

PCI-MEDIA IMPACT

2010 ANNUAL REPORT



pci media impact 25TH

twenty-fifth anniversary



Entertainment-Education is the process of purposely designing and implementing a media message both to entertain and educate, in order to increase audience members' knowledge about an educational issue, create favorable attitudes, and change overt behavior.

2010-2011 PROGRAM PARTNERS

My School – My Community: New York

The Urban Assembly
The Urban Assembly Academy of Civic Engagement
The Urban Assembly School of Business for Young Women

Our Voices: Bolivia

Radio Alternativa – CEPJA
Radio Arcoiris
Radio Atipiri
Radio Ayni Tambo
Radio Bambu
Radio Bocina San Isidro
Radio Camargo
Radio Cepra
Radio Compotosi
Radio Comunitaria Panqara
Radio Comunitaria Yotaú
Radio Cumbre
Radio Cultural
Radio Difusoras Copacabana
Radio Encuentro
Radio Enlace
Radio Época
Radio Fides (CAAMPO)
Radio Fides Cobija
Radio Ixiamas
Radio Kancha Parlaspa
Radio La Voz de Los Chiquitanos
Radio Magnal
Radio Melodía
Radio Norte Riberalta
Radio Nova
Radio Patuju
Radio Tomás Katari de América
Radio Virgen de la Candelaria
Radio Voces-Tarija
Radio 13 de Noviembre
Sistema de Comunicación Qhana
Sur Agricultura
Universidad Católica Boliviana San Pablo (SECRAD Department)

My Island – My Community: Anguilla, Antigua and Barbuda, The Bahamas, the British Virgin Islands, Dominica, Grenada, Jamaica, Montserrat, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines and Trinidad and Tobago

Anguilla National Trust
BirdLife International
Buccoo Reef Trust/Tobago
Caribbean Environmental Health Institute (CEHI)
Dominica Association of Local Community Authorities (DALCA)
Durrell Wildlife Conservation Trust
Environmental Awareness Group –Antigua
Environment Tobago

FiMagine - St. Lucia
GEF Small Grants Programme, implemented by UNDP (GEF SGP)
The Global Island Partnership (GLISPA)
House of Assembly –Tobago
In M
Kool FM 103.3 – Anguilla
Ministry of Agriculture, Land, Forest, and Fisheries (MALFF) - St. Lucia
Ministry of Natural Resources and Labor - British Virgin Islands
Movement for Cultural Awareness – Dominica
National Trust – Montserrat
Panos Caribbean
Population Media Center (PMC)
Saint Lucia Forest Department
Saint Lucia National Trust
Saint Lucia Sustainable Development and Environment Program
Save Our Sea Turtles - Trinidad & Tobago
SeaWeb
Speyside Eco-Marine Park Rangers (SEMPR) - Trinidad & Tobago
Spice Island Radio – Grenada
Sustainable Grenadines Project
The Nature Conservancy (TNC)
The Secretariat for the Convention on Biological Diversity (SCBD)
The Secretariat of the Organization of Eastern Caribbean States (OECS)
The Society for the Conservation and Study of Caribbean Birds (SCSCB)
The St. Lucia Folk Research Center
SustainaMetrix
United States Agency for International Development (USAID)
United States Fish and Wildlife Service
Voices for Climate Change Education Project – Jamaica
YWF-Kido Foundation – Grenada

My Tiger – My Community: Laos

US Fish and Wildlife Service
Wildlife Conservation Society

Corazón de Mujer: Chiapas, México

A.C' Titular de la Comisión de Derechos Humanos
Colectivo de Atención para la Salud Integral de la Familia
Consejo Estatal para Garantizar el Derecho de las Mujeres a una vida Libre de Violencia
Coordinación General de Gabinetes
Kinal Ansetik
Representante del Poder Judicial
Representante del Poder Legislativo
Titular de la Procuraduría General de Justicia del Estado
Titular de la Secretaría para el Desarrollo y Empoderamiento de las Mujeres
Titular de la Secretaría de Desarrollo y Participación Social
Titular de la Secretaría de Educación
Titular de la Secretaría de Gobierno
Titular de la Secretaría de Pueblos Indios
Titular de la Secretaría de Salud
Titular de la Secretaría de Seguridad Pública y Protección Ciudadana
Titular del Sistema para el DIF del Estado
Universidad Autónoma de Chiapas

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Telling the stories that change the world.

2010-2011 PROGRAM PARTNERS

Agua de Ángel: Honduras

Consejo de Cuencas Valle de Ángeles
Programa Focuecas II de Catie
Red de Desarrollo Sostenible

Aquí No Pasa Nada II: Cusco, Perú

Red Sida Cusco, comprised of:

- AGEUP
- Aldeas S.O.S
- APROPO
- CADEP
- Colectivo por los Derechos Sexuales y Reproductivos
- Cruz Roja
- DIRESA
- ESSALUD
- GAM Salvador
- Hospital Antonio Lorena
- Hospital Regional
- Jóvenes voluntarios
- KALLPA
- MUJER SANA
- PRODIFAM
- Promotores móviles
- PURIRISUN
- Red Juvenil Nor Occidental
- Sanidad de la PNP
- Word Visión
- Sta. Brigada de Montaña

Colectivo por los Derechos Sexuales y Reproductivos, comprised of:

- Asociación Mujer Sana
- CADEP José María Arguedas
- Central de Mujeres “Micaela Bastidas”
- CODEC (Coordinadora de Defensorías Comunitarias de Cusco)
- Movimiento de Promoción por los Derechos Humanos de las Mujeres “AMHAUTA”
- Universidad Andina - Facultad de Ciencias de la Salud

My Gorilla – My Community: Nigeria and Cameroon

US Fish and Wildlife Service
Wildlife Conservation Society

Our Coast: Ghana

Coastal Resources Center - Ghana and the University of Rhode Island
Friends of the Nations - Ghana
SustainaMetrix
USAID
World Fish Center

Buscando Amor II: El Alto, Bolivia

Asociación Provincial de Radios Comunitarias de Bolivia (APRAC)
CECOPI (Centro de Educación y Comunicación para Comunidades y Pueblos Indígenas)
Radio Atipiri
Red de Prevención y Atención a la Violencia Intrafamiliar de la ciudad de El Alto

Pachamamachikta Waqaychasun: Ayacucho, Perú

Colegio Andrés Avelino Cáceres
Instituto Tecnológico “La Cantuta”
Municipality of Seclla
Salud Sin Límites

A Orillas de la Esperanza: Anolaima, Colombia

Corporación Tierra Fértil
Grupo de Antropología Médica Crítica
Pontificia Universidad Javeriana

Así Somos: Loja, Ecuador

Radio Integración
Dirección de Gestión Ambiental
Dirección Provincial de Educación
Nature and Culture International

Dulce Brisas: Babahoyo, Ecuador

Asociación Educativa Colectivo para el Desarrollo de Alternativas Humanas
Radio Pública de Ecuador
Department of Mental Health
Radio Guayaquil Babahoyo
Regional Sub-Secretary of Education

Colombia – National

Ataraxia
Corpoges (Bogotá)
Corpominga
Fundación Social
Hikariyami
JAS barrio El Salado
JAS barrio El Topacio (Ibagué)
Mirada Activa (Barbosa)
Unión TV (Nariño)

Perú - National

Consejo Consultivo de Adolescentes y Jóvenes para la Prevención del Embarazo Adolescente (Ayacucho)
Consejo Consultivo de Adolescente y Jóvenes para la Prevención del Embarazo Adolescente (Ucayali)
Dejando Huellas
Help, Poverty and Action (HPA)
Salud sin Límites
UNFPA Perú

Yajual Banamil: Chiapas, México

Pronatura – Chiapas

Promesas y Traición: Jefferson County, Alabama

Media for Health

Training and Services:

Universidad Del Norte – Colombia
ITESO – México
The Secretariat for the Convention on Biological Diversity
LifeWeb Initiative

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Dear Friends,

This year's Media Impact Annual Report is a story – in fact many stories. The stories span the 25 years of Media Impact's ground-breaking and effective communications programs for positive social change throughout the world. As we celebrate the 25th Anniversary of PCI-Media Impact, we asked many of our current and former Board members, staff, colleagues, partners and participants to reflect on their work with and contributions to Media Impact over the years.

Media Impact's mission is "Telling Stories, Savings Lives." As you read these wonderful personal recollections, you will understand and appreciate the commitment that our staff, Board, partners, and funders have provided this wonderful organization over 25 years. In this quarter century, Media Impact has produced more than 3,000 episodes of 100 radio and television series in 34 countries in all regions of the world.

We cannot overstate the positive impact that effective storytelling has on individuals and communities. Our programs have addressed critical issues from population in Africa, to gender empowerment in India, to community organization in Latin America, to climate change in the Caribbean, to gossip in New York City schools. Storytelling is a powerful tool for change. When Media Impact first started in 1986, the internet was in its infancy, iPads and smart phones were still the dream of tech designers, VOD and satellite radio were not widely available, and many of the creators and developers of Facebook, YouTube, and Twitter were infants. And Social Media was not yet a catch-phrase.

As we move forward, Media Impact now has the combination of people, creative and professional expertise, flexible methodologies, concrete research and results, and most importantly the commitment and enthusiasm to face the growing global challenges and issues. We are also honored to have Sean Southey, an internationally recognized expert in media communications and development (and our former Interim Executive Director and Program Director), as our new Executive Director.

As Chair, I am fortunate to have a Board of Directors that is hard-working, supportive and truly dedicated to the work and future of this organization. I cannot thank them enough.

In the next quarter century, Media Impact will be moving into new arenas, new countries, and new media formats. We continue to be inspired by the results and responses of our supporters. This year we are committed to working in 25 countries, and are well on our way with confirmed programming in 21 countries on four continents. We are venturing into new platforms – online and mobile. But we remain committed to our core values of partnership and producing quality media content that generates significant impact to communities and individuals around the world.

And that's another wonderful story for our organization.

Yours sincerely,

Fred Cohen
Chair



Dear Friends,

It was with great pleasure that I joined Media Impact in October 2009 and appointed Executive Director in March 2011. Having dedicated the last 20 years of my life working in over 70 countries, I am particularly honored to be joining Media Impact at a time of extraordinary growth and opportunity. In this our 25th year, Media Impact is reaching more audiences in more countries around the world with critical life-changing information and access to resources. For me, Media Impact represents what is possible when you link like-minded groups into functioning alliances, and offer them access to powerful media platforms. Together with our local partners, we have produced and broadcast more than 100

radio and television productions, reaching more than one billion people in 34 countries.

Media Impact is privileged to have worked with hundreds of in-country partners globally, building **capacity**, empowering **community** and catalyzing **change**. Through these global partnerships, in 2010, Media Impact reached 6,560,800 people in Colombia, Guatemala, Peru, Honduras, Mexico, Ecuador and Bolivia on issues including: HIV/AIDS, teen pregnancy and family planning, sexual and reproductive health, gender issues, and; environmental issues such as biodiversity conservation, water conservation and healthy waste disposal. We launched *My Island-My Community*, a large-scale regional program addressing climate change adaptation and biodiversity conservation in 12 island nations of the Caribbean, including Anguilla, Antigua and Barbuda, The Bahamas, the British Virgin Islands, Dominica, Grenada, Jamaica, Montserrat, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, and Trinidad and Tobago.

Indeed, we have much to celebrate in this 25th year. Two years ago, we worked on two continents in seven Latin American countries. Today, we are proud to announce that our programs are active in over 20 countries on four continents.

In the coming year, Media Impact aims to further expand our work, reaching new partners and new audiences with critical messages and innovative programs. We are focused on disseminating our flagship *My Community* approach worldwide. A refined and augmented Entertainment-Education (E-E) strategy, *My Community* empowers communities to improve their lives in three fundamental ways. First, we build E-E **capacity**, mentoring local groups as they envision, develop and broadcast their own critical messages through radio and television dramas. Second, we create **community** – linking disparate groups, such as scientists, grassroots activists, media outlets and government, into functioning alliances. Third, and perhaps most importantly, we foster **change** by enhancing knowledge and creatively inspiring attitude and behavior change. Our hope is to become trusted E-E and communication advisors to citizens and communities all over the world that want to tell their stories to spark real, attainable social progress.

It was an important and strategic year of growth for Media Impact. We are excited by your partnership in the past, and, with your continued help, we look forward to changing the world together, one story at a time.

Warm regards,

Sean Southey
Executive Director

MEDIA IMPACT AND MY COMMUNITY

Media Impact empowers communities worldwide to inspire enduring change through the use of creative storytelling.

MISSION

PCI-Media Impact (Media Impact) is a leader in Entertainment-Education and social change communications. For 25 years, we have worked with local partners to produce programs that address the most pressing social and environmental issues. Using our unique *My Community* methodology, we engage and empower audiences around the world to improve their own lives. Working with local partners, we change the world one story at a time.

Our *My Community* approach to social change communications combines the power of partnerships, storytelling, dialogue and community mobilization to:

- Strengthen the *capacity* of local partners to effectively use communications to catalyze change in their community.
- Build a *community* that supports this important work.
- Promote positive *changes* in knowledge, attitudes and behaviors around targeted social and environmental issues.

Media Impact also serves as a strategic communications advisor to a variety of organizations, helping these groups devise and implement campaigns to “turn up the volume” on their important work.

MY COMMUNITY

My Community is Media Impact’s approach to social change communications developed during 25 years of work with partners around the globe. Using a unique blend of Entertainment-Education (E-E) storytelling, community dialogue and *My Community* campaigns, coalitions of partners engage and empower audiences to motivate positive social and environmental change in their communities around the world.

My Community’s methodology trains coalitions of community leaders to develop communication programs tailored to local needs. Through interactive training workshops and mentoring, Media Impact works to strengthen the capacity of all coalition members to effectively use media and storytelling to reach audiences with critical, relevant information, engage listeners in conversations about these important issues and motivate community members to adopt behaviors modeled in the drama.

My Community Campaigns complement this work by directly engaging the target audience, including community members, service providers and policy decision makers, among others, in all stages of program design and implementation, giving them tools to build a brighter future. The methodology can be used with any media platform: radio, TV, theater, internet platforms, podcasts and print.

HOW WE WORK:

1)Partner

Media Impact works with local partners to identify and recruit a diverse group of coalition members. Participating coalitions include a variety of members: non-profit organizations, service providers, media partners and government ministries, among others.

2)Mentor

Representatives from each coalition attend an introductory training workshop. During the workshop, experienced trainers provide instruction in both thematic issues and the *My Community* methodology. Participants learn the fundamentals of designing successful E-E dramas, engaging audience members in critical conversations and implementing sustainable and impactful campaigns.

During program implementation, a Media Impact mentor provides both on-site and virtual mentoring throughout all stages of program design and implementation.

3)Implement

My Community partners work together to conduct formative research, create Entertainment-Education storylines, produce high quality content, host a weekly talk show and launch a *My Community* Campaign. A Media Impact mentor provides both on-site and virtual support through all stages of program design and implementation.

The drama role models the behavior changes desired from the audience. An engaging talk show picks-up on these themes and provides the community a space to share and debate these topics. The

My Community Campaign brings the conversation directly into the community through collateral, such as pins, buttons, stickers and posters, religious sermons, lobbying for changed policies, partnerships with service providers, and events, including school visits, community fairs and recycling fashion shows.

4)Learn

Coalitions learn to use a variety of qualitative and quantitative monitoring and evaluation tools to design and strengthen the program to achieve the greatest possible impact.

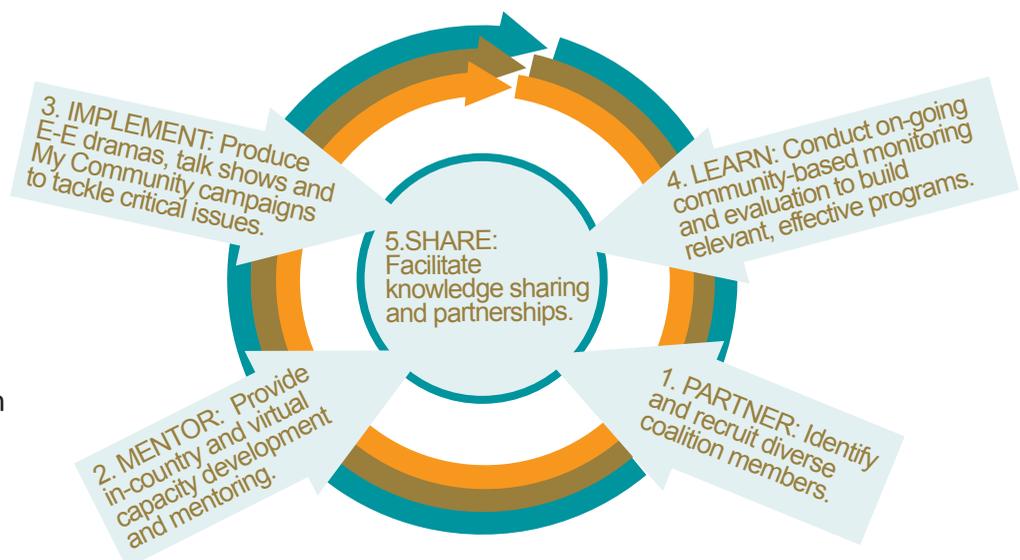
We are deeply committed to using these strategies to promote learning and knowledge-sharing.

