavioural changes and awareness created per individual would make Sabido E.E. dramas exceptionally inexpensive and efficacious. The findings of this research revealed that the target audiences of *SIRI* were exposed to the messages and lessons around HIV-testing, condom use, PMTCT, stigma, disclosure, and support for HIV infected people. HIV counselling and testing (HCT) emerged as a major theme and was compared with sub themes of disclosure, stigma, and social support to form categories that were presented as the findings.

The findings indicated that Sabido E.E. television serial dramas were efficacious in combating HIV/AIDS through role modeling, leading to behavioural change. It also

indicated *SIRI*'s efficacy in providing messages and lessons that encouraged a change in behaviour among the sexually active population.

Identification with media messages and lessons through characters (models) showed that Sabido Entertainment-Education methodology can be further utilized to give lessons that challenge sexuality and HIV/AIDS, help fight stigma, encourage testing, disclosure and support for those infected with HIV.

Although HIV testing was among the important positive steps in coping with HIV/AIDS, findings revealed that it was still very difficult for people to test. This difficulty was attributed to several factors one of which was the fear of testing HIV positive, which would mean a "death sentence" for most people.

Concerning HCT, the target audience evidently learnt that there are actions that an individual can take by virtue of the fact that he or she has tested for HIV and knows their status. These include delaying sexual encounter, using safety measures and reduction of sexual partners regardless of whether one has tested positive or not. Disclosure was also considered very vital in coping with the disease especially once individuals test and confirm their status.

Although disclosure in some instances could lead to a partner's rejection of the first party to disclose, as in the case of Tom, Beth and Njoki in *SIRI*, the benefits of disclosing far much outweigh the losses. It makes those infected to take responsibility for their health whether or not they are still in a relationship. Disclosure means that HIV-positive individuals have accepted their condition, have opened up for support, (as is the case of *SIRI* when Beth discloses her status to her mother) from different levels and are ready to support others. Support is only possible when someone tests and discloses that he or she is HIV positive. Without

disclosure, support is unlikely to occur. Social support is important for those infected with HIV to make them cope with the stressors involved; owing to the kind of environment, they are exposed to when others, especially their partners, realize that they are HIV-positive.

5.1 Conclusion

Based on the findings of this study, Sabido E.E. method is cost effective in the struggle against HIV/AIDS and can considerably improve the quality of life among PLWHA. Different stakeholders should therefore be involved in decision-making. Such decisions should take into consideration people's freedom, equality, dignity and well-being. As for the ethical dilemmas associated with the Sabido method, it is ultimately upon the viewers (audience) to choose whether to expose themselves to an E.E. message.

There should be an inclusion of Sabido E.E. method in all interventions initiated to combat HIV/AIDS, especially in programming. This will help to reinforce the method and ensure a holistic approach exists in combating the disease.

Both men and women undergo more or less the same experiences by virtue of the fact that they are infected. There should be a balanced intervention along gender regarding HIV/AIDS to encourage both men and women to work jointly to combat the pandemic. Entertainment-Education programming can be designed in a manner, which accommodates changing social realities especially on sex and sexuality more so, along gender roles when it comes to HIV/AIDS.

In this case, the media can design lessons that the audiences can identify with to reflect these changes and model the lessons into their real world. This indicates that Sabido E.E. method can further be utilized to give lessons that the audience can

identify with as in the case of *SIRI*. These can be lessons that challenge masculinity around sex, sexuality and HIV/AIDS. However, there are certain weaknesses of *SIRI* particularly some exaggerated positive and negative characters that may have somehow eroded the credibility and attraction of the drama.

However, there remains a huge potential for art, and especially drama to work on a number of developmental and social problems. Given the immense potential of the Sabido E.E. dramas, there are more areas that these methods could be applied.

