

Pathways to Change

MARCH Tools for Supporting Key Behavior Change Communication Activities

Introduction to the MARCH strategy

In 2000, members of the Behavioral Research Team in the CDC's Women's Health and Fertility Branch of the Division of Reproductive health (DRH/NCCHPDP) undertook to develop the MARCH (Modeling and Reinforcement to Combat HIV) approach to behavior change communication (BCC). This approach combines two components 1) a long-running radio serial drama in which characters model positive and negative behaviors and behavior change at a realistic pace, and 2) a reinforcement component whereby community partners encourage discussion and skills-building related to the behavior change ideas contained in the serial drama and elsewhere. Supported by the Global Aids Program of the CDC, the MARCH approach has been introduced to Botswana, Ethiopia, and Zimbabwe.

The Importance of Finding the Right Tools: PATHWAYS TO CHANGE

Since its inception, the MARCH strategy's implementers in Atlanta and Africa have sought tools to assist local collaborators in developing serial drama scripts and reinforcement activities consistent with the findings produced by country-specific formative assessments and the major tenets of behavior change theory. This linking of activities with the formative data and behavior change theory is as critical as it is complex. Most scriptwriters are understandably focused on producing engaging, entertaining storylines with vivid characters, but less accustomed to being held accountable to research or theory. Conversely, project managers and BCC experts often have relatively little appreciation for the creative process of writing compelling serial drama and are more comfortable with a formulaic scriptwriting process. Similarly, those community reinforcement implementers carrying out the second component of MARCH may have a very good appreciation of the communities in which they work, but are often unsure of how to integrate BCC theory into their activities.

Thus, tools linking the scriptwriting and community reinforcement processes to both formative assessment and behavior change theory are vital if a project such as MARCH is to succeed. And yet, at the beginning of the MARCH projects, tools that integrate these concerns have been hard to find, making coordination among members of the creative team and the management and technical advisory teams a real challenge. Tools created for use in other entertainment-education projects either gave practical advice on the scriptwriting process independent of either research or behavior change theory, or reiterated the importance of

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making interventions theory-based without much in the way of practical scaffolding. Against this backdrop, the Behavior Change Team has produced a set of tools entitled **PATHWAYS TO CHANGE**. These three tools—a Game, a tracking Chart, and a speech acts Journal—not only educate users in behavior change theory but can be used to support implementers as they carry out BCC activities such as those encompassed in MARCH’s two components.

How can Scriptwriters use PATHWAYS TO CHANGE tools?

The primary audience for the **PATHWAYS TO CHANGE** tools is the local scriptwriting team charged with writing a long-running serial drama that models characters undergoing realistic behavior changes. By using the Game, Chart and Journal in a progressive sequence, scriptwriters are first introduced to the formative assessment that is the primary source of information about attitudes, practices, and beliefs relating to HIV and AIDS in their country (see the “Description of the Formative Assessment” starting on page 17 for an overview of the kinds of information typically elicited in this sort of assessment). At the same time, they are also asked to see this data in term of behavior change barriers and facilitators that operate in their society. In the boardgame phase of the Game, scriptwriters get experience pulling barriers and facilitators from the formative assessment that are relevant to specific characters facing specific behavioral changes. They then use this information to construct a storyline that draws on their ability to use the data in an interesting and compelling way. After the Game, the Chart is introduced to introduce some additional behavior change concepts. The Chart leverages the output of the Game to make scriptwriters aware of the stages of change characters go through and requires them to practice combining assessment data with behavior change theory. After playing the Game and practicing use of the Chart they are now prepared to start developing characters for the actual serial drama. Finally, the Journal is introduced. Scriptwriters use the Journal to annotate the storylines they have developed using the Chart. The Journal highlights the fact that every twist and turn in the story has to be signaled to the audience through some kind of “speech act” (defined in the Journal section below). In this way the Journal not only ensures that behavior change is “externalized” and articulated in the scripts, but also provides a record of the serial drama for monitoring and evaluation purposes.

How can PATHWAYS TO CHANGE tools be used in the Reinforcement Component?

Many health professionals in Africa and elsewhere are familiar with the fundamentals of IEC – information, education and communication – and the importance of IEC in implementing successful public health campaigns. Less commonly understood, however, is the importance of behavior change to avoiding the risk of disease and, even when such change is appreciated, the tenets of behavior change communication are often abstract and vague.