5)Share

My Community provides coalitions the skills needed to lead social change communication campaigns over the long term. Some partners have used these skills to design projects for organizations such as UNICEF, UNAIDS and UNIFEM. Media Impact also works to maintain partnership through continued collaboration, training and knowledge-sharing networks.

IMPACT STATISTICS

- **CAPACITY:** Asociacion **COMUNICARES**, a three-year My Community partner who led the development of a youth-produced HIV and AIDS drama, talk show and campaign, leveraged a seed grant of \$12,500 to more than \$100,000.
- **COMMUNITY:** *Camino al Paraiso* (The Road to Paradise), produced by Radio Ecologica in Nicaragua, inspired 30 listeners to organize and develop an ecotourism business like the one featured in the drama.
- **CHANGE:** *Broadcasts of La Ruleta* (The Roulette), developed by our partner Tan Ux'il in Guatemala, resulted in a 400% increase in demand for sexual and reproductive health visits.



During 25 years of work with partners around the world, we have produced more than 3,000 episodes

Program: My Island – My Community
Location: Anguilla, Antigua and Barbuda, The Bahamas, the British Virgin Islands, Dominica, Grenada, Jamaica, Montserrat, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines and Trinidad & Tobago.
Issues: Climate change, biodiversity conservation, health and economic integration.
Audience: 3.8 million listeners across the region.

Program: My School – My Community
Location: New York, New York
Issues: Gossip, school spirit, communication between students and staff
Audience: Program targets students, teachers, parents, community members, school administration and educational policy decision makers in Throgs Neck, the Bronx and Lower Manhattan.

Program: Corazón de Mujer
Location: Chiapas, Mexico
Issues: Violence against women, women's empowerment, gender equality and illiteracy
Audience: Nearly 1,000,000 women and men from the State of Chiapas, Mexico

Program: Agua de Ángel
Location: Honduras
Issues: Environmental sustainability and resource management and conservation
Audience: 3.5 million listeners

Programs: A orillas de la Esperanza
Location: Anolaima, Colombia
Issues: Sustainable waste management
Audience: 13,000 listeners in and around Anolaima

Program: Buscando Amor III
Location: El Alto, Bolivia
Issues: Sexual and reproductive health, violence against women, STIs and HIV and AIDS prevention
Audience: 900,000 listeners in El Alto Bolivia and surrounding areas

Program: Pachamamanchikta Waqaychasun
Location: Secclla, Peru
Issues: Solid waste management, health and conservation
Audience: 25,000 listeners in and around Secclla

Program: My Gorilla – My Community
Location: Nigeria and Cameroon
Issues: Cross River gorilla habitat conservation and sustainable livelihoods
Audience: 2 million listeners in and around the Cross River Park

2010

Programs to date

1984 Hum Log – India

1987 Ushikwapo Shikamana – Kenya | Tushauriane – Kenya

1991 Hum Raahi – India

from 100 productions. Together, these programs have reached more than 1 billion people in 34 countries.

Programs: Ciudad Espesa
Location: Bolivia – National
Issues: Democracy, access to information, pluralism and tolerance
Audience: 400,000 listeners; National rebroadcast reaching more than 3 million listeners

Programs: El Intruso III
Location: San Juan Ostuncalco, Guatemala
Issues: Sexual and reproductive health, HIV and AIDS and communication
Audience: 400,000 listeners; National rebroadcast reaching more than 3 million listeners

Programs: Yajual Banamil
Location: Chiapas, Mexico
Issues: Conservation of sacred plants
Audience: 4.2 million listeners in Chiapas

Program: Dulce Brisas...Aprendiendo a Vivir
Location: Babahoyo, Ecuador
Issues: Sexual and reproductive health, STI and pregnancy prevention and intergenerational communication
Potential audience: 158,000 listeners in Babahoyo; National rebroadcast reaching more than 1 million listeners

Programs: Asi Somos...Una Manera Diferente de Amar
Location: Loja, Ecuador
Issues: Sexual health, sexual abuse and intergenerational communication
Audience: 400,000 radio station listeners; National rebroadcast reaching more than 1 million listeners

Program: Promesas y Traicion
Location: Jefferson County, Alabama
Issues: Obesity prevention and tobacco use cessation
Audience: Hispanic immigrants in and around Jefferson County

Program: My Tiger – My Community
Location: Laos
Issues: Tiger habitat conservation and sustainable livelihoods
Audience: Listeners in 21 communities around the Nam Et-Phou Louey National Protected Area

Program: Hen Mpoano – Our Coast
Location: The 6 coastal districts of the Western Region of Ghana
Issues: Coastal resource management and sustainable livelihoods
Audience: Listeners in the Shama, Sekondi-Takoradi Metropolitan Assembly (STMA), Ahanta-West, Nzema-East, Ellembelle and Jomoro districts of Ghana.

Program: Aquí No Pasa Nada II
Location: Cusco, Peru
Issues: Sexual and reproductive health, STI and pregnancy prevention in youth and intergenerational communication
Audience: 1,500,000 listeners, with special focus on school children

PROGRAMS

Program partners listed on the inside cover.

1992 Kuelewana Ni Kuzungumza – Kenya

1993 Twende na Wakati – Tanzania

1996 Tinka Tinka Sukh – India

REFLECTIONS ON 25 YEARS

In 1984 *Hum Log* (We People) soared to the top of entertainment charts in India. The television soap opera was an immediate success, drawing a viewership of 50 million people and broadcasting 156 episodes over a two year period. But this hit show was different from the rest. *Hum Log* was a pioneering experiment in Entertainment-Education (E-E) designed to share critical information about family planning and promote related behavior changes.

This first PCI-Media Impact (Media Impact) production was inspired by the work of Miguel Sabido. Miguel is commonly referred to as the “Father of Entertainment-Education”. He developed the communication methodology, which weaves educational content into entertaining media to simultaneously educate and engage audiences, after observing the impact of the 1969 telenovela *Simplemente Maria* in Peru. The result was a replicable model that uses soap operas to promote favorable changes in audience knowledge, attitudes and behaviors.

Since the organization’s first venture in India, Media Impact has catapulted to the forefront of the E-E field. For 25 years, Media Impact has empowered communities worldwide to inspire enduring change through the use of creative storytelling. We have produced more than 3,000 episodes of 100 productions. Our programs have reached over 1 billion viewers and listeners in 34 countries.

In the 1990s and early 2000s, Media Impact produced and broadcast television and radio soap operas throughout Asia, Africa and the Caribbean. These programs addressed sexual and reproductive health, family planning, HIV and AIDS, gender equality, education and poverty.

Our work with partners around the world underscored the importance of community involvement. And so, in 2005, Media Impact began piloting a new approach to social change communications, *My Community*. *My Community* addresses the need for a sustainable program model that strengthens the capacity of local partners to tell their own stories. To date, Media Impact and our partners have produced and broadcast more than 900 episodes of 50 series in eight countries throughout Latin America, reaching more than 19 million listeners.

None of this would have been possible without the vision of the organization’s founders and the support of our partners around the world.

To that end, as we reflect back on a quarter century of creative storytelling, it seems appropriate that our story be told through the words and images of those pioneering leaders and supporters. On the pages that follow, we invite you to explore the history of Media Impact through 25 stories told by these remarkable individuals.

On the Research Trail: Co-Traveling with PCI and Entertainment- Education in India

by
Dr. Arvind Singhal

Dr. Arvind Singhal is the Samuel Shirley and Edna Holt Marston Endowed Professor of Communication and Director of the Social Justice Initiative in UTEP's Department of Communication. He is also appointed as the William J. Clinton Distinguished Fellow at the Clinton School of Public Service, Little Rock, Arkansas. Dr. Singhal is co-author or editor of 11 books. Dr. Singhal serves on the Media Impact Board of Directors.

In fall of 1985, when I was enrolled in Everett M. Rogers' graduate class on *International Communication and National Development* at the University of Southern California's Annenberg School, in a session titled, "Soap Operas and Social Change," we had a guest visitor -- David Poindexter, President of Population Communication International, New York. Professor Rogers launched the class discussion by talking about *Simplemente Maria*, a popular commercial telenovela in Peru broadcast during 1969 to 1971 that accidentally engendered pro-social effects. For instance, inspired by the soap opera's protagonist Maria, thousands of viewers enrolled in literacy and sewing classes. The sales of Singer sewing machines skyrocketed just because Maria was using a Singer sewing machine on a television program.

Our guest, David Poindexter, helped illustrate this story further and through him I heard for the first time about Miguel Sabido in Mexico, how he was inspired by the stunning popularity and effects of *Simplemente Maria* in Peru (and later in Mexico), and how these influences helped Sabido to hone his methodology for designing pro-social soap operas.

The class session ended with both David Poindexter and Ev Rogers talking about an Indian soap opera, *Hum Log* ("We People"), noting that *Hum Log* was the first attempt to transfer the Mexican methodology developed by Miguel Sabido, this creative producer/director/writer at Televisa, to another developing country, and that happened, through a long process, including a meeting between David Poindexter, Indian Prime Minister Indira Gandhi, Miguel Sabido,



and others. A three-minute clip of *Hum Log* was shown and it was used to illustrate the strategy of Entertainment-Education (E-E). This is the first time I'd heard the term E-E.

I had heard of *Hum Log*, though. And that would be an understatement. I was actually in India earlier that summer (1985) when a *Hum Log* fever was raging in India, and it was very, very palpable. I remember my grandmother refused to have any conversations with us when the program was on. Dinnertime conversations were more about why this character did this to this character, as opposed to usual things that we would talk about. So when Ev Rogers and David Poindexter talked about *Hum Log* as an example of Entertainment-Education, I was intrigued.

Fast forward: Six months later we at USC had a grant from the Rockefeller Foundation to study the effects of *Hum Log*.

The *Hum Log* project in some ways was the first large-scale national project looking at the effects of an

[cont.>](#)



Entertainment-Education program. The program was broadcast in India over 18 months, a total of 156 episodes, and unbelievable ratings: up to 90 percent. There was a very popular actor by the name of Ashok Kumar (akin to Burt Lancaster) who provided an epilogue on every *Hum Log* episode. And in some ways, it was a summary of some of the modeled messages, and it ended almost always with a rhetorical question: “So what do you think about this action of this character?” And that little cue that was provided at the end of every episode led to so many conversations all over India, and the press covered this phenomenon. *Hum Log* was a very, very big event in the history of Indian television.

Hum Log was a rather important event in my life, as well, and in hindsight it was crucial in pushing the global research agenda for Entertainment-Education. There are so many interesting stories from our research on *Hum Log*, and my favorite is about how we accessed viewers’ letters. We had heard that the Doordarshan had received half a million letters, but we couldn’t find any of these letters. Officials whom we met would

say: “Well, indeed, there were bags and bags of these letters, but we don’t know where they are.” Finally, we ended at the home of the scriptwriter of *Hum Log*, Manohar Shyam Joshi, and when our conversation was ending, we said that we heard there were lots of letters and perhaps the scriptwriter probably got some of them. And he said, “Yeah, yeah, and if you would walk with me to my terrace, I may have some of them there.” In a corner of the terrace, there were two sacks, which had close to 20,000 viewer letters about *Hum Log*. The sacks had gone through two seasons of monsoons. Rats and rodents had done their job. When I loaded these sacks in my little Maruti Suzuki car, and brought them to my parents’ home in New Delhi, my mother refused to let me enter with them until they were given a thorough cleaning. I remember at a later time Ev and I sitting in the basement of my parents’ house (see

Photo) sorting through these letters and taking a sample of 500 to analyze.

The *Hum Log* experience was critical in paving the way for PCI (led by David Poindexter and Bill Ryerson) to arrange the broadcast of another Indian television serial, *Hum Raahi* (Co-Travelers) with Indian counterparts, which again engendered high audience ratings and showed high impact in terms of outcomes, especially with respect to delaying the age of marriage for women, and consequently delaying their first pregnancy.

In 1996/1997, India broadcast a radio soap opera called *Tinka Tinka Sukh* (“Happiness Lies in Small Things”). Once again, PCI was at the forefront in getting the soap opera underway in India. As with *Hum Log* and *Hum Raahi*, the production team for *Tinka* (at All India Radio) was trained in the Sabido soap opera methodology. The program had 104 episodes; it had about 4 percent listenership in Northern India. Doesn’t sound like a very high number, but if it’s 4 percent of 600 million people, the population of north India, it does translate to tens of millions of people. The program, our research indicated, had strong effects.

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Out of the blue, All India radio received a rather unusual letter by a listener of *Tinka Tinka Sukh*. It was written by listeners of Village Lutsaan in Northern India, in beautiful colored ink, and was signed by 184 people. This letter said that listening to *Tinka* brought the community together to decide not to give or take dowry, and that they were going to educate all their girl children. The Lutsaan study was, I believe, the first community-based investigation of the effects of an Entertainment-Education program. Here we were focusing on not just what effect E-E can have, but understand the process through which such effects happen.

In 1997, when we visited Lutsaan village, we met Lali, a 7-year-old who used to stay at home. The reason was that she had to take care of her younger siblings. Her two elder brothers used to attend the village school. Six months later, when our research team was in Lutsaan, Lali was in school sitting in the front row. At that time, the ratio of girls to boys in this village school was 40 to 60. About a year before, we looked at enrollment charts, and the ratio was 10:90 -- so 10 percent girls and 90 percent boys. And the villagers said, "Thanks to the soap opera, we

have decided to send our girl children to school."

So we sort of posed this question: How come Lali now attends school? That was really sort of the driving question behind this community-based study. The answer: when you have an engaging air cover through an E-E program, and on the ground group listening, dialogue, and mobilization, much could happen. For instance, Lutsaan's postman was a respected opinion leader and loved listening to radio. The village tailor was also an avid listener. When such listeners encouraged others to listen, and when community conversations began to happen because of the strong identification between the plot of the radio soap and their own conditions, then over time you have the Lalis beginning to go to school.

Fast-forward to 2001. PCI was planning a radio soap opera in India's Bihar state, where rates of infant mortality and maternal morbidity were the highest, and where female literacy and contraceptive prevalence rates were the lowest. I was eager to apply the learnings from our Lutsaan community

case study of *Tinka* to another project, and Kate Randolph and David Andrews at PCI were highly supportive. We searched for an organization working on-the-ground with a wide reach in Bihar and found Janani ("a caring mother") which worked in the realm of maternal and child health and reproductive health. Janani became PCI's ground-based partner. Janani had a network of 25,000 rural healthcare providers (RHPs) who operated in 25,000 villages of Bihar. These rural health practitioners are highly respected and are opinion leaders in the community. Janani trains these rural health providers in a crash course in reproductive health, and not just the male RHP but the woman or spouse as well, because they know that women in India will normally not go to the man for reproductive health issues. And then Janani branded the RHPs' rural health clinic with a nice butterfly insignia,

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which is appropriate because these are butterfly doctors.