5.2 Recommendations for further research

Singhal and Rogers, (1999) note the major ethical dilemmas with Sabido E.E. method. Regarding the pro-social content dilemma, they say that what might be pro-social for certain audience members may be seen as anti social for other individuals. They also discuss the source centred dilemma, which deals with who decides about E.E. The decision makers in most E.E. programs are of utmost importance. This is so due to the necessity to ensure socio-cultural equality through E.E. When E.E. does not provide a level playing field to different voices, it presents an ethical dilemma for some interested parties, who may feel their views are not represented. The unintended effects dilemma posits that undesirable and unintended consequences may arise because of audience exposure to E.E. This is a case where audiences identify with negative role models.

It is the view of the researcher that in order to expand the Sabido E.E. method into various fields, the academia and professionals should first understand and recognize these ethical dilemmas of E.E. to realize its huge potential. Researchers and social scientists could also take part the in the research and advocacy area to further boost the efficacy of Sabido E.E. method. Kenya's academia should therefore include the E.E. method in the curriculum and encourage further studies. Non-Governmental

Organizations (NGOs), members of the civil society and the international community, should also further exploit the immense potential of the method.

Although Sabido E.E. method has been considered a reliable tool in promoting pro social behaviour, it cannot be seen as a single media intervention. These programs are just part of the bigger E.E. intervention that utilises multimedia and other approaches. This requires donor support, partnership, research and collaboration with different stakeholders from grassroots to international levels.

It requires expertise, experience and sound management with respect to socio-political, economic and cultural sensitivities to record success in different operational terrains. Tufte (2001) argues that those theories of participation, social mobilisation and advocacy as well as media specific reception can all contribute to further development of E.E. as a communication strategy for social change. They can also contribute to better understanding of the impact that such communication strategies have on the audience.

Today, awareness creation, advocacy, lobbying, and inducing people towards a certain course of action are the key necessities of every information communication campaign. In this respect, the Sabido E.E. method could also be used in agriculture, literacy campaign, anti-malaria strategies, and poverty reduction. These developmental strategies would also bring a mutual prosperity for art and social development.

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Appendices

A. Interview questions for key informants

Key Informant Interview Questions

The efficacy of Sabido Entertainment-Education Television Serial Dramas in Combating HIV/AIDS: a case study of *SIRI*

Hello. I am _____ an M.A Communication Studies student of the University of Nairobi. This interview is purely for academic purposes concerning my thesis on the efficacy of Sabido Entertainment-Education television serial dramas in combating HIV/AIDS with specific reference to *SIRI*. I appreciate your taking the time to allow me to interview you.

1. In general, what kinds of activities, programs and strategies have been implemented to combat the spread of HIV/AIDS in Kenya?

2. Using a scale from 1 to 10, how much of a concern is HIV/AIDS to the socio-economic status of Kenya, with one being not at all and ten being a very large concern? Please explain.

3. What is your sense of the efficacy of Sabido E.E. method in addressing the issue of HIV/AIDS in Kenya?

4. From your perspective, does the Sabido E.E. method's require any improvement to effectively address the issue of HIV/AIDS regarding practices and behaviour in Kenya, also called community norms?

5. Which other E.E. formats (apart from Sabido E.E. method) have traditionally been used in prevention efforts related to HIV/AIDS in Kenya and beyond?

6. Describe the impact of *SIRI* in combating HIV/AIDS in terms of Sabido E.E. method. If necessary, compare *SIRI*'s efficacy with the impact of other non-edutainment strategies in the fight against HIV/AIDS.

7. What is your view of the SMS and email feedback from the target audience regarding *SIRI*?

8. Do you feel *SIRI* has had a strong enough impact to influence behaviour change especially in peri-urban and rural areas?

9. What are the major challenges of Sabido E.E. method and what would you like to see happen to address these challenges?

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10 Is the Sabido E.E. method a sustainable strategy in combating HIV/AIDS in Kenya bearing in mind that the production of *SIRI* heavily relies on donor funding, which is now quite unpredictable due to the world economic crisis?

B. HSP 2010 Creative brief by PSI-Kenya

psi

Kenya

Healthy lives. Measurable results.