PATHWAYS TO CHANGE, and in particular the Game, is readily adaptable to the job of educating stakeholders, public health agents and others in the fundamentals of BCC. With experience playing the Game, MARCH reinforcement partners can

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better understand the purpose of the activities they are implementing and the serial drama they are reinforcing, permitting them to carry out or otherwise support these activities in the intended manner. Even in cases where a reinforcement component is reinforcing behavior change ideas coming from sources other than a MARCH serial drama, **PATHWAYS TO CHANGE** provides a good introduction to the key elements of BCC. Again, the Game is the tool best suited for this purpose; the Chart and Journal are designed to be used by scriptwriters or others involved in creating theoretically sound and authentic storylines (e.g., theatre groups).

Prior Preparation for the PATHWAYS TO CHANGE Tools

Before any of the **PATHWAYS TO CHANGE** tools can be used effectively, users will require an orientation to several key ideas. Even if these are inexpertly understood, some understanding of the MARCH project and its objectives and of behavior change theory are needed to provide the foundation on which **PATHWAYS TO CHANGE** can build.

Future Development of PATHWAYS TO CHANGE Tools

Development of the **PATHWAYS TO CHANGE** tools and their application in MARCH as well as other BCC projects is an ongoing process. As the Behavior Change Team and its partners gain experience using the tools in a variety of national and cultural contexts, it is expected that modifications will be made to improve the linkages among data, theory, and practice.

Pathways to Change

The Game

Goal of Game: Prior to using the **PATHWAYS TO CHANGE** Game, scriptwriters will require an orientation to MARCH and to key ideas relating to behavior change. In their orientation to the Game, teams of scriptwriters or reinforcement component partners are told that the objective of the Game is to write the “best” synopsis of a script that uses all the information collected in the “boardgame” phase. The purpose of this is to acquaint scriptwriters/implementers to the kinds of informational constraints they will be working within when they actually sit down to write episodes/work with groups. In the case of scriptwriters, there is no assumption that this game models a process of scriptwriting to which they will adhere, though as explained below, the constraints of this game mirror the constraints they will face when they develop storylines for the serial drama.

Assumptions:

- 1) Teams should be motivated (in this case, by linking learning to “winning”).
- 2) The game should have some element of chance, but should also require some skill.
- 3) The game should require scriptwriters/implementers to interact with data.
- 4) The game should require scriptwriters/implementers to put data from various categories in some dynamic interaction.
- 5) Winning should be seen as requiring creativity rather than mere accuracy.
- 6) The game should introduce scriptwriters/implementers to two kinds of information: a) information about the local situation regarding HIV and behavior change as revealed in the formative assessment, and b) information about behavior change concepts that MARCH wants the scriptwriters/implementers to keep in mind as they develop and monitor this component of the MARCH project.
- 7) Concepts/vocabulary used in this game will be consistent with concepts/vocabulary used in other development, monitoring and evaluation tools.

Components of the Game:

People/roles
needed

- i. Two (or even three) teams of scriptwriters/implementers.
- ii. An emcee/moderator. [see “roles” section below]
- iii. One or two people to serve as “Fundis” (i.e., individuals who are well versed in the formative assessment data.) [see “roles” section below]
- iv. A Panel of Judges (4-5 people) who will judge the final synopses. [see “roles” section below]

Equipment/
pieces of the
Game

- v. A board that has rows of squares leading to the end. Most squares are marked with a “B” (for “barrier”) or an “F” (for “facilitator”). Each B or F square is further marked by a small P (personal), S (social), or E (environmental). A few of the squares will have “?” On them indicating that the team has to draw a “Question Card” and a few will indicate that it is a “Setback.”
- vi. A set of Question Cards that ask a wide range of general knowledge questions (not necessarily from the data, but questions local stakeholders think everyone should know about HIV/AIDS).
- vii. A set of cards that give character profiles combined with a physical setting.
- viii. A set of ultimate BC Objective cards that have intermediate objectives suggested (i.e., a BC trajectory).
- ix. A set of Set-Back cards.
- x. Several sets of data summary grids (DSGs -- see page 25).
- xi. A set of blank cards on which Barriers can be written.
- xii. A set of blank cards on which Facilitators can be written.
- xiii. A die.