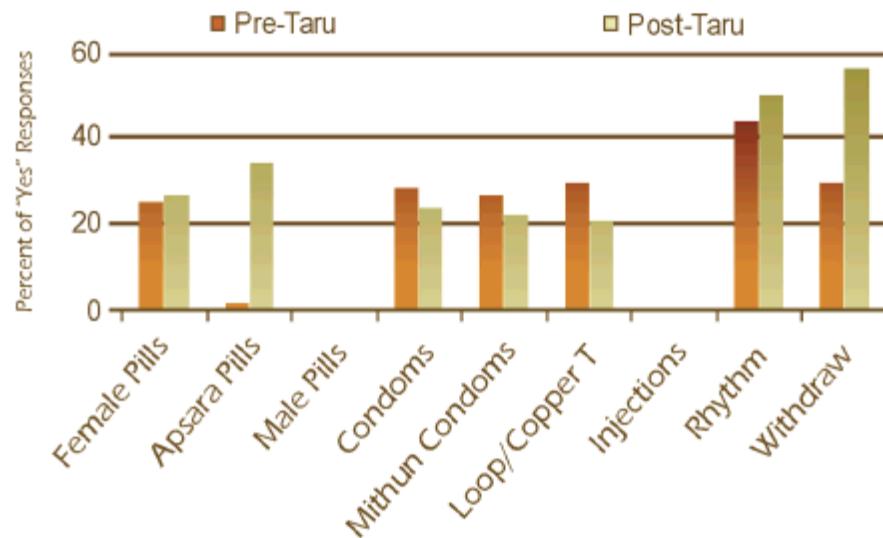
Janani also makes these RHPs vendors of various reproductive health services. So these 25,000 rural health practitioners, who previously did not dispense condoms, pregnancy dipsticks, vitamin A tablets, etcetera, etcetera, now begin to carry them.

So we had air cover, the *Taru* radio soap opera. *Taru* is named after the protagonist, a social worker who works in a rural health clinic. And then through the network of Janani rural health providers, we promoted the program extensively. We promoted the idea of group listening, knowing how important group listening was based on our community case study of *Tinka*. There were 800 wall hoardings that came up all over the state of Bihar, which, in essence, said, “Listen to *Taru*,” and so on.

Taru had a listenership of between 20 to 25 million people in the four Indian States of Bihar, Madhya Pradesh, Jharkhand, and Chattisgarh, whose combined population is about 190 million people. Our five rounds of rapid exposure surveys during the broadcast of *Taru* showed (1) that audience members liked *Taru* very much, with an average score of 4.55 on a scale of 1 to 5 (with 5 being highest), (2) that audience members perceived the *Taru*'s characters as being highly similar to them, with an average score of 3.26 on a scale of 1 to 4 (with 4 being highest), and (3) that audience members strongly considered behavior change as a result of listening to *Taru*, with a mean score of 4.56 on a scale of one to five (with five being high).

A pre-post sentinel site survey was conducted with 1,500 households surveyed before *Taru* began (baseline survey) and 1,500 households surveyed after *Taru* ended (impact survey). The site for pre-post sentinel site surveys was District Begusarai in India's Bihar

Adoption of Family Planning Methods: Do You Currently Use...?



State, chosen to represent an “average district” in Bihar.

Our results show that before *Taru* aired, respondents in the sentinel site area had significantly weaker beliefs about gender equity and family planning, and perceived greater barriers to achieve gender equity and small family size. Fewer people used certain family planning methods, and fewer people felt that their friends and family members approved their use of family planning methods. However, respondents in the sentinel site area one year after the broadcast of *Taru* displayed significantly stronger gender equality beliefs.

Another goal of *Taru* was to increase modern family planning method usage and associated beliefs and attitudes. Awareness of various modern family planning methods increased significantly after the year-long broadcast of *Taru*. After *Taru* aired, perceived approval from friends on family planning issues increased. Of those who had “ever used” the methods described above, the chart below shows users of specific methods. Of particular

interest are the Apsara Pills findings – the broadcast of *Taru* appeared to have a very strong and significant effect on use of Apsara Pills when comparing pre-*Taru* to post-*Taru* respondents.

Similarly, the use of modern family planning methods (with the exception of vasectomy) significantly and consistently increased after the one-year broadcasts of *Taru*. Perceived barriers to family planning methods were significantly and consistently lower across several items after *Taru* aired as compared to the previous year.

Respondents were asked after how many children should they begin using a family planning method. The chart below shows that after *Taru* aired, respondents thought they should use family planning after having fewer children (one or two) as compared to what they thought pre broadcast of *Taru*, where respondents thought they should have three or four births. There was a significant difference between pre-*Taru* (53.7%) and post-*Taru* (60.3%) respondents for respondents saying one should use family planning after two births.

Soap Summits

by
Sonny Fox

Sonny Fox served on the Board of PCI-Media Impact from 1990 to 1994. He was Senior Vice President from 1995-2004 and a consultant in 2005. The Soap Summits ran annually from 1994 to 2005.

It all began in 1992, when as a board member I arranged for a number of stars and producers from some of our soap operas and telenovelas outside the United States to be introduced during the primetime US telecast of the daytime EMMYS on NBC-TV. The event was a great success. It was heavily attended and widely covered. One actor, watching a clip of the Brazilian soap exclaimed, “Why can’t we do shows like this?”

Some weeks later, back in LA, I was lunching with Lucy Johnson, Sr. VP, Daytime for CBS-TV, who had been at the event. During lunch she turned to me and said, “OK, what’s next?” I had not thought of a next step, so I asked, “What do you think we should do?” She answered, “Well, you have our attention. You should have a follow-up event.”

One year later, in 1994, we presented the first Soap Summit. We invited the head writers, executive and senior producers, and the relevant network executives of the daily TV series to attend. We did not invite performers. We specifically wanted the people who controlled the content of soaps. At that time there were eleven daily half and full-hour soaps occupying a total of nine hours of network television everyday in this country. Their agglomerated audience was well over twenty million, mostly women.



David Poindexter and I had been at the UN Conference on Population and Development. There I was introduced to Jane Fonda and got her to agree to be our Saturday night wrap-up speaker. We booked the then Surgeon General, Joycelyn Elders, experts on teen sex including three teen mothers, and Tim Wirth, the US Undersecretary for Global Affairs. The Pew Foundation came aboard to conduct research into the prevalence of sex in soap storylines.

Then I held my breath. We were kicking off with a Friday night dinner with the keynote speaker. Then there would be a day of panels beginning at 9:00am and continuing till 4:00pm. The finale would be a dinner with Jane Fonda as our wrap-up speaker.

But would anyone come?

They did, and by lunch time there was an unmistakable buzz in the room. The attendees were animatedly discussing what they had heard that morning. I later heard from one executive producer that, as she and her writers were flying back to New York, they were already inventing a whole new story line.

What we had accomplished was at once simple and profound. We had reminded them of the power inherent in storytelling. As US Secretary of Health and Human Services, Donna Shalala, said in a subsequent summit:

“What people used to learn at home or in Church, they now learn from TV. You, with light and shadow, reach them as we never can. Therefore you are an important part of the health information system of this country.”

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Remember, the tradition in dealing with soaps operas was to fasten on to the glamour of the actors and actresses—the producers were rarely attended to. Now here were all these important people flying in from Atlanta and Washington to ask for their help. If nothing else, it made them sit up straighter and take themselves and their programs more seriously.

The annual Summits continued over the next dozen years. They ended when it became apparent that the audiences had been shrinking considerably due to the significant increase in the number of women entering the work force. This was further affected by the vast increase in the number of TV channels and the fractionating of the audience. It was clear the number of soaps would be declining—as indeed they have.

One other factor entered into our consideration to suspend the summits. We had worked very closely with the Center for Disease Control (“CDC”) in our efforts. Through their experience with PCI, they began to understand why the soaps were of importance. This eventually led to the creation of a full time operation, Hollywood, Health and Society, housed at the Annenberg School for Communication at USC. They constantly meet with writers and producers to assist in matching them with the expertise they need to integrate storylines dealing with HIV/AIDS or Spinal Bifida or Downes Syndrome—all of which they have done with great skill and success.



One last product of the Summits—the annual Sentinel for Health Award. Given annually by the CDC to those story lines that effectively carry out some part of the nation’s health agenda, these grew out of its involvement with the Summits. I suggested to them that since they are continually asking for the assistance of these programs, and they had been forthcoming, it would be nice to say, ‘thank you’. They agreed and asked how. I allowed as how everyone in Hollywood loves awards, they might consider that. After some time, and with some counsel and guidance, they initiated what remains the only award the CDC ever gives to TV programs.



“What people used to learn at home or in Church, they now learn from TV. You, with light and shadow, reach them as we never can. Therefore you are an important part of the health information system of this country.”



Entertainment-Education Strategy Has Impact

by Kimani Njogu

Kimani Njogu is a media consultant and trainer based in Nairobi. He worked as a consultant and Regional Representative for PCI-Media Impact from 1994-2004. During this time, he worked on several productions, including Ushikwapo Shikamana in Kenya and Twende na Wakati in Tanzania. He also supported programs in China, Mexico, Pakistan, Peru and St. Lucia.

The Entertainment-Education (E-E) strategy combines pleasurable performances with enhancement of knowledge and skills to achieve particular ends. The strategy brings together appeals to the mind and the heart. Throughout the world E-E is being invoked to address important societal concerns and I have been privileged to work with this strategy over the last thirty years in Africa and beyond. Through the years, I have found E-E to be efficacious, especially when linked with interpersonal communication.

The appeal of E-E initiatives, such as the soap opera, is a consequence of its narrative approach, essentially because human beings are story-tellers who employ narrative logic in processing discourse. E-E soaps have complex plots and sub-plots, different levels of characterization and conflicts and resolutions which are identi-

fiable to audience members. These narrations designed with the use of formative research and a values framework are perceived by audience members as more involving relevant, realistic, collaborative, coherent, and believable than straightforward cognitive appeals associated with many educational programs.

E-E programs appeal to the emotional levels of audience members and through parasocial interaction; the characters become personal friends and peers capable of influencing them. A balancing of the experiences of positive, negative and transitional characters creates conflicts and identification among audience members. The sense of suspense and solidarity with fictional characters becomes a learning experience for audience members.

Moreover, E-E interventions that follow a clear social learning theory seek to engage communities in dialogue to pave the way for the reconfiguration of power dynamics and behavior patterns within families and communities. They give voice to women and children and involve men in the deconstruction of masculinity. This is especially significant in situations where cultural practices hinder women's development and limit their life choices.

In social change radio soap operas such as *Ushikwapo Shikamana* (Kenya), *Twende na Wakati* (Tanzania), *Mambo Bomba* (Tanzania), *Zimachitika* (Malawi), *Sarivolana* (Malagasy), *Tinka Tinka Sukh* (India), *Taru* (India) and *Apwe Plezi* (St. Lucia) with which this writer was closely associated, there were deliberate efforts to challenge gender relations and to reconstruct them more favorably. Through social modeling, advocacy and collective organizing, harmful attitudes and practices that put women and girls at risk of, for example, STIs, HIV and unwanted pregnancies are interrogated.

Well crafted E-E programs attempt to engage audience members in a realignment of the understanding of the self, the environment, and community. They increase self and collective efficacy. Self efficacy is the belief in one's capabilities to organize and execute the sources of action required to manage prospective situations. It is internal motivation vital in determining how people feel, think and behave. Self efficacy may emanate from successful experience in overcoming problems; the vicarious experiences provided by social models; social persuasion in one's ability to perform; and alter the negative emotional proclivities and misinterpretations.

Whereas self efficacy targets the individual, collective efficacy targets group norms and puts people at the center of social change interventions. It is more than critical consciousness because it is oriented towards action and the ability to take responsibility. But collective efficacy is also a consequence of community dialogue and interaction. It draws its impetus from inter-individual reflections made possible over time.

Advances in information technology make it imperative that new media (cellphone, internet) interacts innovatively with traditional media (radio, television) to increase community dialogue for behavior and social change.

The Establishment of the Tanzania Research Project

by William Ryerson



William Ryerson served as Executive Vice-President of Population Communications International from 1987 through February 1998. He has over 20 years experience in the application of Entertainment-Education methods to reproductive health. Currently, Mr. Ryerson serves as President of Population Media Center.

In February 1993, I took Everett Rogers, then Dean of the Annenberg School of Communications at the University of Southern California, and Peter Vaughan, a biologist with expertise in experimental research design, to Dar es Salaam. The purpose of the trip was to develop a research project to measure the impact of the serialized Entertainment-Education drama program *Twende na Wakati* (“Let’s Go with the Times”) on Radio Tanzania starting in July of that year.

The program was designed to promote family planning use and HIV prevention. Originally, we thought the program would last two years. But the program became so popular that Radio Tanzania kept it on the air until 2009.

Ev Rogers was suffering from a cold when he arrived in Tanzania, but he managed a series of meetings that established the research project that became the most thorough study of a national Entertainment-Education program in history. I remember one very important meeting with Nkwabi Ngwanakalala, Director General of Radio Tanzania Dar (RTD). Peter had discovered a map of the broadcast system on the wall of Nkwabi’s office while we were waiting for his arrival. It showed the broadcast towers that picked up the signal that came out of RTD and rebroadcast it in various parts of the country and the reach of each tower’s signal.

When Nkwabi arrived, he laid out the business cards of the visitors on a bench in front of his chair. As he was studying the cards, Nkwabi came across Ev Roger’s card and exclaimed, “My God! The man himself is sitting in my office. Sir, I studied all your publications on the diffusion of innovations when I was a student of communications at the University of Dar es Salaam. What can I do for you?”

From Nkwabi, we learned that the tower in Dodoma produced local programming from 4:00 to 7:00 pm every day, and we leapt at the idea of broadcasting *Twende na Wakati* at 6:30 so that we could exclude Dodoma from the broadcast area and use it as a control area for our study. Nkwabi was at first reluctant to allow this experiment because he feared backlash from the people of Dodoma for missing what he knew would be a popular program. But Ev Rogers persuaded Nkwabi that the study would be important on a worldwide basis. Only because we had Ev there making the request did Nkwabi agree. So for two years, from 1993 to 1995, the people in the Dodoma region heard locally produced music at 6:30pm while the rest of the country heard *Twende na Wakati*. The people in the Dodoma region then heard the program from 1995 to 1997.

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Ev and Peter engaged Ramadhan Swalehe, Director of the Population/Family Life Education Programme (POFLEP) within the Ministry of Women, Children and Cultural Affairs to study the impact of the program in 14 regions of the Tanzanian mainland.

The research included 2,750 interviews with a representative sample of the population annually, beginning with a baseline survey one month before the program began and then repeated annually through 1997. The survey conducted in 1995 showed that 58 percent of the population age 15 to 45 in the broadcast areas listened to the program on a regular basis.

Among the findings in regard to changes in attitudes were a significant increase in the percentage of the population who perceive that they may be at risk of HIV infection; an increase in people's belief that they can take effective action to prevent HIV/AIDS; an increase in interpersonal communication about HIV/AIDS; an increase in the belief that individuals, rather than a deity or fate, can determine how many children they will have; an increase in the belief that children in small families have better lives than children in large families; and an increase in the percentage of respondents who approve of family planning.

The study also provided evidence that the program stimulated important behavioral changes. 82 percent of listeners surveyed said the program had caused them to change their own behavior to avoid HIV infection through limiting the number of sexual partners and through condom use. Data from Tanzania's AIDS Control Programme showed a 153 percent increase in condom distribution in the broadcast areas during the first year of the soap opera, while condom distribution in the Dodoma control area increased only 16 percent during this time.

The program was also effective in promoting family planning. There was a strong positive relationship between listenership levels and the change in the percentage of men and women who used any family planning method. In regions where the show was broadcast, the percentage of married women who used a family planning method increased 10 percentage points in the first two years of the program while there was zero change in the Dodoma control area. Then, when the program was broadcast in Dodoma, family planning rates there increased 16 percentage points.

Data from Ministry of Health clinics showed that 41 percent of new adopters of family planning methods were influenced by the program to seek family planning. This included 25 percent who cited the program by name when asked why they had come to the clinic, and another 16 percent who cited "something on the radio" and then identified the program when shown a list of programs currently on the air. Another family planning serial drama using a different methodology that was broadcast nationwide by RTD at the same time was cited by just eleven percent of new family planning adopters at the same Ministry of Health clinics. These data point to the effectiveness of the methodology used in the design of the serial drama.

Counting all of the costs of the radio serial, the cost per new adopter of family planning was 32 cents (U.S.). The cost per person who changed behavior to avoid HIV/AIDS was 8 cents (U.S.).

Peer-reviewed journal articles about these findings appeared in *Studies in Family Planning* and the *Journal of Health Communications*.





Excerpt from “Out of the Darkness of Centuries”

by David Poindexter

David Poindexter has over 30 years of experience in communications strategies promoting family planning and reproductive health worldwide including the application of Entertainment-Education methods in Asia, Africa and Latin America. He founded Population Communications International and served as president from its inception through March 1998. In 2008 he received the Rogers Award For Achievement in Entertainment-Education.