HEALTH SERVICES PROMOTION (HTC, PMTCT & SGBV)

Creative Brief

Executive Summary:

PSI Kenya in collaboration with its partners is seeking to increase the uptake of HIV prevention services offered across the country in all government health facilities. These services include: HIV Testing & Counselling, Prevention of Mother to Child Transmission of HIV, and Post Exposure Prophylaxis (PEP) following Sexual Gender Based Violence (SGBV).

To achieve the above objective, PSI wishes to develop communication concepts and materials that are informative, engaging and interactive.

The impact of the communication developed and disseminated will be increased uptake of HIV Testing & Counselling, PMTCT, and post SGBV -PEP services by Kenyans of reproductive age, especially those living in the rural areas.

SITUATION ANALYSIS

HIV Testing & Counselling (HTC)

HIV Testing and counselling (HTC) remains the main entry point to prevention, care and treatment of HIV. According to the *2007 Guidelines for HTC in Kenya*, since its launch in 2001, HTC has contributed significantly to the reduction of stigma associated with HIV/AIDS, promotion of behaviour change and facilitated access to prevention, care and treatment for people living with HIV/AIDS.

According to *KAIS (2007)*, women were more likely to have ever been tested than men (40.7% versus 24.9% respectively). Significantly, higher testing rates were observed in urban residents (57.4% for women and 39.7% for men) compared to rural residents (35.4% for women and 20.6% for men). The survey further showed that testing rates peaked among at age 20 – 24 years and 30 – 34 years among women and men respectively.

PSI has been implementing mass media campaigns with the goal of increasing uptake of HTC services in Kenya. The past campaigns were targeted at male family decision makers (who in turn, ensure that their wives are tested) and "established" married couples aged 18-35 and focused on the importance of HIV testing as a lifestyle strategy for those who may feel perfectly healthy

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and it also promoted the message of positive living and treatment options for people who test HIV+

There is need to continue promoting testing amongst couples. Statistics show that among married/cohabiting individuals who are HIV infected, 45% have a partner who is not currently infected, while 77% of Kenyan adults in all partnerships do not know their partner's HIV status.

3. Prevention of Mother to Child Transmission of HIV (PMTCT)

It is estimated that infant and children under 15 years accounts for 16% of all new HIV infections, mainly due to MTCT. Prevention of mother-to-child transmission (PMTCT) has become a priority for the Kenyan government in an endeavour to reduce HIV-related infant and child mortality. HIV testing and counselling of pregnant women serves as an important entry point to care and treatment for HIV positive mothers and their families.

The current annual estimate for pregnant women is 1,500,000(NASCOP, 2007).

With a prevalence of 9% it is estimated that there are about 135,000 HIV+ve pregnant women, which translates to an expected MCTC of 54,000 (assuming a 40% transmission rate). Antenatal clinic (ANC) provides the greatest opportunity to carry out HTC on expectant mothers; 89.6% of women who gave birth in Kenya between 2003-2007 attended an antenatal clinic (ANC) at least once during pregnancy (KDHS, 2009). Uptake of HTC at ANC has seen a significant increase from 50.4% of all ANC attendees in 2003 to 78.6% in 2007.

However, the challenge is that majority of the expectant women seem to be testing without their partners. Among HIV-uninfected pregnant or breastfeeding women who reported having unprotected sex, 72.7% and 77.6% of their sexual relationships, respectively, were with partners of unknown HIV status. 4.5% of HIV-uninfected pregnant women and 3.0% of HIV-uninfected breastfeeding women were married or in a cohabiting relationship with an HIV-infected partner.

The other challenge to PMTCT is that only 42.6% of pregnant mothers deliver under skilled attendants in Kenyan, which makes it difficult to administer the PMTCT intervention.

In this regard, there is a great need to promote of health facility based delivery to pregnant mothers in rural areas to achieve the set target of 80% access to skilled delivery by 2013.

