



Chapter IV:
The Oteka Radio Drama



Section A: Overview

GREAT Component 2: The Oteka Radio Drama

WHAT

The Oteka Radio Drama¹ is a rich, multi-character story told in 50 episodes of 30 minutes each. Every episode touches on one or more aspects of gender, power, and sexual behavior, and follows several characters – adolescents, their families and community leaders – as they build and maintain relationships, and respond to challenges in their everyday lives.

Copies of the Oteka Radio Drama scripts can be downloaded here. [Insert link]

WHY

The drama helps create a supportive environment for change by reaching a larger audience than those involved in the Community Action Cycle, and promoting reflection on local gender norms that support violence and prevent adolescents from accessing quality sexual and reproductive health information and services. The Oteka Radio Drama can spark discussion among individuals, families, and community members about complex, sensitive issues. Listeners are invited into the lives of characters that are experiencing and responding to familiar problems. The radio drama encourages listeners to reflect on these problems from a fresh perspective.

The value and effects of the drama are enriched when you organize and support discussion among listeners, as described in this chapter.

WHEN

The 50-part series should be broadcast over one year. It is recommended that the Oteka drama be broadcast while the Community Action Cycle is underway, beginning around phase 2 or phase 3, to complement those activities. Field staff can use this opportunity to do the research that will inform broadcast decisions. Once the radio stations are identified and broadcast days and times agreed, DJs and presenters of the Oteka radio drama will receive a brief orientation on GREAT (reference Chapter II when planning this orientation) and the drama (Chapter IV, Section B). The broadcast schedules will vary from one radio station to another and are mostly determined in order to fit the hours when different age groups and demographics (sex, marital status, etc.) are able to listen and can access a radio. A sample broadcast schedule may be seen in this table.

Sample Radio Broadcast Schedule

GREAT Project Months										
	3	4	5	6	7	8	9	10	11	12
Broadcast once a week with repeats where possible	Episodes 1-4	Episodes 5-8	Episodes 9-12	Episodes 13-16	Episodes 17-20	Episodes 21-24	Episodes 25-28	Episodes 29-32	Episodes 33-36	Episodes 37-40

¹ Pathfinder International and the Uganda Communication for Development Foundation [<http://www.cdfuug.co.ug/>] developed the Oteka Radio Drama, drawing from the formative research collected at the start of the GREAT project.

WHO

The radio drama involves mainly radio stations with their DJs. It is important that as you make various programming decisions and plan for radio broadcasts, that you involve and keep radio staff informed. You may invite staff to the key stakeholders meeting when starting the Community Action Cycle (Chapter III) or even invite radio staff to a separate meeting with community members and other stakeholders, such as a quarterly review meeting, a training session, or a progress meeting with government representatives. Let others explain the drama's value to the radio staff, and the likely size of the audience. You may also invite radio staff to participate in any activities that other key stakeholders are invited to, such as: quarterly review meetings, training sessions, workshops, brainstorming sessions, field visits for stakeholders. They will feel well informed and a part of the larger effort.

HOW

As you plan to use the pre-recorded Oteka Radio Drama, consider the two major aspects discussed in the remainder of this chapter. The first is how to broadcast the episodes, and the second is how to organize reflection and discussion among listeners. For reference to orientations for DJs/presenters, see Chapter IV, Section B. Use Section B of this chapter during your initial meeting with the DJs/presenters to help explain their roles and responsibilities. Pay particular attention to the Dos and Don'ts table provided; print out copies of this table and distribute them to the DJs/presenters to reference while they broadcast Oteka Radio Drama.

Broadcasting the Oteka Radio Drama

Depending upon your budget and other considerations, you may choose to broadcast the episodes in one or more of these ways:

- Local radio broadcast (paid and contracted)
- Local radio broadcast (pro bono or partnership arrangement)
- Play episodes on CD or MP3 in classrooms and community settings

All three options, their benefits and drawbacks, are outlined below.