The day came when all assembled in Beijing to orient and train a creative writing/production team of Chinese professionals. Our colleagues in China had brought together a most impressive group. The man chosen to be the head writer on the project quite possibly qualified as the best person in China for the task.

But we faced an unexpected major problem. The moment the scriptwriter had been enlisted, his creative energies were unleashed. By the time we were assembled, he was bursting with enthusiasm about the story he had come up with, which, of course, was without reference to research, moral framework, values analysis, or any other part of the complex Sabido methodology.

Notwithstanding, he was consumed with his story and simply had to tell it to

us. The workshop/training agenda went out the window while he proceeded to lay out his story and its characters for everyone assembled. The fact was, it was a very good plot, but it would never work because it violated some of the basic principles of the Sabido methodology, particularly with regard to reward and punishment.

Nonetheless, for more than a day we listened while he poured out his creative proposal to us. When he finished, we politely, but firmly, made clear that for the next several days, we would take the group through such things as the formative research report, the detailing of a moral framework, the construction of an issues and values grid, the delineation of characters, each of whom would represent a principle value or anti-value, provision for evaluative research, and much more. This we did, through the fourth day of what we envisaged would be a two-week workshop.

Through it all, the writer listened politely, but in a fairly detached fashion. After all, what need had he of all this? He was an established writer, with an enviable reputation and he had his story all ready to go.

On Friday morning, we unleashed Miguel Sabido for what was to be a wa-

tershed experience. Miguel described where he was in 1974, when he was first finding his way to this methodology as he was conceiving and designing his first social-content telenovela, *Ven Conmigo*. It was designed to motivate Mexican adults with no primary education to enroll in an adult learning center in order to secure basic literacy skills. He described a grandfather, who is so proud because his granddaughter is graduating from primary school. At the same time, he is so sad because this grandchild can read and he cannot. Miguel located the two on a chalkboard plot/characters design and with group involvement, gave them Chinese names. He then proceeded to delineate other key characters: the grown daughter who says, “Old man, forget it. You don’t need it. You’ve lived all your life without reading, why start now?” Another daughter who says, “You can do it. I know you can do it. You need it and I’ll help you.” He described the woman who will be the teacher and all the other characters with the role of each clearly delineated in terms of the values grid. Each was given a Chinese name by the group. Progressively, it came clear how the plot had both great entertainment value while at the same time motivating a million Mexican adults to enroll in the Centers for Adult Education in order to obtain basic literary skills.

The Chinese writer was having an epiphany. One could almost see light-bulbs going on over his head. Suddenly, in the most un-Chinese fashion, he leaped to his feet, almost knocking over his chair, rushed to the chalkboard, wiped the chalk board of the *Ven Conmigo* plot diagram, and proceeded to take his story and character and redesign it in front of all our eyes – in accordance with the Sabido methodology as just outlined by Miguel. The entire room was electrified. He had it! There it was before our eyes. The room burst into applause. What we

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had was a superior treatment for a serial script. We knew it was all we could wish for, and that it would work. As we sat down for another wonderful Chinese lunch, I turned to my colleague

Bill Ryerson and said, "I wonder what we will do next week during the second half of our workshop?" Bill said, "We'll go home, that's what, and let our Chinese colleagues get to work." Which is

precisely what we did.

Excerpt by permission of the author from: Poindexter, David O. *Out of the Darkness of Centuries*. David Poindexter 2009. Pp. 289-291.

Dukh Sukh Apney, The Untold Story

by Anthony Scala, CFO, Media Impact

Dukh Sukh Apney began in November 1998 when PCI-Media Impact, Pakistan's Ministry of Population Welfare (MOPW), Pakistan Broadcasting Corporation (PBC), and the United Nations Population Fund (UNFPA) joined forces to develop a radio soap opera promoting reproductive health. Further financial support was provided by the Italian government.

After three years of development, Pakistan Broadcasting Corporation began airing Media Impact's radio program *Dukh Sukh Apney* (Our Sorrows and Happiness) in February 2001 to address issues of maternal and child health, girl's education and gender equality. The show ran for two years and targeted Pakistan's rural audience, which accounts for two-thirds of the country's total population of more than 150 million people. The drama is set in the village of Roshanpur and revolves around eleven families, two of which come from or live in a nearby city.

But the radio drama is only part of the story.

In the fall of 1998, our team also built a second coalition; a rare partnership between India and Pakistan. It was at that time that then President, David Andrews, Programs Director Katherine Randolph, and Vice President of Finance, Anil Kumar, traveled to Pakistan. Anil was born in India. Earlier that year, the tension between

India and Pakistan had come to a head when India tested its first nuclear weapon and Pakistan its first longest range missile.

Despite this, during the entire program, Anil worked closely with our Field Representative, Ahmad Jameel, who was born in Pakistan. The two came together for the good of the program and the good of the people of Pakistan.

Then, in the spring of 1999 there was a bloodless coup and Pervez Musharraf took over as the new President of Pakistan. Our program had to be delayed but all the partners were willing to persevere and restart the production after the ten-



sions calmed down.

In 2000, our lead trainer, Kimani Njogu, a native of Kenya, travelled to Islamabad to conduct a workshop for all the script-writers. He was attacked, mugged, and sustained minor injuries. But he stayed in country and completed his work. As war raged in neighboring Afghanistan in 2001, all the partners continued with the program. We all continued until the program was completed and on the air.

Nothing stood in the way of completing this program. Not a Coup. Not a War. Not Prejudice. Not fear for personal safety. That perseverance is the untold legacy of *Dukh Sukh Apney*.



In addition to celebrating our 25th anniversary, we celebrate another significant anniversary this year: the 14th year of Anthony Scala's service to Media Impact.

This personal milestone is also an institutional milestone as Anthony's tenure now exceeds that of any other employee in our history. Anthony joined Media Impact in 1997 as an accountant and administrative assistant and is now our Chief Financial Officer. In addition to his official duties, Anthony also serves as our company historian, a role for which he is well-suited on account of his prodigious memory and because he is the only employee who has worked with all four of our chief operating officers. On this occasion, our Board and staff wish to celebrate and acknowledge Anthony's wisdom and dedicated service. Congratulations Anthony!



Telling Stories Saving Lives?

by Kate Randolph
 PCI-Media Impact Programs Director
 (1998-2004)

Can stories change lives – really? Can they impact decisions that have the power to result in life or death? Can they influence the choices we make everyday? Choices related to simple things, such as the type of foods we eat all the way to critical decisions such as the age we marry, the number of children we have, or the education of our children. I must answer in the affirmative. Stories can and do change lives. I say this from a privileged place. No, I am not a story teller, a writer, an actor, or a movie star. I am someone who had the opportunity to devote seven years of her life working with incredibly talented women and men around the globe to bring stories to life. These were not ordinary stories, these were soap operas. Now don't roll your eyes. Yes, I know when we think of soap operas many of us will think of melodramatic television serials with tangled relationships and over the top drama. Webster defines them as such: "a serial drama performed originally on a daytime radio or television program and chiefly characterized by tangled interpersonal situations and melodramatic or sen-

timental treatment". But the soap operas developed by my colleagues in China, India, Pakistan, Kenya, Tanzania, Mexico, and Peru, just to name a few, were different.

To be sure they were quite dramatic. There were many tangled relationships, many tragedies – some averted and some not. Joyous celebrations of births and good fortune occurred as did heartbreaking grief stemming from poor choices that resulted in death or life long hardship. Young girls faced the lure of Sugar Daddies with easy money to pay school fees and feed their younger siblings never seeing the invisible strings attached until it was too late. HIV/AIDS ravaged communities and superstitions created fear and outcasts over night. In the mix, of course, were characters such as the young heroine who dared to cross lines and teach village children from the Dalit caste in their communities. Yes there was drama: joy, hope, tragedy, despair, anger, violence, and love. But in addition to all that drama there was a key ingredient that made these soap operas different and that ingredient was a methodology.

These soap operas were carefully developed and modeled on an Entertainment-Education methodology that fostered social change. They were designed not only to entertain but to impart knowledge that would enable listeners to consider alternative and healthier responses to the life situations they encountered. So while there was drama and horribly negative characters that created chaos and sowed destruction and despair, there were also carefully designed positive characters who modeled a better way, a new choice, a progressive way of looking at the world, and a bridge between old and new.

Entertainment-Education (E-E) and Behavior Change Communication (BCC) are the technical terms for the soap operas PCI-Media Impact and its partners around the world created. *Ushikwapo Shikamana* - If Assisted, Assist Yourself, Kenya; *Twende na Wakati* - Let's go with the Times, Tanzania; *Dukh Sukh Apeny* - Our Sorrows, Our Happiness, Pakistan; and *Ombligos al Sol* - Bellybuttons to the Sun, Mexico, are the local names of programs that impacted the lives of individuals and communities when they aired. There is now a plethora of E-E and BCC literature devoted to the development, design, analysis, and evaluation of soap operas for social change.

For me, I have the advantage of knowing they work because I've experienced it. Over the course of my work at PCI-Media Impact I was able to:

- participate in the design, delivery, and evaluation process of programs;
- meet with listener groups in Bihar, India who shared their impressions and experiences;
- read, together with the writers and production teams, listener letters from Kenya;

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- convene and participate in methodology training sessions that prepared global teams to design compelling and life changing stories; and,
- celebrate joy with colleagues when our programs won global recognition such as the Global Media Award for Excellence in Population Reporting – Best Radio Program Category (*Ombliqos al Sol* - 2003)

When I sat in my office in New York, far from the action, I would pull out the following letter from a secondary school in Kenya and I would know people were listening. Not only were they listening, they were thinking, discussing, and participating! They were not passive listeners; they were becoming empowered change agents – one story at a time.

“Thank you for the programme ‘Ushikwapo Shikamana’. It has taught us very much in many ways about the realities of current life. We say thank you very much and, if possible, we ask for an extension of the time of the programme.

My views

- 1.We congratulate Mwalimu Tatu and her fiancé Jaka for their decision to delay getting a baby.
- 2.We urge Chezi’s husband to discard old customs and traditions because they can make him to lose his life. In addition, we urge him to construct a pit latrine.
- 3.We urge Mabuche to stop using drugs.
- 4.Shindo should stop dealing in hard drugs.
- 5.Inspector should stop receiving bribes and do his work with commitment.

The way we see it, he is about to lose his job.

Yours faithfully

Jaridah Machila and Ruth Wakto



Devendra Sharma, Ph.D., is a fourth-generation Nautanki performing artist. Nantunki is a form of popular indigenous musical-theater. In addition, Dr. Sharma is academically trained and has significant experience in television and film production and communications. Dr. Sharma, who is originally from India, worked with PCI-Media Impact from 2000 to 2004, first as a Media Leaders Fellow and then as an advisory committee member for the radio soap opera, Taru. The Media Leaders Fellowship program brought media directors and producers from around the world to study Entertainment-Education at the University of Southern California, to strengthen the capacity of these leaders to produce social content media in their respective countries

by Devendra Sharma, Ph.D

Working as both a *Nautanki* performer and as a television and film producer/ director, I realized that in order to really drive home social change messages to target audiences, we must use live, traditional community performances in addition to mass media. After the Media Leaders Fellowship and returning to India, I not only made many mass media programs, but also designed a massive folk performance

campaign for social change. As part of this campaign, more than 10,000 original indigenous performances were done by more than 150 troupes on the issues of reproductive health care, HIV/AIDS, and family planning in India. This effort was supported by the government of India and United States Agency for International Development (USAID). Through helping design and implement this project, I

learned that messages conveyed through local performance traditions make a direct cultural connection to the target audience. Furthermore, these performance traditions are inherently very entertaining, and as they are performed live, make a strong face-to-face impact on audience members.

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After this performance campaign, I was looking for an opportunity where I could use indigenous live performances in conjunction with mass media programs for positive social change. This opportunity came in 2001 when I was invited by PCI to become a member of the Advisory Committee of their radio soap opera project in India, *Taru*. *Taru* gave messages about reproductive health, women’s empowerment, and other important social issues and was broadcast from 2002-2003 in the villages of northern India. I suggested that it would be great if we could incorporate an indigenous performance component in the project. Up to that point, PCI had mainly devoted itself to creating programs that used mass media for social change. However, I hoped that indigenous performances would not only be very effective in creating an audience base for *Taru*, but would serve as an important communication strategy for social change, independent of the soap opera. The PCI staff backed me wholeheartedly in my efforts to bring this new dimension into their work.



I designed indigenous *Nautanki* performances using both my expertise as a traditional *Nautanki* artist as well as the solid scholarship of Michael Bakhtin and Dwight Conquergood. I first wrote a special performance script based on the storyline of *Taru*. Before the soap opera began its broadcast, I traveled extensively in rural areas in the Indian state of Bihar and recruited local traditional *Nautanki* artists to perform the script in a number of villages as pre-publicity. I conducted a workshop to train these artists to perform my script. With the help of a local health service provider, Janani, I planned these folk performances. This took a lot of effort – I still remember how I worked more than fourteen hours every day for over a month. With Janani’s staff, I went from village to village and talked with opinion leaders to get them to support our efforts.

Finally, the day of the first performance arrived. I was really nervous. I traveled in a minibus with the performers to the local village where we were going to perform. Once I was there, all my nervousness vanished. We walked through the streets of the village with our instruments, singing and inviting people to come and watch. The performance was immensely successful. More than 500 people came. People liked the performance so much that even after it was over, they wanted to do something more. That gave me a valuable opportunity to talk about the upcoming

radio soap opera. We organized a live quiz in which audience members answered questions about the *Taru* storyline depicted through the performance. We also successfully created listeners groups, in which young men and women in the villages committed to listen to the soap opera together. We gave many more performances and hundreds of people attended each. After these live performances, *Taru* instantly became a household name in villages. That was the magic of live, indigenous performances.

After the performances came the radio broadcast. During its broadcast between 2002 and 2003, I worked closely with the soap opera’s scriptwriters and producers. Working with the amazing PCI staff and Ohio University research team, I also made three short documentary films about the pro-social initiatives started by young people in the villages as a result of the live performances and the radio soap opera’s impact. For instance, in many villages, several high school students started schools for children belonging to the poorest of the poor families. There was also a new awareness in these young people about the things that they could achieve in life through education and positive thinking, particularly among the women.





After the soap opera ended, the young members of these listener groups approached me with a request to do something more. They said that they really enjoyed the pre-publicity performances for *Taru*, and would like to see more performances based on the social issues it featured. I suggested that we could do a participatory theater workshop in which they could create performances on the relevant issues in their communities, and do shows for their own village communities. They told me that they were really excited to do that, but were afraid that their parents and elders would not approve of their efforts. I assured them that I would do my best to get the cooperation of the village elders.

The task of getting the elders and parents in the villages on board was more difficult than I thought. Most of the parents and elders were against young men and women spending time together. Also, they were apprehensive about the messages in the performances, which could challenge the status quo. I had to visit and revisit these villages for almost four months before I could convince the parents to send their daughters and sons to a workshop. Finally, it all came together.

For three days, around fifty young men and women from four different villages, mostly of high school and college age, worked together and created original performances based on the challenges they were facing in their own lives. On the fourth day, the young people gave public performances in front of community

members. Hundreds of people attended the performances, and parents and elders were impressed by their own youngsters' efforts and by the issues they brought in for debate. For many months after, people continued to talk about the issues they featured, such as dowry, boy-girl equality, sending girls to schools, and unemployment, among others. The young participants also worked hard to get members of the so-called "lower castes" to come out of their homes and attend performances in a larger number (usually difficult in rural Indian society).

"Never in the history of the village, young boys and girls performed together on one stage! And it happened in this rural atmosphere! It was like an earthquake!!!!"
- Manoj Maharaj

"If alone, we become afraid that every one will make fun of us, people will say that it is all rubbish, nothing is going to change. But when people meet and do it together, and they say the same thing together, then the confidence develops." - Praveen

To this day, many of the participants of the *Taru* project have remained my close friends. One of them was a young woman named Vandana who participated in the participatory theater workshop and listened to the soap opera regularly. She was at the forefront of social initiatives in her village, such as opening a school for girls from poor families. She was a great role model for other young men and women. Our team decided to do a special video on her. I am giving below an excerpt of my interview with Vandana:

I really like Taru soap opera! We are very interested in it because it has been specially produced for women. I like everything in this serial! It talks about education and that family in its story...they have four daughters but no son...they want a son. They think that without a son who will continue their lineage. They should not think like this. If one gives education to his/her daughter, can't she become equivalent to son?