Rules of the Game:

- 1) Each team of scriptwriters is provided with a Character Profile card, a Setting card and a BC Objective card.
- 2) Teams take turns rolling the die and landing on a Barrier, Facilitator, or Setback. The Barrier and Facilitator squares also indicate whether the barrier or facilitator the team will eventually have to use arises at the personal, social, or environmental level. Personal barriers and facilitators are rooted in an individual’s personality, intelligence, knowledge, attitudes, and beliefs (e.g., a person’s shyness, arrogance, willingness to seek help, faith in God, etc.). Social barriers and facilitators are those that arise as part of an individual’s interaction with other people, especially family, friends, and acquaintances (e.g., the friendly local shopkeeper, the church pastor, one’s mother or father, an unhelpful nurse). Environmental barriers and facilitators are those things—often material—over which the individual has little control (e.g., that fact that the economy is predominately agricultural, the fact that there are no clinics in one’s village, the fact that alcohol is widely available or that condoms are often unavailable). Of course, many – even most—barriers or facilitators are not exclusively personal, social or environmental. Someone’s illiteracy, for instance, is a combination of many factors. But in the Game, it is the job of the players and the Fundi to determine that a particular barrier or facilitator largely originates at one of these three levels.

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- 3) When each team's spin results in their landing on a Barrier, the *other* team is given the chance to specify that Barrier. This has to be line with the data and in consultation with the data summary grids (DSGs). The "Fundi" is consulted to ensure that the Barrier they set is reasonable and in line with whether it is a Bp, Bs, or Be (i.e., an environmental barrier is not confused with a personal barrier, etc.). The Fundi writes the approved Barrier on a blank barrier card and gives it to the team that has to eventually use it in their storyline.
- 4) In the instance where the team rolling the die lands on a Facilitator square, that team consults with the DSGs and the Fundi to determine the "best" kind of Facilitator they can give themselves (again, the Fundi confirms that it is both a Facilitator supported by the data and of the appropriate kind in terms of p, s, and e.) The Fundi writes this Facilitator on a blank facilitator card and gives it to the team for later incorporation into their storyline.
- 5) If a team lands on a "Set-Back" square they have to take a set-back card that must be used in their eventual storyline.
- 6) Whenever a team lands on a "?" square, they have to answer a general knowledge question (taken from the Question Card deck). If they answer this question correctly, they can assign the opposing team a barrier or facilitator of their choice (i.e., without reference to the DSGs). The Fundi will ensure that the barrier or facilitator does not pose an insurmountably confusing element into the other team's storyline.
- 7) While the team "in play" is looking through their DSGs for appropriate barriers or facilitators, the other team makes good use of their time by fleshing out their character. A list of useful questions that can guide this process is suggested in the "Extended Character Profile" form (page 29).
- 8) By the time both teams have finished the board game phase, they will be in possession of a set of Facilitator cards, Barrier cards, and Set-back cards. One hour after the second team has finished the board game phase, both team have to submit a synopsis of a storyline that accounts for how all these barriers, facilitators, setbacks work with their Character profiles and Behavior Change Objectives to make an interesting story. The resultant stories are judged by a Panel of Judges who rate the storylines 1-4 (4 being the highest rating) on each of the three following criteria: 1) smooth incorporation of the data 2) cultural acceptability 3) entertainment value and imagination.

Roles of the Game:

The Emcee: This person is responsible for running the Game, ensuring that turns are taken in the correct order, and that all the rules are followed. The emcee may also act as a "deputy" Fundi (see below). In cases where it is difficult to find someone for this role, it may be that the Fundi can function as the Emcee.

The Fundi: Perhaps the most critical role in the **PATHWAYS TO CHANGE** game is that of the "Fundi." The Fundi is responsible for assisting

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scriptwriter/players/implementers in determining what kinds of barriers and obstacles are 1) consistent with the formative assessment data and 2) appropriate to the category. What makes the Fundi's role so difficult is that he or she must be thoroughly versed in the data and must be comfortable making many judgment calls. This is because, in many cases, the data are not expressed in the data summary grids in exactly the way that players might articulate them. In addition, informed inferences will often need to be made to judge a barrier or facilitator "legitimate." For instance, one team may decide that an environmental barrier is that "there is widespread drug abuse in the rural communities" whereas the data does not say that directly. Instead, the data might report that many farmers' wives complain that their husbands are often drunk, and another finding might be that every small town has several bars. In this instance, the Fundi may correct the barrier to say that "there is widespread abuse of alcohol in rural communities." Conversely, the Fundi may decide that there simply isn't enough evidence to support the idea of drug abuse in rural areas and may instead ask for the team to come up with another environmental barrier.