4. Gender Based Violence

The links between HIV/AIDS and gender-based violence are becoming increasingly apparent based on the findings of various studies conducted primarily in the United States and Sub-Saharan Africa. Findings show an increased risk of HIV/AIDS among women survivors of gender based violence and show that being HIV positive is a risk factor for violence against women.

Research indicates that fear of violence limits women's ability to negotiate for condom use or fidelity with their partners (IGWG, 200021; Gupta, 2002). GBV also limits women's ability to decide whether, when, and how to engage in sexual relations as well as their ability to leave unsafe relationships (Gupta & Weiss, 1993). Transactional Sex workers also experience particularly high levels of violence, with limited recourse to protection from law or prosecution of perpetrators, placing them at an elevated risk of HIV infection (Church, et al., 2001).

According to the KDHS 2008/9 preliminary report, 39% of married, divorced or separated women aged 15-49 have ever been physically or sexually violated by their husbands or partners. The

report further shows that: older women, rural women, and those with less education are more likely to bear the brunt of violence.

In the recent years, sexual and gender based violence has escalated, especially following the 2007 post-election violence. One of the major gaps witnessed in the management of sexual gender based violence survivors is the lack of knowledge of the existence of post exposure prophylaxis services in all health facilities in the country (KNASP 2009/10-2012/13). In this regard, there is a great need to create awareness on the availability of Post Exposure Prophylaxis in all government health facility, and the steps to take incase one is sexually violated.

INTERVENTION

PSI is looking into developing various communication materials which will be channeled through a multi-media approach using Radio, Print and IPC to reach the target with appropriate messages on the above issues.

The expected impact of the communication will be:

1. HTC: Increase uptake of HIV Testing & Counseling services by couples
2. PMTCT: Reduction in incidences of Mother to Child Transmission of HIV
3. Increase demand of PEP and awareness of steps to take when one is sexually abused.

Target Audience

Primary target

Men in long-term relationships (18 - 49 years old), living in rural areas

Secondary target

Men in long-term relationships (18 - 49 years old), living in rural areas

Communication Objectives

- Increase percentage of married/cohabiting women & men who strongly agree that they intend to go for VCT in the immediate future defined as next one year.
- Maintain awareness that Mother to Child Transmission (MCT) is preventable;
- Increase number of men who agree they would support their partner's actions to prevent MCT by attending ANC with them and getting tested for HIV.
- Maintain awareness amongst men and women target who agree or strongly agree that women should go for a HIV test when pregnant
- Increase women's ability to make informed decisions about birth spacing and modern contraceptive choices? How do you measure this? Specify as in other measurements above
- Increase correct knowledge of the advantages and disadvantages of contraceptive methods
- Decrease negative beliefs about modern contraception
- Increase awareness of where/sources women can get quality reproductive health services and products (service utilization of MOH facilities
- Increase percentage of women who agree/strongly agree they are able to influence condom use in their relationships for STI and pregnancy prevention.

Communication Strategy

PSI is developing a an edutainment program with the intent to apply it to different media that will effectively reach rural, peri-urban and urban women over a two year period as follows:

1. **TV** – A Soap Opera with the overall theme of educating Kenyan women and population in general on HIV prevention and for them to know more and have control of their sexual and reproductive health.
2. **Radio** – A stand-alone radio program that will highlight thematic scenarios adapted from the TV Soap storylines. The program will include presenter driven discussions on thematic scenarios as provided by PSI to the stations, jingles of TV Soap, audience call-in, expert on call, and main characters' participation (at a later stage).
3. **Photo novella magazine** – This will be a quarterly pictorial summary of the TV Soap plus other education-entertainment sections.
4. **IPC Material** – Developed for target audience with no or limited access to mass media

C. HIV counselling and testing archetype for *SIRI* FGDs by PSI-Kenya

Archetype

Reuben: Male, not tested

Reuben is a 33-year-old male with secondary school education. He has been married for 10 years to Maritha and together they have three children. They live in a rural Kenyan village. In the mornings, he tends to his subsistence plot with his wife, and during the day, he works as a causal labourer, performing various manual tasks for others. He earns between Ksh. 2,000 – 3,000 each month.