Local Radio Broadcast (Contracted and Paid)

Paying a popular radio station to broadcast Oteka will ensure that the drama reaches the right audience, at the right time, in the right language. You will have great control freedom over how, when, and where the drama is broadcast.

This option encompasses three steps: Research, Contract, and Broadcast and Track

Step 1: Research

If you are also implementing the Community Action Cycle, this stage relates to phase 3 of the Community Action Cycle (Explore together). Determine which local stations reach your audience, what the listening habits of your target audience are, and how they engage with discussions on the radio. The purpose of this research is to create a shortlist of radio stations that are suitable to your target audience.

Desk Research

Identify all of the communities you want to target on a map. Make a list of all the radio stations that broadcast in these areas. List the languages spoken in each area. Remove from your list

radio stations that do not broadcast in these languages.

Field Research

Now you will identify which of your shortlisted radio stations are most popular with your target audience. Use the questions below to create a simple survey, hold a focus group, or conduct informal interviews with the target audience in several of your GREAT communities.

Your research should provide you a shortlist of radio stations suitable for your audience, a preferred station, an ideal broadcast time, and a snapshot of the radio audience in your target area.

Survey Questions

Demographic Questions	
<ul style="list-style-type: none"> • How old are you? • Are you married? • Do you have any children? • Which languages do you speak 	<p>The answers to these questions will give you a good idea about the demographic in each of your areas. Radio stations will target their output to different groups of people. This information can be used when drawing up the memorandum of understanding to demonstrate you have an audience that matches the radio stations target demographic.</p>
Listening Habits	
<ul style="list-style-type: none"> • How often do you listen to the radio? • How often do you listen to radio dramas? 	<p>Answers to these two questions will give you an idea of how popular listening to the radio and radio dramas is with your demographic group. If the answers are positive you can approach your chosen radio station with evidence of an audience that matches their demographic and listens to the type of show you want to broadcast.</p>
<ul style="list-style-type: none"> • Which radio stations do you listen to? • What times do you prefer to listen to the radio? • Have you ever called into a talk show on the radio? 	<p>The answers to these three questions will give you an idea of which radio stations you should approach, when you should aim to broadcast the drama and whether or not you should include a talk show component. It will allow you to negotiate a memorandum of understanding based on the needs and wants of your audience and your radio station's target audience.</p>

Step 2: Develop Contract

Armed with this information, you can approach your preferred radio station and negotiate a contract or a plan of action which relates to phase 4 of the Community Action Cycle. In your initial meeting(s), you will introduce the radio staff to your organization, the GREAT project, and the pre-recorded Oteka radio drama. You will explain what you want to achieve, your target audience, and offer to show them GREAT activities on the ground at a later stage in the project. Inform them of your listener research, and that you have selected their radio station because it is the preferred station of the audience you are targeting.

Negotiate a contract with the radio station that clarifies these points:

Cost: The amount you pay will depend on the radio station's rates and your negotiation skills. You may be able to obtain a free or reduced fee, but have to trade off control over the broadcast schedule. Another option is to seek commercial sponsors who will pay for the broadcasts in exchange for advertisement time during the broadcasts. If you choose this option, make sure that the products and advertisements are consistent with GREAT's values of gender equity.

Broadcast time, duration and repeats: Negotiate a time for broadcast when your audience will be able to listen. (Obviously, if the drama episodes are aired at an hour when your audience does not listen, they will have little effect.) Furthermore, negotiate a consistent broadcast time: a drama should air on the same day and at the same hour each week, so your audience can plan to listen. You may have to wait a few months for the time you want to be available.

Oteka is designed to be played once a week with repeats where possible for a total of 50 weeks. Playing the drama over a full year gives people time to reflect on and discuss all of the issues presented. The long running time does mean, however, that latecomers to the drama can find it difficult to catch up with previous episodes. If the actual broadcast starts in month 3, it is okay to end the broadcast after the project year has ended.