The Fundi must also monitor for very vague barriers/facilitators (e.g., "the husband doesn't listen to his wife" or "they are poor") and ask that they be 1) supported in the data and 2) specific enough to provide a real constraint on the storyline.

The Panel of Judges: These individuals are gathered from the community of stakeholders or technical advisors to the BCC project. They have been oriented to the MARCH project and understand that (in the case of the serial drama) the intervention relies on entertainment at least as much as it does education. Prior to judging the storylines developed by the scriptwriters/implementers, members of the panel agree on the criteria they will use. As suggested above, it is recommended that three different scores (from 1-4) are given on the criteria of 1) smooth incorporation of the data 2) cultural acceptability 3) entertainment value and imagination. This will prompt teams of scriptwriters/implementers to consider their strengths and weaknesses in various areas.

How does the Game "Work"?: Description of Learning Activity

The critical learning activities in the Game are 1) the discussion/debate among team members about the kind of information that best fits the Barrier or Facilitator criteria and 2) interaction with the data summary grids. To the extent possible, the Fundi should stay out of this discussion and only weigh in at the end to legitimate the group consensus or decision or to determine that consensus is unacceptable. Conversely, the Fundi may enter the discussion earlier to prompt debate, draw team members' attention to areas of the data summary grid, or ask leading questions such as "are you sure this is the best kind of Barrier/Facilitator you can think of?" Though there may be a predetermined time limit on how long each team can debate among themselves before submitting a Barrier or Facilitator, ideally, high-quality discussion should be allowed to play itself out as it is this collaborative activity that will make the data most relevant to participants.

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It is also important that the Fundi play a constructive and unintrusive role in guiding the scriptwriters/implementers in their use of the data summary grids. Because the Fundis will be very familiar with the layout and organization of the grids, they are in a good position to help team members quickly locate the “best” sections of the grids for reviewing the relevant data *when asked*. They should allow team members to use the grids independently to the extent possible, but as noted above they may intervene when they hear the team members getting off track or debating without reference to the data.

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The Chart

Introduction

As a result of playing the **PATHWAYS TO CHANGE** Game several times, scriptwriters are expected to: 1) gain a greater familiarity with the formative assessment done in their country, and 2) understand how data from this assessment provides information about a variety of personal, social and environmental barriers and facilitators that the scriptwriters can use to develop characters and storylines. This is a very significant step in preparing for the development of the actual serial drama, but one important dimension of behavior change is missing: the realistic pacing at which characters use barriers and facilitators to move through stages of change.

To recap and then explain how the Chart can be used at a script-development workshop, scriptwriters have practiced using the barrier, facilitator and setback cards they have collected as part of the Game, to create a piece of a storyline that moves a specific character towards a predetermined behavioral goal. They worked in an unstructured way because the Game's sole purpose was to give scriptwriters experience incorporating this sort of information to make a narrative whole. Having gained this experience, scriptwriters are now prepared to move to the next **PATHWAYS TO CHANGE** tool: the Chart.

Following up the Game with the Chart

By way of introducing the **PATHWAYS TO CHANGE** Chart, scriptwriters (who, again, will have already received an orientation to the MARCH project) are reminded that behavior change is a process that occurs in stages, and that our goal is to create a realistic model of behavior change for the audience to learn from, especially for transitional characters in the drama (they will also have been introduced to the idea of negative, positive, and transitional characters). A workshop facilitator (someone like the Fundi in the Game) then shows the scriptwriters the Chart (figure 1 at the end of this section) that simply provides a workspace with the stages of change on the vertical axis on the left margin of the paper (first stage on the bottom of the axis and moving up to the latter stages) and a timeline on the horizontal axis along the bottom (this can be segmented by episode number or month or left unmarked.). [NB: Instead of using the "technical" terms for the five stages of change, the Chart substitutes the following phrases: 1) Unaware of the Need for Behavior Change; 2) Starts to See the Need for Behavior Change; 3) Makes Plans to Change Behavior; 4) Acts to Adopt Behavior Change; 5) Maintains the Behavior Change.] The Chart's size is important; as discussed below, space on the Chart will be needed to annotate characters' attempts at progressing toward their behavior change objective.