In his spare time, Reuben likes to spend time with his friends in the marketplace, discussing politics and sports and occasionally drinking. On the weekends, Reuben spends time at church barazas. Reuben has a cell phone and a radio at home, as well as a bicycle. He occasionally watches television in public places or at the homes of friends, and he spends most of his time in the village.

Reuben's social status is very important to him. He provides for the family and makes the important household decisions. He worries about being financially stable and continuing to support his wife and children. Reuben aspires to improve his status even further by owning his own business and gaining financial security and prestige. Maintaining a happy family is his primary source of happiness. He admires those who are more successful than himself (such as business owners), village elders, and his pastor.

Reuben had several sexual partners prior to his marriage, but his wife is currently his primary partner. He has occasional affairs with other women, at least once every few years. Reuben trusts his wife to be faithful, and because his affairs are occasional, he believes himself to be at low risk for HIV. He never uses condoms and has never sought or taken an HIV test; he fears testing positive and dying more quickly as a result. Reuben is also worried about what others in the community think of him; if he tested positive, he would be judged and stigmatized by others. Because he is so concerned about his position in the community, Reuben does not want to compromise his reputation by presenting at a clinic. If anyone saw him there, they would assume he was HIV-positive.

Reuben would consider HTC only if an external impetus were present. Knowing someone who has died from HIV or being encouraged by a friend who had tested would motivate Reuben to seek HTC.

Archetype

Maritha: Female, not tested

Maritha is 28-years-old, and is married to Reuben. She has completed primary education and works primarily as a housewife. She wakes up early to tend to the family *shamba* and prepare the morning meal for the family. During the day, she

cooks, cleans, fetches water, and performs other household tasks on top of caring for her young children. She occasionally performs services for others in order to earn money.

Since she spends so much time taking care of her home and family, Maritha has very little free time. Once or twice a week she will attend *chama* or merry-go-rounds, and visit the market to buy food. Maritha is religious and spends Sundays at church. She rarely spends time with her husband, as she is busy with daily tasks and he spends his free time away from home.

Maritha has access to a cell phone that she shares with Reuben. She also listens to the radio at home, and receives other important news and information from women in her *chama*. She also has access to health information from the community health center; Maritha visits the center every three months to receive contraceptive *injections*.

Maritha's primary source of happiness is her children. She wants them to be healthy and happy, and worries about their well-being. She hopes to secure a stable future for her children and ensure that they are educated and financially solvent. She looks up to elder women in her village, and especially the pastor's wife.

Maritha had had sexual relationships prior to her marriage, but has had no extramarital affairs since. She suspects that her husband has affairs with other women, but she accepts or ignores them as typical male behaviour. Maritha does not use condoms with her husband and has never used condoms with any partner. She is confident that because she is married and has not had any other partners since being married that she is not at risk for HIV. For this reason, Maritha sees no reason to receive HTC. She also fears that discussing the issue with Reuben will make him suspect that she has been unfaithful and will lead to domestic turmoil. Additionally, she does not want others in the community to gossip about her. In order to broach the subject, Maritha would need to reference respected others in the village who have gone for testing. She may also need to do something to please him so that he is in a good mood before having the discussion.