My friendship with Vandana continued much after *Taru* was over, and eventually we got married. PCI's projects do have some real impact!



Monica en Busca de Amor

Every decision has a consequence. Unfortunately, Monica's decisions result in negative consequences. Eventually she is able to seek help from an abusive relationship and turn her life around. Yet she will always struggle with the memories of the abusive relationship that resulted in an STD and a teenage pregnancy. Luckily, Monica's sister is able to learn from Monica's decisions and the consequences they generated.

Monica en Busca de Amor/Monica in Search of Love is a comic book produced by PCI-Media Impact in 2000. The drama narrates the story of Monica as she searches for love. Funded in part by a grant from the California Wellness Foundation, The Weingart Foundation and the Favrot Fund, *Monica en Busca de Amor* provided Latino teens in the Los Angeles area with information about some common risks facing adolescents, including dating violence, teenage pregnancy and STDs. The comic book reflects life for Spanish-speaking youth in some of the city's most difficult neighborhoods. It was distributed extensively in Southern California by health and social agencies.





Stories that touch the skin and reach the soul

by Javier Ampuero Albarracín
PCI-Media Impact Regional
Manager, Latin America

Prior to joining the Media Impact team, Javier Ampuero worked at Calandria for 22 years. The Association of Social Communicators – Calandria is a Peruvian civil society organization with significant and recognized experience in the field of communication for development. Javier most recently served as Director of the Center for Communication Strategy and Media.

Calandria began in 1983 creating radio dramas with and for migrant women. Workers in a public market in Lima, these women embarked on a journey of re-evaluation of their own lives, voices and stories in a space where, despite their majority, men were in charge. The experience showed us that by telling stories we could communicate and imagine with people the significant day-to-day changes Peru needed as well as learn to make these changes a reality by valuing oneself, recognizing the “other” and the power of democracy through effective dialogue.

When I was still studying at university and I started doing my practicum at Calandria, we launched a radio drama competition in which women from

different organizations throughout the city could tell their stories based on their neighborhoods, family conflicts, and struggles to earn their way. The recording sessions for these radio dramas were fascinating. The women improvised each scene based on a scripted outline; evoking painful and happy moments from their lives to embody the characters. They collected cans, buckets and other objects to create sound effects that “gave realism” to the dramas, and they brought neighbors or family members to play musical instruments in the background of the radio drama. This allowed the whole community to enter the house, an improvised “recording studio,” and to add their own grain of sand to the story.

At the start of the 1990s, Calandria began exploring the dramatic genre with youth, making fictional videos and creating an initiative that mobilized youth creativity and expression in a decade marked by authoritarianism, corruption and citizen apathy. The Youth Storybook Competition allowed thousands of youth from all around the country to express their ideas, develop their talent, receive public acknowledgement and start to produce their collaborative fanzines and projects.

In 2001, Calandria was introduced to PCI-Media Impact (Media Impact), which was considering starting an Entertainment-Education program in the Andean Region. In October 2002, Media Impact conducted its first Entertainment-Education workshop in Lima, where, in addition to training the Calandria team and several other Peruvian organizations, it played host to several organizations from Bolivia, Ecuador and Colombia as well. The workshop would be the first of many in the region to spread the *My Community* program in Latin America.

The mutually-enriching relationship that formed between Calandria and Media Impact prompted Calandria to renew its focus on its original 1983 project by producing three new radio dramas using community participation, and the newly acquired principles and tools learned from Media Impact: “Loma Luna, Tierra de Pasiones” (2003); “Empezando a Vivir” (2005), which also inspired a Colombian miniseries “Vamos a la Fija”; and “Con el Viento a Favor” (2006).

Together We Enrich the Entertainment-Education Methodology

Together, Calandria and Media Impact have explored new avenues and created new resources for Entertainment-Education in Peru. Thanks to the successive experiences of creating and broadcasting the dramatized radio series embedded with strategies for public and political advocacy among youth groups, networks and activists have been able to address issues such as sexual and reproductive rights.

A milestone of this innovative process was the 2006 workshop that Calandria and Media Impact organized together for the youth of Juraco in Nevia, Colombia.

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It was the first time in which a radio drama and Entertainment-Education experience from one country was replicated and recreated in another part of Latin America. Moreover, it generated synergy between two regional organizations allied to Media Impact:

“Faced with the relevance we proposed to give to issues such as youth political organization and participation, under the guidance of Javier, we decided not to take the path of adaptation and begin a new path, as exciting as it was challenging: build our own youth radio drama by staging our experiences, stories and dreams.” Nyria Ramírez, Corporación Juraco

By extension, the 2006 workshop used new tools created during the years it took to collect stories in the community, weave a values grid and storylines, trace character maps and plan the serialized plot development.

We consolidated networks and alliances with organizations and radio stations

We began to create a network of radio stations and communicators trained in Entertainment-Education. Later, through the Exchange Program for Communicators from Peru and the U.S., known as PAX, a new strategy of work combining Entertainment-Education with citizen participation to address issues such as democracy, development, diversity and social inclusion was consolidated.

“When Chío returned from his internship in the U.S., we held a meeting so he could share what he learned. From there, Chío prepared material while we helped him by sending information. That way, the internship wasn’t only Chío’s -- we also contributed. Everything to do with internships and training is something we will continue supporting because it gives you another vision and view of things.” Belia Concha, Director, Radio Cutivalú

After the PAX Program concluded, these same communicators participated in an exchange platform on the internet. Over the years, Media Impact and Calandria have strengthened the capacities of many other communicators and professional teams from more than 40 radio stations in regions throughout Peru.



We transform public debate and the agenda of daily life

We incorporate into people’s lives useful and significant new information, including positive attitudes and behaviors promoted through the characters and stories of the jointly produced radio miniseries.

“It helps us to understand, to learn more from life -- maybe not what we lived, but as we listen, we retain and learn because life is hard. Lots of things happen... like in the miniseries.” (Matilde, 15)

“It is hard to discuss things related to sex that you can’t say face to face between my daughter and me... and as we listened to the radio drama, it was an open path to be able to communicate more with my daughter.” (Brígida, 50).

“The need to tell someone because maybe no one listens to you in your house. And you listen to the program that opens doors to tell and express what you want to in that moment.” (José, 17)

The issues for which we achieved the greatest advocacy in a calculated audience of 400,000 people are related to youth and adolescent sexual and reproductive health, inter-generational communication and discriminatory practices.

Calandria started out making radio dramas, and on its journey met PCI-Media Impact, an organization with a similar agenda guided by a shared conviction: transforming experiences into stories that can be told and shared with others helps us to reflect on those experiences with the goal of achieving dreams and improving lives. For several years we have journeyed together as partners, and we are certain that new and exciting adventures await us... *to be continued.*

A weaving of Affection and Youth Rights in Neiva, Colombia

by
Nyria Ramírez and María Ilse
Andrade Soriano, Corporación Juraco

The day a member of our team was selected to participate in an Entertainment-Education workshop in our neighbouring country, Peru, we never imagined the heap of stories, learning and radio adventures that were waiting for us.

On November 2005, Corporación Juraco and its sister organization, Jarybu Macano of San Jose del Guaviare, were selected to participate as representatives of the Communication System for Peace (SIPAZ) in a Radio Entertainment-Education workshop in Lima. There we had the opportunity to learn about the work of PCI-Media Impact and Calandria. In this meeting we managed to deepen our theoretical and practical understanding not just of the educational potential of radio, but also about the sexual and reproductive health and rights that were embodied in the stories of youth in the radio miniseries *Starting to Live*, which the organizations coordinating the event proposed we broadcast in Colombia.

Later, Juraco and the Colombia Multicolor Foundation, as coordinator of SIPAZ actions, proposed to Media Impact the adaptation of this radio miniseries, because the success of these serial dramas lies in the fact that they collect stories, slang, tales and specific characters that reflect the cultural diversity of

a country like Colombia.

Thus, in December 2006 we began to execute the proposal by hosting a Radio Entertainment-Education workshop, facilitated by Javier Ampuero, originally envisioned to adapt the miniseries to our reality. People from different walks of life participated in this workshop. They were from Belén of the Andaquies in the Caquetá, San Agustín, Garzón and Neiva near el Huila, and representatives from the different municipalities of Eastern Antioquia. The interests and issues presented by the different participants that we needed to include in the storyline made evident the need to create a new story: *Let's Get Set*.

“The serial drama was collective and everyone wanted to plant their little seed. So when we were listening to the serial drama we would say: I did that, I said that, I created that character. Each person found his time to share what happened in their neighborhood... stuff that happened everyday such as sitting and talking in a store. So, yes I think we have left our mark on the serial drama.” (Leidy Albadán, young reporter, member of Juraco)

We wove stories about sexual exploitation, sexually transmitted diseases, family problems, authoritarian parents, rebellious children, stories of love and hate, talented young people willing to work for their neighborhood and community, corrupt politicians and the struggle of young people to participate... all these things gave meaning and life to the elements identified in the values grid and the objectives set forth in the overall strategy.

For the serial drama production we looked for natural actors; the script was

developed in a participatory process; there were different workshops and training meetings; and knowledge exchange was fostered with other nodes of SIPAZ.

“Every key I type, each letter I write, every situation I create, every dialogue that comes to life, is much more than what I believed I was able to give; it is such an important and beautiful experience that I increasingly want to give more and more and discover those skills the serial drama helped me discover. Professional training is important, but if opportunities like this do not appear in the process, we shall surely be very good at thinking about or analyzing contexts and societies, but with little chance to create, build and mobilize communities”. (Felipe González, writer of *Let's Get Set*)

Let's Get Set was broadcast as part of the radio magazine *The Buzzer* on the commercial station Crystalline Stereo until December 2007. It was also broadcast on the educational radio stations, Limonar Educational Institutions, IPC Andrés Rosa, Tafur Charry and in other municipalities, such as St. Augustine, on the community radio station “Uno A Estéreo”, and on Andaqui Radio in the municipality of Belén of the Andaquies in Caquetá.

This experience allowed us to think about a creative and high impact strategy that, in addition to promoting youth rights, would strengthen and qualify the work of communication groups already in existence. In this way, it also became an alternative way to explore the potential of new technologies in the production and circulation of critical information for young people.

This experience was shared with other groups who took it as an excellent opportunity to initiate their own processes.

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This is the case of the school Las Juntas, from the municipality of Santa María H, which, as part of its sexuality and prevention of psychoactive substance use, rebroadcast the Entertainment-Education miniseries *With the Wind in My Sails*. This allowed them to propose a strategy for creating their own serial

drama, partnering with Júpaco for mentoring and training support.

This experience collaborating with PCI-Media Impact gave Júpaco the possibility to enrich the youth movement in the region, facilitating the creation of links and knowledge exchange that helped to cre-

ate alliances and build youth networks from proposals, needs and collective dreams. Relationships that go beyond the formal to transcend the familiar, the friendships and the collaboration that give meaning to a network woven from brotherhood and affection.

An International Education Festival Called “My Community”

by Dr. Enriqueta Valdez,
PCI-Media Impact Program Officer,
Mexico and Central America



“Hey, I am looking all over because I have a new job and there’s an idea I want to throw out, but want you to help me with this. It has to do with making Entertainment-Education radio dramas, but there are little financial resources.” These were the words of Nadine Goodman, Director of International Programs in 2005.

The general idea behind *My Community* was to hold two annual capacity-building workshops on the use of radio for the production and broadcast of Entertainment-Education programs for social change. Non-Governmental Organizations (NGOs) and community radio stations would be invited to compete for a place in the workshops. The selected groups would then be able to compete post-workshop to obtain seed money that would allow for the development of a one-year radio communication and community participation project. The workshops would last for four days and at the end

of each, small groups presented sample audio productions to the rest of the workshop participants.

The annual workshops became a celebration of creativity and exchange of experiences. Over five years, *My Community* workshops were hosted in Mexico, Guatemala, Ecuador, Colombia and Peru, and people from more than ten Latin American countries and the Caribbean attended. Each participant added their culture, history, success stories, challenges, and, most important, their enthusiasm and increased interest from their workshop experience to use new tools to continue contributing to change and the improvement of their communities.

It came as a great surprise when many participants realized they had been using elements of E-E in their own strategies for community intervention for years. Now, it was simply a matter of knowing, or recognizing, the

methodology, and understanding it and implementing it systematically so they could replicate, evaluate, and learn from each step. The history of E-E, the theories that help explain how and why “the drama” can contribute to shaping behavior, the Values Grid and the classification of the characters turned out to be “eye-openers” for participants. Now they understood what and why certain elements they used in the past had worked and how they could be improved. For those who lacked experience in the implementation of E-E, the order and the simplicity with which Media Impact taught the methodology made it fully accessible and applicable to their reality.

As the workshops evolved, it became clear they needed to expand by one more day to introduce the subject of evaluation, coalition building and community participation strategies. Among the most successful examples

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Reflections on *My Community*

Natalia Vaccarezza, Media Impact Programs Director (2005 – 2009)

I remember the first *My Community* training held in Antigua, Guatemala in May 2005. It was our first time trying out a new approach to Entertainment-Education (E-E) that focused on empowering people to tell their own stories. That opening day was sunny, but fresh – the slight morning chill stirring an air of experimentation. It was a risk. Before then, our E-E dramas had been developed almost exclusively by teams of creative professionals, a process that had resulted in popular dramas, but had posed real problems of cost, sustainability, and replicability. Moreover, the world of media was changing. Technology was becoming more readily available, cheaper, and new media outlets were springing up every day. It was time for E-E to evolve too. And so the question arose: why not teach people to tell their own stories? Why not tap into the potential of those who were closer to the issues on the ground, people who were *living* the stories, eager to learn the craft, and were committed to social change? The *My Community* model brought together different people from diverse cultures, languages, and life experiences. The trainings mixed sessions on human rights and reproductive health and rights, with E-E skill building on scriptwriting and story development. In my years at Media Impact, I had the privilege of organizing many *My Community* trainings, working with a committed team of skilled E-E trainers, and getting to know numerous individuals involved who passed through the program as scriptwriters, actors, producers, health care workers, and more. While the methodology would evolve and be refined from year to year, certain things could be counted on at any of our trainings: the late night hum of voices debating plot twists and dialogues, the inevitable bursts of laughter, and the sense of pride and accomplishment we all shared hearing the final products go live. In short, it was magic (channeled through creativity, passion, a microphone, and a laptop).

I knew then that I would always feel part of something special, and would remain part of the Media Impact and *My Community* families. Happy 25th Anniversary!

of implementation of the knowledge acquired at the *My Community* workshops were those experienced by groups with a radio station, or with free, or low-cost access to one. The workshops resulted in products for the groups that received the seed funds. But even those that did not receive funding still gained seeds of knowledge that brought their ideas to fruition with the most valuable resource of each group and community: their human resources.

Among the participants who received financial support and technical assistance from Media Impact for three years is a coalition consisting of INPRHU, Somoto, and the Ecological Radio of Nicaragua.

In the mountains of Somoto, Nicaragua, a group of twenty communities and 400 rural families working in environmental conservation and producing environmentally friendly crops participated by telling stories,

acting, listening and attending training workshops promoted through the radio drama, “Road to Paradise.”

Over three years, Radio Ecological (which is a private radio station with a strong community spirit) and INPRHU, Somoto produced three seasons of radio dramas using the E-E methodology to help defend, position and promote the substitution of organic for inorganic fertilizer and insecticide; community organization and unity; the creation of an agro-ecological and tourist route; the consumption of products grown and processed in the communities; and the building of tourist hostels and training of tour guides.

All of the above were issues that had previously been addressed in the mountain communities of Somoto, but the ownership, pride and enthusiasm for working on these projects was highly impacted by the direct participation of the community inhabitants in the production of radio dramas and by their

identifying with the content.

So great is the learning and like of the E-E methodology that Ecological Radio and the participating communities continue to produce radio dramas that promote and strengthen INPRHU projects and their communities. They also produce them for other national institutions that contract their services after learning about their local success.

After seven years of *My Community*, Media Impact has demonstrated that you can do more with less, and continue to reach more communities.



Ke Ondas con tu Vida, Honduras

by
Luis Hércules

From 2006-2008, PCI-Media Impact partnered with ASHONPLAFA in Honduras to produce three seasons of a serial drama, Ké ondas con tu vida?/What's Up With Your Life? to address sexual and reproductive health, women's empowerment and HIV and AIDS. Below, Luis Hércules, a youth participant in that program, tells the story of why he decided to participate and the impact that decision had on his life.