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Using the Chart, the workshop facilitator helps the scriptwriters plot one of the storylines that came out of the Game. *[For a more step-by-step explanation of how the facilitator leads team members in using the Chart after the Game, see the **Facilitator's Guide** section below]*. This process, in itself, will require some creativity and imagination as the facilitator guides the scriptwriters in placing a series of bullets that track the character's stage of change trajectory in the storyline. This is because the workshop facilitator must have a good amount of leeway in plotting the storyline on the Chart in a manner that is understandable to the scriptwriters. Once the storyline has been plotted, the workshop director asks the scriptwriters to identify 1) where barriers and facilitators influenced various points the trajectory (note how facilitators tend to push the trajectory "up" whereas barriers push the trajectory "down"; 2) how setbacks are reflected in the trajectory; and 3) areas of the trajectory that are implausible given what we know about the stages of change.

After having tracked and discussed several storylines in this light, the facilitator asks scriptwriters to adjust the barriers and facilitators the storylines to make them more consistent in term of stages of change. Returning to the formative data, the workshop director helps the scriptwriters consider thoughts, actions, and additional barriers and facilitators that make the story richer and more in keeping with what is known about behavior change (NB: questions that can be used to prompt useful thought on these matters are given on page 29); scriptwriters should be given a copy of these questions for future reference). It may also be the case that scriptwriters may have to discard or modify some of the original barrier and facilitators to create a more theoretically sound storyline.

Using the Chart to Develop the Serial Drama

Once the scriptwriters have had some experience revising storylines to authentically reflect the stages of change, they will be ready to begin developing storylines for the serial drama. Without benefit of the scaffolding that the Game provided, scriptwriters will now:

- define behavioral change objectives for the serial
- create new transitional characters and settings
- gather relevant information from the data summary grids
- brainstorm specific personal, social, or environmental barriers and facilitators that each character is likely to encounter.

Scriptwriters will then use this information to write a story outline. Each transitional character will have his/her own Chart, development of which is guided by the questions posed on pages 27-28. The Chart should be large enough to permit the writing of brief notes indicating the major twists in the character's progression towards their behavior change objective. They should also use the Journal (see next section) to specify how speech acts will be used to convey each of these twists. After some editing and revising, the final product will be a visual representation of the main transitional characters around which the drama will be constructed. Ideally, the transitional character Charts should hang

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on the wall in a visible place where the writers work as a reminder of each character's history and circumstances. As events actually unfold in the drama, episode numbers, scene numbers or broadcast dates should be written along the story line for monitoring purposes.

Facilitator's Guide (for using the Chart after the Game)

As explained above, the purpose of the Chart is to build on the understanding of barriers and facilitators that the Game provides and get team members to think about how behavior change unfolds in a realistic progression. Used in conjunction with the Game, the Chart functions in two ways: first as a means of plotting storylines created as a result of the Game, and second, as a means of revising storylines to make them more consistent with behavior change theory.

- 1) Get teams to first specify the storyline units -- that is, use the scale at the bottom of the chart to divide the storyline into days, weeks or months. This may take some doing, as it is likely that the team has not given this a great deal of consideration or different members of the group may have had different assumptions about the pacing.
- 2) Have the group divide this "flat" storyline into sections by identifying where events in the story would occur relative to other events. Use a brief annotation/abbreviation on the Chart to mark each of these events.
- 3) Lead the group in a discussion of what each of these events presupposes about the character's point in the stage of change trajectory (if team members cannot do this, it might be worth pointing out that this is, in itself, an *artistic* weakness that will need to be addressed as well as a behavior change weakness). For each event, plot its position on the Chart. Once these events are plotted, "connect the dots" by drawing a slanting or sloping line between each chronological section of the storyline. This gives the storyline some "relief" in terms of behavior change.
- 4) Explain that lines slanting upwards presume that there are facilitators at work, and lines sloping downwards suggest that the story is being influence by barriers. Ask team members to consider what these might be. At this point, there may be several areas of confusion/inconsistency/under-articulation in the storyline. For instance, the relief line may not be justifiable/interesting in terms of pacing or the various SOC dips (or lack of dips) between events. Another element the Chart may highlight is that explanatory barriers or facilitators may not have been generated in the storyline. Yet another issue that may arise is that the "events" the team chose to plot may have little to do with behavior change and may instead focus on sexier-but-superficial elements of the storyline. Encourage them

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to think of this confusion as positive – the Chart 's purpose is to help them see this.

5) Finally, ask them to revise the storyline by adding information from the Data Summary Grids. They should focus on finding facilitators that are pushing specific segments of the Chart relief line up or barriers pushing segments of the relief lines down (in some cases, they may want to delete barriers or facilitators that they got as part of the Game, but this should be a last resort). They may also space events differently to create more room for barriers or facilitators to unfold, or revise the list of “events” they selected prior to plotting the relief line.