D. A Brief Review of Mid-term Impact Evaluation on *SIRI* by PSI-Kenya

According to the daily TV trends provided below by Synovate in 2009, Citizen TV was the most watched station on Thursdays between 8. pm and 8:30. pm, when the *SIRI* I was aired.
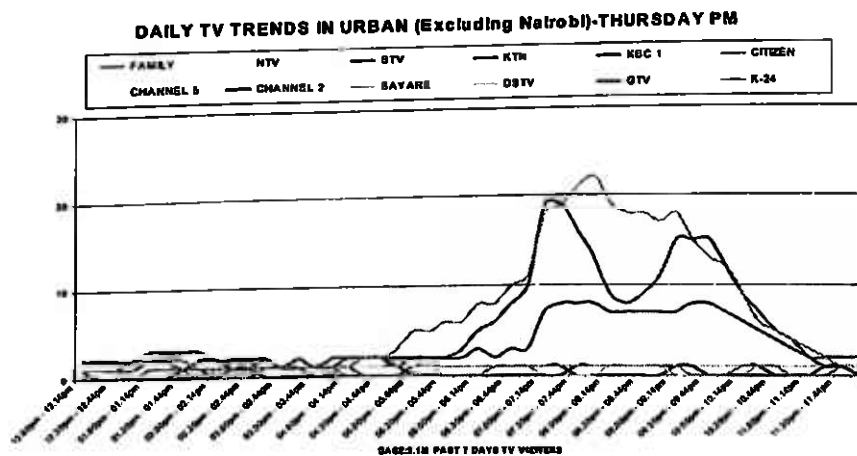
Figure 4: Daily TV Trends in Total Sample- Thursday PM
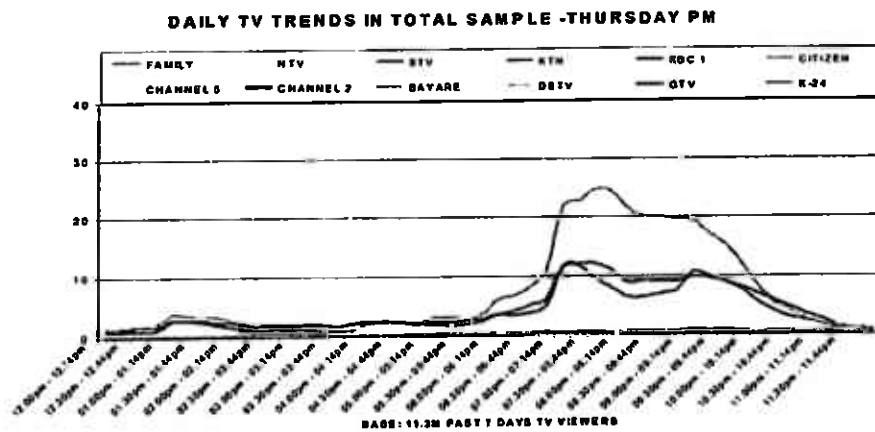
Source: USAID APHIA II HCM Project

The figure below summarizes the daily TV trends in urban areas when the first season of *SIRI* was aired.

Figure 5: Daily TV Trends In Urban (Excluding Nairobi) - Thursday PM

Source: USAID APHIA II HCM Project

The daily TV trends shown below also indicate that *SIRI* was the most watched program in the rural areas on Thursdays.

*Figure 6: Daily TV Trends in Rural Areas- Thursday PM*

DAILY TV TRENDS IN RURAL AREAS -THURSDAY PM
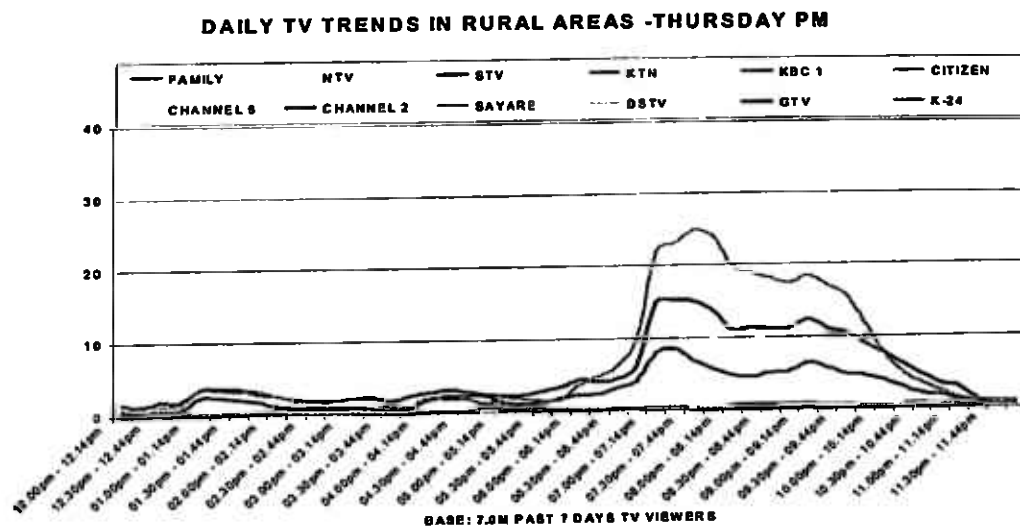
Source: USAID APHIA II HCM Project