Consider repeating each episode – airing it at a different time or on a different day for those who cannot listen to the initial broadcast.

Call-in talk show: Holding a call-in talk show at the end of some or all episodes is a great way for the community to engage with the drama. It can also help you track whether the drama is being listened to. However, it will cost more money and require a significant amount of time and effort for project staff. (You should not expect the radio DJ to be able to answer the community's questions). Use your initial research, local knowledge, budgets, and discussions with radio stations to determine if you can and should add a talk show component to your broadcast schedule.

In our GREAT implementation, we hosted a brief call-in discussion every four weeks. The shows were hosted by the radio stations with GREAT staff and a community representative answering questions about the issues discussed in the drama.

Promotion: If your budget allows, promote the radio show to the communities you are working with by creating and airing short 'spots' on the radio. You can also increase listenership by:

- Using flyers to advertise the broadcast schedule
- Asking Community Action Groups and Community Groups and school-based clubs to promote the drama
- Asking community and religious leaders to promote the drama

Step 3: Broadcast and Track

Following Step 2, you have a contract that stipulates when episodes will be aired, if and when repeats will be broadcast, if and when call-in components will occur, what promotional support will be provided, and how much the broadcast package will cost. The broadcast relates to phase 5 of the Community Action Cycle (Act together) and evaluation relates to phase 6 (Evaluate together).

Your responsibilities now are to make sure that:

- The radio drama is broadcast on time
- A staff member participates in each call-in segment
- Repeats are broadcast on time

- The drama is promoted in communities
- People are listening to the drama
- You pay the radio station on time/in full for meeting its contractual obligations

Local Radio Broadcast (Pro Bono or Partnership Arrangement)

For budgetary or other reasons, you may want to seek free air time from one or more local radio stations. The process you follow will be similar to the one outlined above, yet the nature of your relationship will differ significantly. Rather than be a paid service provider, the radio station that provides free air time will become a full GREAT implementing partner. You need, therefore, to involve them in GREAT decision-making and keep them apprised of progress in all areas of implementation.

Play Episodes in Classroom and Community Settings

In addition to (or instead of) broadcasting the Oteka episodes on the radio, you may choose to air them directly to targeted audiences in a classroom or community setting, followed by a facilitator-guided discussion (section below). Note that the facilitator may be a field staff member, an Adolescent Group member, a teacher, or any other individual trained to guide a focused discussion.

The advantages of this option are the certainty of reaching your desired audience, and the opportunity for high-quality discussions. Among the disadvantages are logistics (scheduling a time and place that is convenient for all audience members and facilitators), and the quantity of time and resources required (you will need to hold dozens or hundreds of sessions to reach the same number of people as a radio broadcast).

For each audience or community, your steps are to:

- Identify a responsible person who will invite and remind participants, and be responsible for facilitating discussions using the 12 episode-based and general discussion guides included in the GREAT toolkit.
- Locate a single venue that can be used for the series of discussions over time. It should have adequate seating and be conveniently located.
- Schedule a fixed time and day. This could be once per week or every two weeks. The group can listen to and discuss 1-2 episodes per meeting.
- Identify one or several facilitators who will commit to leading discussions. As noted, the facilitator may be a field staff member, an Adolescent Group member, a teacher, or any other individual trained to guide a focused discussion.



Section B:
Chapter IV Activities
**Guidelines for Oteka Radio
Drama Broadcasters**

Guidelines for Oteka Radio Drama Broadcasters

Purpose of Guidelines for Oteka Radio Drama Broadcasters

The general purpose of this basic training is to enable participants to roll out the Oteka Radio Drama in the GREAT context. This guide is structured as a guide for radio broadcasters, such as DJs or presenters. The basic training will last about ½ a day. In a very specific way, the broadcasters will be able at the end of the training to:

- Understand and explain the basic principles and components of GREAT
- Prepare adequately for the radio broadcasts
- Manage broadcast timing as well as calls/SMSs from listeners
- Understand the principal “dos and don’ts” of facilitating the radio drama
- Provide listeners with contact information for further resources on family planning, gender based violence, and other reproductive health services

Brief Overview of GREAT

Before meeting with the radio broadcasters, review the Introduction, Chapter I, and Chapter II of the How-to-Guide to refresh your understanding of the GREAT components and guiding principles. Also refer to Chapter IV, section A for specific information regarding the radio drama. You may wish to create a few handouts or a brief PowerPoint presentation to share with the radio staff to better help them understand the GREAT project; the better they understand the intervention, the better GREAT advocates they can be. While you may choose to include further information, you should at a minimum orient the radio broadcast staff on the following information:

The Gender Roles, Equality, and Transformations (GREAT) project is a six and a half-year project that started in October 2010. GREAT was funded by the United States Agency for International Development (USAID) and implemented by Georgetown University’s Institute for Reproductive Health, in partnership with Save the Children, Pathfinder International, Straight Talk Foundation, and Concerned Parents Association in Lira and Amuru districts of Northern Uganda. The Government of Uganda, represented by three line ministries (the Ministry of Health, the Ministry of Gender, Labor, and Social Development, and the Ministry of Education and Sports), is a critical stakeholder and coordinates with other district government actors. The GREAT Project aims to develop and test life-stage specific strategies to promote gender-equitable attitudes and behaviors among adolescents and their communities with the goal of reducing gender-based violence and improving sexual and reproductive health outcomes in post-conflict communities in Northern Uganda. GREAT aims to reach the majority of people in a community through different activities to bring about communitywide change. It was designed to require only modest investments of time and money to allow for expansion of activities across the region.

The GREAT approach is based upon a set of principles and is made up of four components, a set of participatory activities to get adolescents and adults thinking and talking about how to help girls and boys grow into healthy adults who live in communities free of violence that encourage equality between men and women. GREAT includes: 1) simple steps to bring communities together to take action to improve adolescent well-being; 2) a serial radio drama with stories and songs about young people and their families living in Northern Uganda; 3) orientation to help Village Health Teams (VHTs) offer youth-friendly services; and 4) a toolkit with lively stories and games.



The Oteka Radio Drama is a 50-episode story that is aired on local radio stations in the project area. It tells the stories of several families in the imaginary village of Oteka who are faced with challenging decisions about relationships, sexuality, violence, alcohol, sharing of resources and responsibilities, and parenting. The story generates interest and engagement in community rebuilding and cultural revitalization with respect to sexual and reproductive health, gender equity, and gender-based violence. It motivates adolescents to engage in GREAT activities.

Tips for Airing Oteka Radio Drama

Before Radio Broadcast:

Play Back

Always check each recording by listening before playing it on the air, preferably at least two days before the scheduled broadcast. This will allow time for you to trouble shoot or to request replacement CDs if the available one is damaged or does not play. Listening ahead of time will also help the presenters understand the episode so that DJ mentions remain consistent with the intended programme goals. Review the Dos and Don'ts table to refresh your memory of appropriate behaviour while broadcasting the Oteka Radio Drama.

During Radio Broadcast:

Time Keeping

The presenter will be required to start the broadcast at the exact agreed contractual time. This will avoid episodes going over time and being cut short. It will also help to create a relationship between the listener and the drama. If the drama is not aired at the time that has been announced, listeners may get confused and may not listen in the future. In the event that the broadcaster is unable to air the drama at the agreed time, they will notify listeners a head of time or if the reason for a failed or untimely broadcast was technical, the broadcaster will inform listeners when to expect the next broadcast.

Managing Calls/SMSs from Listeners

Broadcasters will offer at least five minutes at the end of each airing to take calls from listeners discussing, commenting or giving their views about their most liked characters in the drama. The presenters/radio station staff will track telephone calls and SMS received by the radio stations, as well as any on air discussion and will keep a log sheet of all such call and share with GREAT Partners and the local government leader as part of their report using the reporting form attached.