Hi, I am Luis Hércules, the son of a domestic worker who migrated from the countryside (Valladolid, Lempira), to the city when she was 18 years old (1983), because of health problems. At a young age, my mother suffered an accident, which caused her nervous problems that lasted her whole life. When she arrived in the city, she found a job as a domestic worker and started receiving treatments in the Psychiatric Hospital "Mario Mendoza" in Tegucigalpa, Honduras. On November 27, 1987, she brought me into this life without much planning, as happens in all poor countries. Her boss let her live with me and work without a salary in his house, but helped me so I could study.

On June 5, 2001, when I returned from my first exam in middle school, I hear the saddest news. That boss, who had become my father, had died of a heart attack. In that moment I didn't know the magnitude of this death, but I know that what awaited me would be difficult. As I was expecting, my mother and I stayed in the streets for weeks. It

was a new world, a new reality; a reality my mother didn't expect and the reality I didn't know. At 13, I knew this situation would make me grow-up before my time. My mother quickly found work with housing for her, but I didn't have a place to sleep. She hid me inside at night, during the day I went to school, but with time my mother's new bosses found out that my mother let me in at night and didn't allow me to come anymore. My strategy was to go to friends' houses where I could go to the bathroom, bathe and, every once in a while, sleep. They would also give me food. I spent the nights awake and in the streets. This is how I spent my first year of middle school.

New things started to show up in the streets. Socially, there was a phenomenon that grabbed youth like me – gangs, "13" and "18". At 14, I started to discover this world, timidly flirting with these groups from school. But I had two things clear, "My mother and study however I could."

At 15, I went to live with my aunt far from my mother. With the money she earned at least I would have a place to eat and sleep, in exchange for hearing each day that I was a nuisance and not seeing my mother for months at a time. At this age, I was really interested in theater, at least as a means to keep myself away from gangs, which no longer seemed to be an option as I lost many friends and acquaintances because of them. It also helped to keep me out of my aunt's house.

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That same year I came home early from class one day. My aunt said, “Luis, you need to go to the Escuela Hospital (National Public Hospital), your mother just had a son.” Jose Diego was born August 2, 2003. What bittersweet happiness filled me. I always wanted a brother, but we didn’t have anywhere to live, and the story repeated itself. My mother never heard from Diego’s father again. We didn’t want my brother to live through what I was going through, so my mother decided to return to the countryside. I lost two years of my studies. In the countryside there isn’t high school.

With my cultural and academic curiosities and interests, in 2005 I returned to Tegucigalpa. I had saved money working in coffee production and had what I needed to rent an inexpensive room near the high school I studied at. That year I realized that I wanted to become a journalist, so my friend and I pitched a television program. After a few months, we got it. We had a couple of funders. The program was ours. I still remember that we liked to say we were the first youth our age who had their own show in Honduras, which would definitely go well. And so, for a short time, I got a couple of months’ rent and stabilized. In early 2006, an organization, Between

Youth of Asociación Hondureña de Planificación Familiar (ASHONPLAFA)/ Honduras Association for Family Planning, had a casting for a serial drama, *Ké ondas con tu vida?/What’s Up With Your Life?*. I was really intrigued to learn something new, but there was one requisite – belong to the peer educator network of this organization (Between Youth, ASHONPLAFA) - a requisite I didn’t have. But I was able to learn a lot in just a little time, and soon I was ready to participate in the first season of the radio drama.

I finished the first, second and third seasons and, with them, high school. I still remember the final words of the graduation ceremony for my character: “Luigi: Each morning we start our day without knowing what awaits, it isn’t always good things. I spent the night in the clinic. What I want to say is that there are days when we are blessed with special people, that was the day I met my friends.” Those friends I made as I studied, recorded, edited and shared, today remain, for the most part, people who are very important for me. In this process I learned that I wasn’t the only one with problems; that mine, like those of everyone else, had a solution and these solutions depended on our own decisions. Maybe I came wanting to

be a better person, but being a part of this project helped me to clearly define my goals, to redirect my life, to want to help youth who also needed my help. I’m not saying that radio dramas are the solution to the world’s social problems, obviously not, but to give help, educating and entertaining, is a very good way to feel useful, to not feel like a nuisance, to feel that someone will value the message. This, that recognition of the fight, is what motivates one to keep working, educating and entertaining.

Today, March 2011, I am half-way through my journalism degree. Life still isn’t easy, but I collaborate a lot with GLBT, feminist, cultural, artistic, and other organizations, both national and outside of Honduras. I have a lot of experience in communication. I help my mother and my brother. I am starting social activities to get a better house for my mother. And through my project, now a pilot, within a couple of years I hope to be able to help single mothers and their children who live, and keep living, the same problems that my mother, brother and I did.

There’s nothing more to say other than thank PCI-Media Impact for being a part of my life, for helping to put people in this process that changed my way of thinking, for giving me tools to build a better life and a different society. Just like me, surely in this world there are other youth who say this. They are not 25 years of work in vain. Thank you, thank you very much Media Impact.





“The Way We Are” at Radio Integración

by Homar Enclada, Radio Integración

Radio Integración 103.3 FM in Alamor, Loja province, Ecuador is an active member of the Voces Comprometidas (Committed Voices) network of Colectivo PRODH, an organization committed to the promotion of human rights through the participation of the social sectors.

In our area there are many organizations whose work is unknown. It was in 2007 that we learned about the Entertainment-Education work of PCI-Media Impact (Media Impact). Ana María Enclada participated in a workshop in Quito and became aware that this NGO was inviting applications in an open competition for financing for projects like our radio work. We decided to submit a proposal for a radio drama, *The Way We Are*, which would focus on strengthening the socio-organization of the residents of the cantons of Celica and Pindal working directly with the organizations UCPACE (Cantonal Union of Farming and Livestock Producers of Celica) and with CORAP (Corporation of Farming and Livestock Producers of Pindal).

We shared the project with each organization in talks and community meetings. The idea was very well received and on the first day of the communications workshop we had more than 50 participants. We observed the results after three months of training. The voices of our fellow citizens were now heard through-

out the entire region; they told of their successes, work, problems and everything in between. There was a clear interest in telling about their way of life. The reporters at the radio were provided informative reports, interviews and commentaries from our correspondents. Furthermore, *The Way We Are* broadcast at night and was listened to by thousands of people in the region. This new radio resource caused the radio audience share to reach 72%, a statistic collected by our station.

The first season of the radio drama was a complete success. This served as support so that, in 2009, we could receive further mentoring and funding from Media Impact to execute a project dedicated to environmental protection through a second season of the radio drama of *The Way We Are*. The educational institutions and local government of Puyango, through its Department of Environment, Nature and International Culture Management, joined this initiative. The main successes of this new proposal were the creation of the ECOCLUBS in each high school in the canton; training the participants; and the canton-wide campaign to collect batteries.

Working with the youth from the high schools helped us understand their situation and we became aware that sexual and reproductive health was misunderstood. Additionally, there were cases of sexual assault in some of the schools. This

motivated us to present a new proposal in 2010 to Media Impact for an Entertainment-Education project to improve knowledge about sexual and reproductive health for the youth in Puyango. This project would star the adolescents themselves; they would host the radio talk show, and would also act out the scenes of the radio drama.

The radio talk show *Cover Me* was beyond our expectations. It was common to hear people talking about the radio drama episodes and characters in the street. Even more, in the visits that the show hosts made to each parish, they were warmly received and heard positive comments about their work.



The project was further strengthened with the assistance of a collaborator, Dr. Mercy Chacón. She knew how to discuss the themes of each program and clear-up doubts about sexuality that the hosts and audience had.

As a result of these three years of Entertainment-Education work, we have a solid team of people who support the radio and, consequently, society. This group includes reporters, correspondents, hosts, etc. But the most important is having related to thousands of people with issues of community organization, environmental care and sexual and reproductive health.





How a Communications Project Changed My Life

by Juan de Dios Pellecer Aldana

Juan de Dios Pellecer Aldana, 32, is from Villa Nueva, Guatemala. For the past two years, Juan has participated in the production of The Intruder radio soap opera and the weekly Youth on the Air radio program in Guatemala. The Intruder is a three-year program for which more than 40 original episodes were produced. To date, the program, coordinated by Asociación Comunicares in partnership with PCI-Media Impact, has reached 1.3 million people. Earlier this year, Juan returned to school to earn a degree in Communication.

I am Juan de Dios Pellecer Aldana and I want to tell you about how participating in a communications project changed my life.

I was born with *spina bifida and hydrocephalic*, according to my mother. A few hours after being born, I had my first operation. I live with my mother and stepfather, who is like my father because he took responsibility for me. My grandma also lives with us.

I studied until sixth grade and then quit studying for two years. I later returned to study the basics and get my degree. I got my bachelors degree in science and computing, but then quit studying because I felt bad about being the oldest student in the class. Worst still, my classmates made fun of me. Before par-

ticipating with Asociación Comunicares, I stayed alone in the house helping wash dishes, fold clothes, watch my younger brothers; helping with whatever I could do. At first, I felt good just staying at home, but with time I began feeling desperate because I wasn't doing anything.

A friend of my mother's told her about the radio program *Juventud al Aire/ Youth on the Air*, and I listened to it. One day I got up the courage to call to find out what I had to do to become a part of their volunteer team. They told me to come to their office. I remember the first day I went to the radio for the program *Youth on the Air*. I just arrived at the station, presented myself and started to talk. The first time I spoke in the microphone for the program, I was nervous but with the help of everyone, I

was able to do it. What most interested me about the program was learning more about HIV and AIDS and my wish to help youth have more information about this issue.

My biggest shortcoming is my complex about my physical state; because of it I didn't have many friends and was really quiet. But this has changed. Since I began participating in *Youth on the Air*, I've started talking more and I have a good group of friends. They are like my other family. Before I was really quiet. I would only do my segment and then quit speaking. Now I think I have more opinions and I like that, they make me feel better about myself and more a part of the group.

I consider myself just like everyone else, but I admit that in some situations I have to strengthen myself three times as much as everyone else to not seem different. At Comunicares they have told me that having someone like me, with special needs, participate has brought a lot to the project.

What I like most about the program is sharing with the others. Obviously, in formal moments we also have our jokes. It's easy to laugh when you find yourself in a group that meets to do good for others, that donates its time and energy to people who haven't had access to the information we learn day by day. I can laugh with my group because I know we are doing something good for my country. My parents are happy and proud that I am participating in the project; they say this to their friends and family, and they always say they hear me on the radio. I feel really good when they say they liked the program.

I feel excellent in the *Youth on the Air* Project. Now I feel more energetic and am no longer as depressed as I was before. I am always excited for Sunday!



Entertainment-Education: Ally of Youth Development

by Ximena Gudiño Cisneros.
Colectivo Pro Derechos Humanos,
PRODH - Ecuador

Youth have always been considered a highly desirable sector by communications media because of their consumer potential. Even so, it has also been a sector traditionally denied access to the media and, many times, are the object of distorted representations.

Issues concerning sexuality are some of the most intimate and private aspects of a persons' life, which often means they are difficult to address in the media with the absolute consideration and respect that human rights deserve. Consequently, teenage pregnancy, sexual relations, gender violence and other issues related to sexual and reproductive health and rights are misunderstood and relegated to a second place in the media. This results in misinterpretation by society. If considered alongside the cultural taboos and stereotypes, we find ourselves with unfavorable scenarios for harmonic and pleasant sexual development.

Communication media plays an important role in disseminating information and instigating discussions on issues related to sexual and reproductive health in a way that generates sensible and active public opinion that advocates for public policies that address the needs of youth.

With the desire to ensure that communications media rigorously tackle issues

of sexuality and other fundamental issues pertinent to the lives of youth and adolescents, the Colectivo Pro Derechos Humanos, PRODH, in alliance with PCI-Media Impact and various other Ecuadorian youth organizations, between 2007 and 2009 developed communication strategies for social mobilization around adolescent pregnancy, gender equity and urban cultures.

Communication, understood as a human right, is a fundamental cornerstone of the work carried out by youth organizations to foster local leadership. Youth actors and actresses that took part in the radio dramas *Domingo 7/Knocked Up*, *Toque Magico/Magic Touch* and *Entre botas, asfalto y rock & roll/Between Boots, Asphalt and Rock'n'Roll* say that "the image of youth presented by most media is, all too often, superficial and generates a negative impact in the knowledge, attitudes and opinions of society towards youth."

Motivated by the urgency to produce informational, educational and entertaining content that represents what youth think,

do and desire, we came across PCI-Media Impact and their Entertainment-Education methodology.

There were years of intense debate about the problems that worry youth. It took time to listen to their life stories and turn them into appealing and charming stories for the audience. Discovering talented youth and adults in Jipijapa, Portoviejo and Quito was a big challenge in which PRODH learned to value each persons' potential and take advantage of the diversity that existed within communities. The technical support of PCI-Media Impact provided the dose that each process required, with the respect that the community and organizations deserve and with the dedication and necessary firmness to achieve the goals.

In the process of facilitating youth leadership, PRODH considers the Entertainment-Education methodology an excellent ally to create communication campaigns, with messages that come from the life of the people in order to mobilize them to catalyze transformation.

Thanks to the intense moments experienced when producing the radio dramas, PRODH and allied youth organizations accumulated learning, good tastes and deep friendships through the democratization of communication and society. The radio dramas, which produced an intense intergenerational and intercultural dialogue, are only seeds for other processes in which, thanks to the magic of radio, we can value the diversity of youth manifestations - the frustrations, dreams and hopes that live in this strategic sector for community development.

Brian, like many youth, experienced situations of discrimination, violence and machismo in his neighborhood and school. As a result of this violence and that which his father exercised at home, he rebelled in school, which made him need to repeat the same grade three times. Brian was a regular listener of the PRODH radio program and because of that was invited to participate in a workshop to create a new radio drama at the beginning of 2009. Moved by the story he shared about his life, the group decided that his story would be one of the storylines of the radio drama (later named *Between Boots, Asphalt and Rock'n'Roll*) starring Washo, an alter-ego of Brian, a role which he himself played in the drama.

Our Adventure with Entertainment-Education and Media Impact

by Shirley Palomino, Omar Ortiz, Walter Blanco, Lili Navea, Blanca Churat, Red Sida Cusco



The Red Sida Cusco was created in 2004 as a regional platform that articulates State and Civil Society policy to provide a coordinated response to HIV and AIDS. Today it consists of more than twenty organizations, public agencies, and community groups that jointly develop actions and projects to reach objectives with a greater impact than interventions conducted in isolation. For the past two years, Red Sida Cusco has worked with Media Impact to produce and broadcast a serial drama, Nothing Happens Here to address youth sexual and reproductive health.

A few years ago, when we were designing our public advocacy plan, Javier Ampuero told us about a training in Entertainment-Education, called *My Community*, with which we could develop the new line of work outlined in our plan. In 2008 we applied to this program and Media Impact selected us to participate in the *My Community* workshop in Bogota, Colombia. Our members, Blanca and Yulder, travelled with excitement to learn about other cultures and had an incredible experience.

That's how our great adventure, learning to use Entertainment-Education, began. In the two years we have used this new tool, we have helped to make visible the voices and rights of numerous adolescents and young people from Cusco.

School: a scene for Entertainment-Education

From the beginning we were interested in hosting interventions in educational institutions. However, during the first year we ran into barriers that were often created by teachers, who showed deep prejudices and conservative fears. Many teachers had gaps in their own education on sexual health; they did not have scientific information and opined based on their prejudices.

Because of this, we decided to train teachers on these issues and the methodology so they themselves would be the ones to talk about sexuality with their students. We did this to make sure these issues entered the classroom, so teachers adopted an Entertainment-Education way of thinking, based on learning by listening and telling funny stories.

We remember the initial reactions of teachers to our serial drama *Nothing Happens Here*: "The language is very vulgar and gives too much informa-



tion about sexuality. They will arouse teenager's interest on these issues. That's not right". However, when we led workshops with the teachers, they noted that their students were really interested in the drama, it generated debate, and they approached us during the break to ask for an extension of the scheduled workshops.

Little by little, teachers began to change their mind. They started understanding the type of work they had to do. Once *Nothing Happens Here* started to be known, everyone started commenting on the serial dramas and workshops. That year, two students from high school turned to their tutors to report cases of sexual abuse and received psychological and legal support. Also four teenagers under 14 requested pregnancy tests. Currently, many students look to their teachers to confide about what happens to them in schools.