Table 9: SIRI I- Summary Statistics- SMS

Summary Statistics (SMS) Season I	Absolute Nos	Percentages
Total SMS hits	341	
Non-qualitative hits	58	17.01
Qualitative hits	283	82.99
Positive reviews	272	96.11
Negative reviews	11	3.89
Evident Message takeouts	53	18.73

Source: USAID APHIA II HCM Project

Figure 7: SMS Review Summary

Feedback Reviews & Message Takeout Percentage

18.73
3.89
96.11

□ Positive Reviews

▣ Negative Reviews

□ Evident Message Takeouts
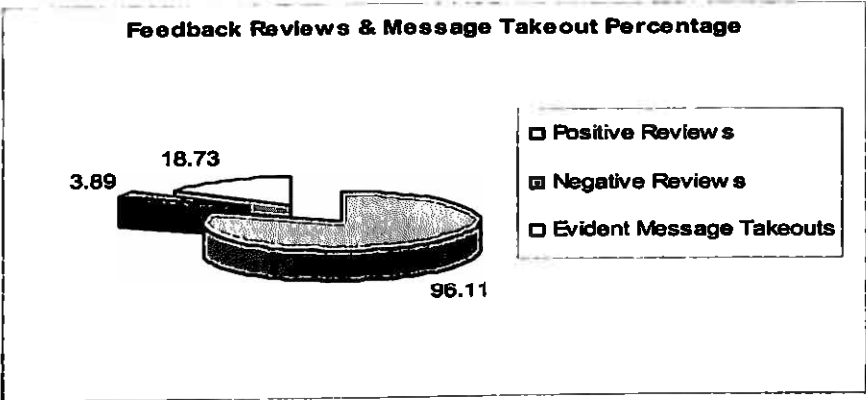
Source: USAID APHIA II HCM Project

E. Selected viewers' SMSs and Emails regarding *SIRI* Drama

254722885514	2009-03-12 20:36:31	Heko 4the programme.it was educative hoping the men out there who dictate 2their wives wil av a change of heart.thankyou.mirriam nveri
254722835752	2009-03-12 20:36:07	SIRI program is very boring. the video is poorly done with lot of brightnes & the actors are boring. who said everyone 2 dress GICHAGI TYPE. When wil it
254722638030	2009-03-12 20:36:02	You shoot the vido Very well.and its educative well done Zaina abdi kitui
254723773566	2009-03-12 20:35:42	The program is nice but can u kindly change the time of airing due to our children.PETER
254726684063	2009-03-12 20:34:54	Its educatin n request 4 it 2 go 4 like an hour.Esther.Embakasi
254721481716	2009-03-12 20:34:48	Keep up gd work!
254724416764	2009-03-12 20:34:46	Siri is wonderful. Educative. informative. entertaining and real! V
254724416764	2009-03-12 20:34:46	ery rare for a local production. I am hooked!
254720828513	2009-03-12 20:34:33	Pongezi sana
254733291239	2009-03-12 20:34:24	Whoever who come up with this play called SIRI.has just taken kenyan script writers and actors to a whole new level. CONGRAGULATIONS CITIZEN TV.
254722780534	2009-03-12	I think thats a very nice show continue educating people more on aids n family planning
254728983222	2009-03-12 20:33:34	Thanx that is charming.

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Love the quality. Excellent.