Before and after airing each episode, DJs and Presenters shall inform all listeners with family planning, gender-based violence, and other adolescent health related questions or in need of services to call the Marie Stopes International **toll free hotline number 0800120333**. DJs and Presenters shall popularise the hotline number and where necessary redirect callers with reproductive health and gender-based violence service related concerns to call the MSI toll free number.

Refer to the Dos and Don'ts table for further tips on broadcasting Oteka Radio Drama.

Dos and Don'ts for Radio Broadcasters

Dos	Don'ts
Ensure that the programme and any repeats are aired on agreed days and times.	Avoid giving advice on the topics of discussion.
Commercial adverts can be played at the beginning, middle, and end of the drama episode, but should not be contrary to the positive messages in the drama.	Don't make any alterations to the drama or cut parts of the drama.
Invite members of the audience to give their opinions.	Avoid giving your personal view about the topic or characters in the drama. Do not judge the characters for their actions, for example, "This character should obey her husband, then he wouldn't beat her."
<p>If the broadcaster wishes to have online discussion of the issues, invite experts from the following organizations that are knowledgeable about sexual and reproductive health, gender, and other topics from the drama.</p> <ol style="list-style-type: none"> 1. Institute for Reproductive Health, Georgetown University Thomas Odong – 0772853443 2. Pathfinder International Opyet Geoffrey – 0772976923 3. Save the Children Pauline Kabagenyi – 0772468792 	Do not make statements that are derogatory, that approve of or support characters depicting negative scenes in the drama.

Dos	Don'ts
<p>During and after the Oteka radio drama, pay attention to how you talk about violence against women (gender-based violence) and the sexual and reproductive lives of adolescents.</p>	<p>Do not make any statements that justify the violence or negative actions portrayed in the drama.</p>
<p>Inform listeners of any foreseen or unforeseen changes that might affect the airing of the radio drama as scheduled.</p>	<p>Do not give your personal opinion about the radio drama or the episodes while on air.</p>
<p>Encourage listeners to communicate their feedback on the Oteka drama through SMS and telephone calls. Invite listeners to talk about their own life and experiences and how the radio drama is changing their lives</p>	<p>Do not ask for feedback from the listeners about what can be changed in the drama. Instead ask them to mention which characters they like or dislike and why.</p>
<p>Encourage listeners with family planning, gender-based violence, and other reproductive health service needs or information to call in to the toll free hotline number 0800120333.</p>	<p>Do not attempt to answer any technical questions asked by the listeners, instead write the questions down and encourage the listeners to tune in to the next episodes which will give answers to their questions. Contact GREAT staff for support responding to the technical questions.</p>



Section C:
Chapter IV Tracking Forms

Oteka Radio Drama Weekly Tracking Form

INSTRUCTIONS: This form is filled out /completed by the Radio Presenter on a weekly basis. Please fill it out completely and don't skip any questions. Give the completed forms to the Concerned Parents Association/Straight Talk Foundation staff at the end of each quarter. Try to give him/her the form before the 5th calendar day of following quarter.

Week No: _____ Episode No: _____

Name of Broadcaster:	Broadcast on Schedule		Repeat broadcast	
Was the Oteka Radio Drama aired on schedule this week? If not, please give details.	<input type="checkbox"/> Yes	<input type="checkbox"/> No	<input type="checkbox"/> Yes	<input type="checkbox"/> No
No. of calls received this week	Day of the week: _____ Time of broadcast: _____ Date of broad cast: _____		Day of the week: _____ Time of broadcast: _____ Date of broad cast: _____	
No. of SMSs received this week				
Number of questions/comments by theme from listeners during this week	Sexual and Reproductive Health	Gender-Based Violence	Gender Equity	Other Theme (Specify)
Key observations/issues				
Form completed by (Name & Signature)	Name: _____		Signature: _____ Date: _____	