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Alex: from “problem boy” to peer promoter

Peer promoters are girls and boys who share information about sexual and reproductive health. They dramatize situations to generate dialogue on buses, or approach groups of young people and couples with interactive games in the busiest squares of Cusco. Peer promoters also have a key role in the radio program, *Youth Route*: they are hosts, reporters and part of the production team. They bring their energy, creativity and, above all, their belief in the importance of creating spaces to guide other young people, like at the health fair where they met Alex.

Alex is a 17-year-old boy who had constant problems with his teachers and peers at school. One day he was expelled. Alex did not have a close relationship with his stepfather or his mother, both of whom devoted all their time and effort to any work they could find to survive in the difficult environment of the Right Bank in the city of Cusco. Because of this, without school and adults at home, Alex joined a gang from his neighborhood and became even more reckless and violent. He began to engage in theft, alcohol consumption, and frequent fights with other area gangs.

One day at a Health Fair on the Right Bank, Alex and some of his friends appeared where peer promoters usually held their Entertainment-Education games and contests. Jokingly, he began playing with the promoters. They were his age but adults paid attention and



listened as the promoters spoke about important health issues. It was a kind of relationship and rapport he had never experienced at home or at school. He was left with the desire to know more about the group.

Days later, Alex approached the office of Puririsun, a Red Sida Cusco member organization. There he watched, with suspicion and curiosity, how the peer promoters met and what initiatives they organized. Without much commitment at first, he slowly began collaborating with them. He started participating more and more, until he made friends and asked if he could be part of the group.

Today, Alex is completing his education in a non-traditional program and is studying to become a chef. As a peer promoter, he proudly says:

“I like to educate youth. I like the work done at the fairs, and now it is me who monitors games and teaches. Before I used to feel rejected by everybody, but now it is different. I even go with the Puririsun educators to the school I was expelled from, and where, as a promoter, I guide and provide information to the students. Teachers who used to reject me are surprised because now I come to teach and don’t joke around. They ask what happened to me; what shaman cured me.”



Something To Be Proud Of:

Media Impact gave us the opportunity to learn and use this new tool. It was the first time that a serial drama, such as *Nothing Happens Here*, was produced and broadcast here. It was the first time that Cusqueñan youth were hosting their own radio programs and dialogue about sexuality in schools and public spaces.

This good example has spread: the Regional Government has played two seasons of the serial drama to distribute and use it in schools and health facilities in the region of Cusco; for its part, the Ministry of Health decided to reproduce and use the radio serial as part of their national strategy for HIV prevention.

This is an adventure that will continue... just like any good serial drama.

Willarikuyninchis (Let's Make Ourselves Aware, Let's Listen to Ourselves)

by Yulder Florez Aguirre,
Red de Comunicadores Rurales de Cusco
y Apurímac



I believe that communicating from our knowledge, customs and experiences is a way to affirm our identity. From a very young age, I began to understand that everything that comes from my culture and practice as a citizen and communicator, becomes a life lesson. I learned this from my father. As a young boy I accompanied him in his work as an educator in Peru, and was interested and inspired by his passion for communication. I heard his emotion when, from his radio booth, he motivated communities to improve, always using simple, entertaining and convincing message.

I saw from a young age that radios were sources that promoted education and entertainment unlike any other medium. How I remember the radio dramas, the willakuy (legends) that our sages and ancestors told, our music that painted the beauty of our ways and the richness of our diversity!

One hope for those of us who were born and lived in the countryside was to achieve our dreams. To do this, one had to migrate to a city where there was a university. I decided to study communication almost because of inertia. And I realized that the majority of what I was learning was academic

perspectives, a base to define my role. Even so, my hope continued to be to link communication to development in defense of the rights of communities and, most important, the promotion of their culture, identity and autonomy to decide its own destiny.

I felt that there were voices, perspectives and attitudes that deserved respect because they came from vulnerable women, youth and children in contexts like the political violence during the 1980s in Peru. This was a time of constant attacks and human rights violations on behalf of the Armed Forces and the subversive groups that veiled the Andes and the Amazon, resulting in an estimated 70,000 deaths.

So we felt that as communicators we should organize ourselves to help the population confront the fear. With other journalists and communicators we created the Communication Commission of the Andean South, which supported the Commission of Truth and Reconciliation. It was a

complicated process because of the risk and constant threats we received from the Armed Forces and the subversive groups because of what we investigated and discovered regarding violation of the rights of Indigenous Peoples, *campesinos* and residents of the rural areas. We did this so that the population, the government, and the world became aware of these stories woven with terror, pain, violence and injustice.

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Recovering trust and healing injuries was and continues to be a challenge. Because of this, 17 years ago, in the far and forgotten highland provinces of the Southern Andes, such as Chumbivilcas and Cotabambas, we founded the Network of Rural Communicators of Cusco and Apurimac. We had the support of CADEP, a development institution with a tradition of promoting rights, education and citizen participation. This experience was undertaken by communicators and rural communicators, opinion leaders and communication students needing lots of strength and consistency to strengthen and empower ourselves as actors of communication from our communal megaphones, community radios and public actions.

There was a lot to tell and share, recover trust, make it so the population approached and participated in communication media, and generated their own voice, hope and development. The radio converted into a strong and powerful tool for dialogue. We ended up gathering more than 50 community, educational and commercial stations, and more than 200 communicators who applied to work in the network, strengthening a collective of very committed people.

The challenge was great. We worked and challenged ourselves to realize a dream: that the radios would become democratic and every day more participatory, that they reach in their own language the audience that needed this communication space. We had great allies like CADEP, Calandria, The University San Antonio Abad of Cusco and the National Coordinator of Radio.

In the process, we met PCI-Media Impact, which motivated and improved our imperative and way of seeing communication. They gave us the touch

we needed to awaken the passivity of our audiences, this touch we now know as Entertainment-Education: learning by telling and hearing our stories. At a later time, PCI-media Impact offered us the opportunity to participate in PAX, an exchange program for communicators in Peru and the United States, where we could learn from other experiences, both local and external. So the experience of our network went beyond borders and was known by colleagues in the U.S., where we also went to learn how their community and public radio stations function.

PCI-Media Impact is an important resource for our practice and we learned a lot from their proposal. To this day, we continue to build on the path we started many years ago. The issues are different; the communication challenges often the same; but we have new tools and methods.



Collecting and telling stories to reveal our own life

by José Luis Aguirre Alvis, Director of SECRAD/Bolivian Catholic University



Education through Entertainment (E-E) has proven to be an important resource in raising widespread awareness on issues that otherwise would not attract the attention of large listener segments or would not create the voluntary commitment and action to transform communities.

The value added by this methodology is its strength to promote empowerment of social skills in order to generate social change actions. It can be said that the E-E methodology is based on a paradigmatic proposal, combining at least three challenges that are linked and complemented by each other: an ethical dimension, an aesthetic dimension and a political dimension. The ethical dimension is challenging because of its clear and demonstrated commitment to humanist values and human rights. The aesthetic dimension deals with the pursuit of aesthetic styles by mastering the languages of radio and audiovisual production. And the third, the political dimension, addresses the pursuit of action, the generation of commitment and effective mobilization of local capacities

for social change to address unfair situations, gender and generational inequalities. It also brings dignity to poor and subaltern sectors showing that they can take responsibility for their community and their peers.

PCI-Media Impact (Media Impact) is well known for its work with the E-E methodology in Latin America, and especially its consolidated approach called *My Community*, which has been used from country to country to address the most pressing issues facing different audiences. Media Impact has worked in Bolivia since 2006, when, in conjunction with the Bolivian Catholic University “San Pablo” (UCB) and the Training Service in Radio and Television for Development (SECRAD), it organized an E-E workshop aimed mostly at rural radio stations in the area of La Paz. Through this experience, UCB and Media Impact verified their mutual objectives for communication and social development. This interdependent coalition resulted in the development of the Project Championing Indigenous



Communities with Entertainment-Education Stories (CHOICES), currently being implemented in Bolivia. This project has several advantages: the use of radio, the medium that is most widespread and closest to people throughout all the country; the use of drama as a way of reaching listeners who are basically illiterate, part of Bolivia’s radio tradition since its inception in 1929; the strong oral tradition of Bolivian society; the recognized presence of SECRAD since 1986 and its link with community radio, as well as educational and indigenous movements; plus the successful experience of the initial work carried out between Media Impact and UCB/SECRAD in Bolivia. Issues addressed by CHOICES – known in the country as the *Our Voices* program -- were drawn from the expectations and needs of the country’s educational stations: pluralism and human diversity, social participation and the right to communication and information.

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The *Our Voices* program is the first case of extensive and prolonged work with the E-E methodology in the country, and has so far shown progress in strengthening stations by equipping stations with new equipment, training participants in broadcast management and enhancing the technical skills of participants. The program has conducted training activities for educational, community and alternative radios in the E-E methodology. It has also been able to create a network of 33 radio stations spanning three regions of Bolivia (Highlands, Valley and Amazon) that broadcast *Ciudad Espesa (Dark City)*, a jointly-produced radio serial drama.

Dark City allows the three thematic axes to be addressed in an original story produced in a youthful format. A production team with significant theatrical experience and knowledge of Bolivian literature created the plot and scripts. The broadcast of each episode – each lasting approximately 15 minutes – forms part of a radio magazine program, through which the E-E methodology allows exchanges with listeners by direct participation in the show, letters or phone calls. Young people are the pri-

mary audience of the serial drama, and the radio stations share the hosting and responsibility for each radio program with a local organization, to strengthen communication spaces outside of the stations.

The versatility of the format to adapt issues from local and regional experiences makes it seem that, in most stations where the serial drama is broadcasted, the drama was made exactly for that particular place.* The dynamic of exchange with the audience is encouraged through a discussion guide, which is a guideline designed to highlight issues from the drama through questions and complementary resources, such as the use of music related to the discussion thread.

Different partner radio stations have utilized the E-E methodology to address a diverse range of issues and have uniquely developed and implemented their communications for social change strategies. For example, youth are the characteristic feature of the Radio Bamboo program, while socio-cultural activity and socio-economic mobilization are the feature of the radio magazine broadcast by Radio Cancha Parlaspa in Cochabamba.

The partnership between Media Impact and SECRAD/Bolivian Catholic University “San Pablo” is an endeavour to encourage in Bolivia the strengthening of inclusive democratic relationships that are respectful of cultural, regional, generational and other differences. In addition, the partnership has contributed to a climate of change currently taking place in Bolivia. Media Impact’s partnership is timely in that it coincides with the highly significant moment in Bolivian Constitutional history. The Constitution now recognizes the value of intercultural perspectives, native languages and diverse cultural identities and it defines the right to communicate and the right to access information as a constitutional right.

**In addition to the 45-episode Spanish-language version of Dark City, adaptations of the scripts are currently being produced in Quechua and Aymara, the two most widely-spoken indigenous languages in Bolivia.*



ON THE ENTERTAINMENT-EDUCATION TRAIN

by Fabiana Condori Q.
Project Manager Our Voices,
Radio CEPRA 101.1 FM

It was April 2010. I entered the office of the Director of Radio CEPRA 101.1 in Cochabamba, Bolivia. I had in my hands an invitation to a national Entertainment-Education workshop for 35 radio stations whose proposals had been given a grant as part of the *Our Voices* program, which came about thanks to an agreement between Service of Training in Radio and Television for Development (SECRAD) of the Bolivian Catholic University in La Paz and PCI-Media Impact. Carefully I read the workshop objectives and, in that moment, boarded a new train that appeared before my eyes – the Entertainment-Education train.

Over several days during the workshop we learned about the application of the Entertainment-Education methodology in radio talk shows. Each participating radio station developed the structure for our radio program and planned community mobilization activities that were focused in the thematic axes of the program: Diversity and Pluralism, Citizen Participation and the Right to Information and Communication.

The challenge was great: “produce an educational and entertaining youth radio talk show for the broadcast of *Dark City* that deals with the issues it presents. It should have a dynamic host, music, audience phone calls; a talk show where debate is generated with the youth and contests that support their training.”



THE TOUR STARTS

Saturday, July 17th. The Radio drama *Dark City* and the weekly radio talk show *Youth Impact* is launched at 8am. The train starts its tour. We get to know Margarita, Pacheco, Pablo, Celia Lima, the nice journalist Úrsula Claros of the daily newspaper *The Live Eye*, and the other characters of the radio drama. Each has his or her own spark and is rooted in reality. During the first five programs, we spoke with specialists in the themes put forward by each episode of the production, but the essence of the program was missing: active participation by the youth in the radio talk show. They should be the protagonists. So we started to visit the classrooms at Normal Simón Rodríguez in Quillacollo and the Social Communications Major at the Universidad Mayor de San Simón, among other schools. They opened the doors, but the looks we received were cold and the seriousness of some of the youth seemed to close the windows on us. We had to create empathy to generate an environment of trust. Some characters like Pacheco and Úrsula Claros helped me do that. You could see it in the smiles of the youth as they listened.

Several student groups were organized in houses of higher learning, arch-bishopric youth groups, groups from associations, institutions, among others, so they would climb aboard the train slowly advancing on the rail. The funny undertones of the radio drama drew smiles from the youth on more than one occasion. Based on the analysis of an episode of *Dark City*, they would reflect on issues in the drama, issues like living with diversity, respecting differences, youth participation in public decisions, and the right to communication in different spaces. In some cases, we created a meeting space to see if the discussion changed when the different people met face to face.



One day, we invited two youths from Fundación ELESAGE and Raysa Torriani, Representative of the Latin American Transgender Network in Bolivia. Raysa attentively listened to Sharon Golden (a character in *Dark City*), valued her attitude against trans-phobia, told about how rejection against the people who have different sexual identities still exists in Bolivia, and, after all that, said there has been an advance: Transgendered people are recognized in the laws and are raising awareness through the media.

IN THE FACE OF DIFFICULTIES

In September of that same year, I visited the classrooms of students taking “Radio I” for the Social Communication Major at the Universidad Mayor de San Simón, carrying CDs of *Dark City* and a poster in hand. For a moment I transported them to the chaotic city (*Dark City*), I presented each one of the characters posed on the poster, I heard them speak about the programs and, at the end, had several groups registered to participate in the radio talk show *Youth Impact*. After one week, I contacted some of these groups, who alleged to not have time to participate in the program. They said they had classes during that exact time. So the train I was riding had to open paths and new doors for participation. In a short time, with the support of the class’s teacher, we launched a contest for production of educational radio spots. Seventeen spots landed in my hands. The students launched these spots during a special program and on December 25th, four groups were recognized for their good work. It was then I learned that the right to communication and information could also be exercised through educational messages in the Entertainment-Education train.



SOME YOUTH GROUPS WERE SEEN

Through the window of the train I watched everything that happened in *Dark City*. There were the Metal Rockers, Trash Rockers, Goth and other groups. I started to play with my shoes and my moods. I sat beside some youth who belonged to urban tribes. I presented them to Alejandra from *Dark City*. One Emo youth didn’t waste any time in telling me that they were discriminated against because of their clothes and musical tastes. She said, “We aren’t looking to fight with anyone, we walk calmly and we only want them to accept us as we are.” She hoped that people would get to know her first before passing judgment. They were there with their faces covered by mops of hair and clothes of colors that stood out. After some weeks, some of them came on the train to debate the issue of respect and valuation of people beyond their physical appearance or clothing. We danced to the Siku rhythm and the bass drum, and listened to the music of youth who love anime. It was obvious that music was an important part of the train. We interviewed youth leaders who, at first glance, only appeared to belong to an autonomous musical group, but in reality were participating as leaders in the development of their neighborhoods.

THE YOUTH ARE THE MOTOR AND THE CONDUCTOR

Everything was an adventure full of satisfaction and achievements. I became fond of some of the youth who wanted to make their activities known through the microphones and with those who sought to support and build a different Bolivia. I wanted these youth participants to board the E-E train. I hoped that one day they would become the conductors or would become the motor and I would only be another traveler.



Adopting and Adapting Entertainment-Education in an Aymaran Radio

by Tania Ayma,
CECOPI / Radio Atipiri

Our inter-institutional relationship with PCI-Media Impact was established in 2007 when two organizations invited us to form part of a coalition that applied to the *My Community* program, and the proposal was accepted. The execution of the project that first year generated lots of stories. At the end of the process, we still didn't feel we had completely assimilated Entertainment-Education into our work.