Subject: Great series
From: "Albert Muriuki" <amuriuki@gmail.com>
Date: Thu, March 5, 2009 20:31
To: comment@siri.co.ke
Priority: Normal
Signature: Unsigned
Create Filter: Automatically | From | To | Subject
Options: View Full Header | View Printable Version | Download this as a file | Whitelist Sender | Blacklist Sender | View Message details | Add to Addressbook | Bounce

Your show is one of the best Kenyan productions i have seen!
KUDOS!!!
I watched the first episode last week and i already bet that you will
soon be the most watched show in Kenya. Great show!

--
Muriuki Albert, (LLB Hons)

Subject: Comments
From: "Mark Muia" <markmuia@gmail.com>
Date: Thu, March 5, 2009 20:36
To: comment@siri.co.ke (more)
Priority: Normal
Signature: Unsigned
Create Filter: Automatically | From | To | Subject
Options: View Full Header | View Printable Version | Download this as a

file | Whitelist Sender | Blacklist Sender | View Message details | Add to Addressbook | Bounce

 Great program surely siri must be set to revolutionize the industry.
Like the rural backdrop, the landscape is superb where is it set in?
the kiswahili script is beautiful

--
Sent from my mobile device

Subject: REFLECTION OF REAL LIFE
From: "oscar alochi" <osryantar@yahoo.com>
Date: Thu, March 5, 2009 21:02
To: "comment@siri.co.ke" <comment@siri.co.ke>
Priority: Normal
Signature: Unsigned
Create Filter: Automatically | From | To | Subject
Options: View Full Header | View Printable Version | Download this as a file | Whitelist Sender | Blacklist Sender | View Message details | Add to Addressbook | Bounce

Subject: REFLECTION OF REAL LIFE
From: "oscar alochi" <osryantar@yahoo.com>
Date: Thu, March 5, 2009 21:02
To: "comment@siri.co.ke" <comment@siri.co.ke>
Priority: Normal
Signature: Unsigned
Create Filter: Automatically | From | To | Subject
Options: View Full Header | View Printable Version | Download this as a file | Whitelist Sender | Blacklist Sender | View Message details | Add to Addressbook | Bounce

Subject: PONGEZI SIRI PROGRAMME
From: "Florence Githire" <florence.githire@bollore.com>
Date: Fri, March 6, 2009 08:09
To: comment@siri.co.ke
Priority: Normal
Signature: Unsigned
Create Filter: Automatically | From | To | Subject
Options: View Full Header | View Printable Version | Download this as a file | Whitelist Sender | Blacklist Sender | View Message details | Add to Addressbook | Bounce

To whom it may concern:

I am hereby congratulating the entire SIRI programme organizers/participants. SIRI is wonderfully set and easy to follow, Its educating and narrates rural people's daily chores. Its scenerios are perfect. Hope the programme has many series to keep us enjoying.

Once again, congratulations SIRI and keep it up.

Mrs. Florence Githire.
Tassia

Subject: SIRI
From: "Cyrus Muraguri" <Cyrus.Muraguri@bollore.com>
Date: Fri, March 6, 2009 08:40
To: comment@siri.co.ke
Priority: Normal
Signature: Unsigned
Create Filter: Automatically | From | To | Subject

Options: View Full Header | View Printable Version | Download this as a
file | Whitelist Sender | Blacklist Sender | View Message details |
Add to Addressbook | Bounce

Congratulations for your nice programme. Give us more to keep us home.

thanks

Cyrus.
Nairobi

Subject: SIRI
From: "Francis Karugah" <francis@daproim.com>
Date: Fri, March 6, 2009 14:27
To: comment@siri.co.ke
Priority: Normal
Signature: Unsigned
Create Filter: Automatically | From | To | Subject
View Full Header | View Printable Version | Download this as a
Options: file | Whitelist Sender | Blacklist Sender | View Message details |
Add to Addressbook | Bounce

Hello,

I LOVE it! The plot, the actors and the photography is top notch!

Regards,

Francis M. Karugah