The next year we directly received an invitation to participate in *My Community* and, after thinking about it...we accepted. We received the seed grant and, despite the uncertainty, we decided to follow through on our proposal to involve youth and adolescents and mothers from District 8 in El Alto where CECOPI and Radio Atipiri are located.

I remember that at the moment we proposed this project we were aware of and worried by the life stories of some of our female neighbors living near us. Their problems were similar to those of the majority of the female population of El Alto. We knew it was important that they know and defend their rights. It was after hearing the stories, discussing the issues, imagining the answers to the problems, creating and impersonating the characters that, little by little, we started understanding and owning the Entertainment-Education strategy that, at first, had sounded like a linear methodology, disjointed from the reality



of the people.

We believe one of our best acted radio dramas was *With the Name of a Woman* because we found the right community members to play the characters. I almost dare say that they didn't need to assume a character but only to play the role they do every day in their real lives. The women who played submissive and tormented roles, at the end of the process, ended up reclaiming their own freedom. The exercise achieved its objective. We wanted these same women to reflect on their own situation when they embodied the characters.

Some episodes were so well produced that they triggered us to weep collectively upon hearing them. The tears always betrayed us, falling from our eyes because we saw ourselves in the story. This empathy and the need to do something to change the reality of permanent oppression and submission of the El Alto women gave us strength (myself included) to keep working toward a better future where we didn't have to sit to share our pain but where we could learn from our experiences of overcoming our fears and insecurities. For me, personally, this was the most valuable outcome that the Entertainment-Education methodology gave us.

In 2009, we decided to focus on only one group of the population: youth and adolescents. With them we carried out a two-year program. The radio drama that we produced, *Looking for Love*, aimed to raise the awareness of fathers, mothers and the education community about youth and adolescents' need for love, care and attention.

Looking for Love was also the basis on which those of us who drafted the program proposal, principally our scriptwriter, Bosco Catari, became more involved than anticipated. *When you write stories, it is hard to not end up also writing your own story*, Bosco told me when we spoke about the radio drama. He had developed the ability to create situations of conflict, imagine fictional stories and include even his own needs into the characters he developed.

Looking for Love turned into a baby for Bosco - one that was born with strength and reason in its head and heart.

cont.>





"I have read the episodes, I need to get more effects and more music," Fausto Choque, radio producer, was always saying when referring to the radio drama. I remember that from the moment he started editing the three seasons of the radio drama, Fausto, who prided himself on having "good radiophonic hearing", learned to hone his skill.

In each project with Media Impact every member of our team has ended up getting involved. From Elsa, who received the youth that arrived *"bit by bit"*, to don Donato Ayma who stayed to open the door for them several times (after finishing his program). In addition to running the controls for the program, Humberto ran about looking for snacks for the participants; or Pamela, who started working on the program *Youth on the Air* in the morning and often forgot to eat because each broadcast was a challenge and everything needed to turn out perfect.

Our Aymaran people, women, youth, the elderly, always said they knew us from Radio Atipiri *"where there are nice radio dramas that teach a lot of things"*, as dona Zenaida, a neighbor in the Rio Seco zone, said.

Thanks to our relationship with Media Impact, we have produced one of the most successful genres of radio broadcasting: the radio drama. In our opinion, it is the best work strategy to achieve changes in attitudes and have an impact on the population. Also, I cannot avoid acknowledging that it is an infallible strategy, as based on the radio productions, the love and ties have grown between everyone involved.

Finally, I want to highlight that each member of Media Impact has a great character. We have never felt alone or in a vertical partnership. Together with Queta and Javier we learned the value of always listening, because that is how we felt: always heard and listened to. We believe that, even after the projects conclude, the human relationships and the admiration will always remain.

Our deepest thanks to Sean, Brenda, Mike, Natalia, Lindsey, Sylvia and the whole Media Impact team. In addition to having impacted the life of many adolescents, our interaction with Media Impact also revolutionized our everyday lives and, I dare say, it strengthened the commitment that each of us, as communicators, has to continue contributing to the life of our community. Thank you for allowing us to dream and believe in utopia!





Media Impact, MFH and UAB: A Kinky Love story

by Betsy Hunter and
Connie Kohler

Media for Health is a small nonprofit based in Birmingham, Alabama that was incorporated five years ago to continue production and distribution of *Body-Love*, a health-promotion radio drama created by students and faculty at the University of Alabama at Birmingham's School of Public Health and Department of Theatre. In that short time we have developed six additional productions, three of which have been in collaboration with PCI-Media Impact (Media Impact).

Using the principles of Entertainment-Education, Media for Health's core competency is developing and producing radio dramas that contain subtle but effective health messages. Now we – the triad of Media for Health, Media Impact and the UAB School of Public Health – are one of a few groups generating E-E productions for US-based listening audiences. Each of us bring complementary skills to the table: Media for Health with direct production experience, UAB's School of Public Health with health communication and evaluation expertise, and Media Impact with a well honed community training and E-E methodology – all of which are critical to the partnership.

For years we admired Media Impact's work from afar, through hours poring over their website and program descriptions. One day in Spring 2008, when visiting NYC, we thought, "Why not?" and called the main number listed for Media Impact. We met with them the very next day and by the end of the meeting we were talking about how we might explore partnership opportunities.

Continued discussions led to our co-sponsoring a four-day workshop in Albuquerque, NM to develop a health promotion radio drama for an American Indian listening audience. In attendance was an impressive national coalition of Native groups that came together over this idea and further developed it during this workshop.



In the fall of 2010 we asked Media Impact to join us as a co-producer of two serial radio dramas addressing obesity and tobacco control. Funded through the *Communities Putting Prevention to Work Initiative* of the US Department of Health and Human Services, one drama program is in Spanish and has been developed for a Mexican immigrant listening audience, while the other is in English and has been developed for an African-American listening audience. Brenda Campos, Media Impact's Programs Director, and the Media Impact team have been involved at every step of planning and implementation – through partners' meetings, community workshops, production planning, story design, script editing, studio recordings, and post production sessions. Additionally, Brenda serves as the Story Executive for the Spanish language production. Both series will begin broadcasting in Jefferson County, Alabama in June 2011 within an hour-long radio magazine show we are also developing with Media Impact. While the initial airing is local, both are being designed for national distribution.

Throughout our short and intense collaboration, what stands out as truly unique is the actual partnership itself. Without exception, our work with Media Impact is a lesson in what can go right when ideas are freely explored, core competencies are complementary, expectations are managed, and all involved stay project-focused and mission-driven. This has allowed our partnership to sustain multiple staff changes within both organizations and still develop and deliver compelling and entertaining Entertainment-Education productions.

Our story is about how someone in Alabama can pick up the phone and call someone in New York and within a year have established a rapport and respect that has them working together on a weekly, daily, if not hourly basis as if they are just down the hall from each other.

When We Decided to Take Charge

by
Taylor Fana



*In 2010, Media Impact partnered with students and staff at the Urban Assembly Academy of Civic Engagement (CIVIC) to pilot a school-based Entertainment-Education program, **My School – My Community**. Later that year, another school, the Urban Assembly School of Business for Young Women (SBYW), joined the initiative as part of a larger collaboration with the Urban Assembly network of schools. **My School – My Community** is an innovative approach to learning that directly and actively engages students. Through hands-on exploration, students learn to effectively use creative storytelling and media -- dramas, talk shows and campaigns -- to catalyze change and mobilize action about critical issues affecting their schools. **My School - My Community** uses communication tools to enable and empower students to take ownership of their school, provides a platform for student voices in the decision making process and strengthens the capacity of youth to engage peers, administrators, teachers and parents in building a strong, collaborative school community. The reflection below was submitted by Taylor Fana, an 8th grade student at CIVIC who has participated in the program for the past two years.*

My School - My Community is an amazing program that was introduced to my school last year. It has changed the way scholars look at school. This program has made a major impact on my school's awareness of cleanliness. The scholars were motivated to clean and even formed a "Cleaning Squad". We were all very dedicated and had a lot of fun learning how we can be leaders and that we start the chain reaction in our school. We all decided to take charge and take a stand, and we did.

My School - My Community has taught the scholars in my school that if we want something for our school we have to do it ourselves. At first I thought that this would be a difficult task to take on, but with the help of my other peers any task could be taken on. We all decided on what role we wanted to take on in

the radio show and as time progressed we had a radio show, the name, and scholar involvement. I noticed that explorations were more fun when people participated and we all really wanted this.



This program really has impacted Civic and the way the students felt about school. They felt that their community was important and was of tremendous value. We all took time to work on posters for awareness, make announcements and took the time to plan out the skits for it. Our school looked better because we planned a contest for neatest hallway, advisory and classroom. That really got the kids involved and a little friendly competition never hurts.

My favorite experience throughout this whole entire program was when we visited the PCI - Media Impact office over in the United Nations. We learned different techniques about how to make our school a better environment. We also learned about when PCI -Media Impact went to Guatemala. We learned how a group of children about my age were able bring forward such a better community on their own. It was an inspirational story and motivated me to do the same.

St. Lucia: Blood is Thicker than the Water

by Sarah Leer and
Judy Watts



During the summer of 2010, Sarah Leer and Judy Watts interned with the My Island – My Community program in St. Lucia. This twelve-country initiative promotes community adaptation to climate change in the nine countries of the Eastern Caribbean, the Bahamas, Jamaica and Trinidad and Tobago. The radio drama Calaloo began broadcasting across the region on May 10th, 2011

Upon moving into our humble abode in Castries, St. Lucia, Sarah and I discovered a bucket of water in our kitchen.

The conversation went something like this:

Judy: What's that bucket of water for?

Sarah: Maybe we're supposed to drink out of it.

Judy: I'm not drinking out of a bucket of water.

Sarah: I don't know.

Judy: What if it's a Boy Scout type of thing? Like in case there's a fire we have a bucket of water.

We, Judy Watts and Sarah Leer, as part of the curriculum of the Clinton School of Public Service embarked upon an international public service project in the summer of 2010. Our professor, Dr. Arvind Singhal (who, incidentally, is also a board member of Member Impact) connected us to the organization in an effort to assist us in finding a field service project. Executive Director, Sean Southey, agreed to take on two Clinton School students to work on the *My Island - My Community* project that was just beginning in St. Lucia. Neither Sarah nor I had ever been to St. Lucia, and coming from Little Rock, Arkansas

never dealt with a water shortage quite this extreme. Where we're from, water shortages meant watching how much water was used to take care of lawns. Suddenly, the stark reality of water as a commodity hit us.

We discovered what the bucket of water was actually intended for when we woke up to find out we didn't have any water. No drop of water to brush our teeth, take a shower, or drink. Suddenly the reality of the situation and why we were in St. Lucia to begin with – to work on an Entertainment-Education program that addresses climate change in the Eastern Caribbean – struck a chord. It was as if we had read the disastrous effects of climate change and literally witnessed it firsthand the following day. We eventually decided to utilize the bucket of water, even though we had resisted it the first night.

When our supervisor Program Manager, Alleyne Regis, picked us up for the conference that morning, we told him there was no water in our house. He was lucky to have water on his part of the island. Alleyne explained that the Caribbean just got out of the worst drought it had ever experienced. It was illegal for

St. Lucians to even water their plants, and it's common for all areas of St. Lucia to periodically have water outages. When this happens people collect water in buckets and keep it in their kitchen.

There was a workshop that kicked off the *My Island - My Community* initiative in April of 2010. During the workshop we learned a few interesting things about how climate change is affecting the Caribbean. Basically, in some places there is less rainfall, while in other places there is more rainfall. When an ecosystem is accustomed to a certain amount of rainfall, changing this can cause drastic results. And the impacts are complex. For example, the Caribbean has experienced an increase in hotter days and hotter nights, allowing for more mosquitoes. And since there are more mosquitoes, there are more cases of dengue and yellow fever.

Sarah and I spent the remainder of the summer meeting with various partners for *My Island – My Community* and conducting site visits to the landfill, OECS offices, a recycling vendor, the solid waste office and an elementary school. While Sarah worked on crafting programs for youth initiatives, including theater guides, lesson plans, and interactive games, I devised ways for the program partners to conduct communi-
[cont.>](#)

ty-based monitoring and evaluation. We learned a lot during our summer spent in the tranquil, idyllic seaside spots of St. Lucia. This learning was then verified with partners and incorporated into the overall program curriculum.

Sustainability is not just about preserving the coral reefs and sandy beaches we so much enjoy, but it's as much about extending grace to our neighbors. If you think climate change doesn't have a face or a voice, then you are mistaken.

Sarah and I saw the faces and voices that are directly affected by climate change in St. Lucia, and it is everyone from the child playing in the street on warm weekend afternoon to the elderly person who sits next to you on the bus to the young man who gives tours on the island to support himself. When we heard the news about the destruction Hurricane Tomas left on the island from Little Rock, we wanted nothing more but to offer a helping hand. Knowing that water could be even scarcer and food difficult to find, Sarah and I led a resources drive to benefit the people of St. Lucia. Now, almost a full-year after our summer spent in Lucia, when I look at a glass of water I think about where that water came from and how lucky I am that I can easily turn on a faucet and have clean water anytime I need it.

Cheers to Media-Impact for 25 years of hard work all over the globe! On behalf of the people in St. Lucia and their friends in Little Rock, Arkansas, I hope Media Impact experiences another 25 years of stories, collaboration, and extending grace where it is needed most.

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As an organization that focuses on empowering people with knowledge and expertise, you may also support PCI-Media Impact by volunteering your services. Even though cash gifts are greatly beneficial, from time to time, we rely on the expertise of others to enhance the work we do.

FINANCIAL STATEMENTS

Statement of Activities + Changes in Net Assets > 12.31.10

	Unrestricted	Temporarily Restricted	12/31/10	12/31/09
Operating revenue				
Contributions and grants	\$657,258	\$463,939	\$1,121,197	\$742,742
Investment return applied to operations	9,920	0	9,920	16,523
Other income	64,941	0	64,941	58,024
Net assets released from restrictions	414,939	(414,939)	0	0
Total operating revenue	\$1,147,058	\$49,000	\$1,196,058	\$817,289
Operating expenses				
Program services	\$1,478,168	0	\$1,478,168	1,120,699
Administration	181,356	0	181,356	\$181,934
Fundraising	315,235	0	315,235	\$202,867
Total operating expenses	\$1,974,759	\$0	\$1,974,759	\$1,505,500
Change in net assets from operations	(\$827,701)	\$49,000	(\$778,701)	(\$688,211)
Non-operating changes				
Bequests	\$315,338		\$315,338	\$31,545
Changes in the value of split-interest agreements	(4,565)	0	(4,565)	(\$2,675)
Non-operating changes	\$310,773	\$0	\$310,773	\$28,870
Change in net assets	(516,928)	49,000	(467,928)	(659,341)
Net assets, beginning of year	2,306,740	0	2,306,740	2,966,081
Net assets, 12-31-2010	\$1,789,812	\$49,000	\$1,838,812	\$2,306,740

PCI-Media Impact, Inc. is an independent, non-profit organization with tax exempt status under Section 501(c)(3) of the Internal Revenue Code. A copy of the complete audited financial statements represented here and/or a copy of the IRS form 990 may be obtained by writing to: PCI-Media Impact, Inc., 777 United Nations Plaza, 5th Floor, New York, New York 10017-3521 or to the Office of the Attorney General, New York State Department of Law, Charities Bureau, 120 Broadway New York, NY 10271.

Statement of Financial Position > 12.31.10

Assets	12/31/10	12/31/09
Cash and cash equivalents	\$129,448	\$107,770
Contributions receivable	291,672	61,418
Prepaid expenses and other assets	37,110	34,622
Investments	1,433,959	2,155,999
Beneficial interest in charitable remainder trust	14,833	14,833
Leasehold improvements and equipment, net	23,949	29,495
Total assets	\$1,930,971	\$2,404,137
Liabilities And Net Assets		
Capital Lease Obligations		\$7,743
Accounts payable and accrued expenses	40,849	35,889
Annuities payable	51,310	53,765
Total liabilities	\$92,159	\$97,397
Net assets		
Operating	\$105,349	\$151,097
Designated for long term investments	1,684,463	2,155,643
Unrestricted	\$1,789,812	\$2,306,740
Temporarily Restricted	49,000	
Total net assets	\$1,838,812	\$2,306,740
Total Liabilities and net assets	\$1,930,971	\$2,404,137

Expenses
Total: \$1,974,759