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The Speech Acts Journal

The final, and perhaps the simplest, tool in the **PATHWAYS TO CHANGE** series is a Speech Acts Journal. Although the phrase “speech acts” is a technical term coming out of linguistics and literary theory, it has a more generic usage that is very valuable in a BCC project such as MARCH that depends on language as a means of intervention. The notion of a speech act highlights the distinction between what language “says” and what language “does.” All language has these two dimensions, and we usually find little reason to distinguish between them. In BCC projects, however, it is critical that project implementers (and especially scriptwriters) ensure that the words they use actually correspond to the behavior change ideas being put forth. For instance, in the radio serial drama component of MARCH, scriptwriters must make sure that behavior change ideas are not just “implicit” in the storylines, but explicitly expressed in the dialogue. Ironically, this is something that experienced scriptwriters are sometimes trained to avoid, having been encouraged by formal training in creative writing to believe that good writers “show rather than tell.” In literary practice, this dictum may be true, but in a BCC intervention, telling is at least as critical as showing and it is critical that ideas be conveyed in as unambiguous a manner possible. A partial list of some speech acts that are important to MARCH include:

- A discussion which frankly acknowledges the challenges one faces in trying to change behavior.
- A discussion in which a friend expresses confidence in the protagonist’s ability to achieve his or her goal.
- An interior monologue in which the protagonist reflects on his/her repeated failure, and renews his/her commitment to try again; or a protagonist reflects on the fact that if others have been successful at attempting this change—why can’t he/she?
- Discussions among secondary characters demonstrating that the protagonist is being admired for his/her strength of conviction in the face of negative influence/ feedback.
- A monologue in which the protagonist reflects on whom he/she can confide in.
- An interior monologue or a discussion with a friend about weighing options, illustrating a goal-driven decision making process.

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- A discussion about how stigmatizing ideas are changing.
- An exchange in which a friend critically questions the protagonist about whether a certain behavior is going to contribute to his/her long-term goals.
- Discussions in which friends encourage protagonists to reflect on how information and “messages” are really relevant to him/her and they encourage the protagonist not tune it out or think it’s about someone else.

As these speech acts illustrate, the dialogues between characters or the interior monologues by a protagonist have to be used to convey not only information but to direct the listeners’ attention to what the characters think about the information. Again, as the list above suggests, though the term “speech act” may sound technical, it merely points out a fact of language that may sometimes be obscured by writers who may value writing that conveys cleverness and nuance over writing that is closely connected to behavior change theory – the Journal is meant to counter this “literary” tendency without infringing on artistic license.

Recommended Format of the Journal

Below is an illustration of how a small part of a transitional character’s storyline (in this case, Peolwane, a character in Botswana’s *Makgabenang*) might be tracked using the Journal.

Peolwane’s Storyline

Episode # Scene #, or Broadcast Date.	Barrier or Facilitator at Work.	Who Articulates the Speech Act?	Where and How is Speech Act Expressed?	Description of the key Speech Act. (identifiable in the storyline)
...	...	...	...	...
Episode 8	Feels her husband doesn’t support her decision to seek an education	Peolwane	Interior monologue while Peolwane is closing up the shop; she is angry.	Peolwane thinks “He’ll never pay the tuition, even though it’s a pittance.”

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Episode 11	Peolwane is reassured by a friend that she has a right to an education	MaaBonolo	Discussion while Peolwane and MaaBonolo are cleaning up after a church social.	MaaBonolo says “many women are going back to school and most husbands are very supportive.”
...	...	...	...	...

Use of the Journal

Ideally, scriptwriters will use the Journal in parallel with their use of the Chart – as they are drafting each scene of in the storyline, there should be thinking about how the behavior change “action” will be reflected in the scene. Conversely, scriptwriters may want to work through the storyline with only the Chart and then use the Journal when they start writing the dialogue. Thus, the point at which the Journal comes into play depends on the process that the scriptwriters are most comfortable using. The important thing is that the Journal is used consistently and in the right spirit. There may be a temptation for the Journal to be used retrospectively to *justify* a storyline that scriptwriters find interesting rather than to guide storyline and dialogue development. A project manager or coordinator should use the Journal to formally monitor the local-language scripts to ensure that the information put in the “Description of the Key Speech Act” column actually appears in the scripts and, subsequently, in the broadcast.

Abridged Excerpt from a Data Summary Grid

1. Gender and Youth Roles
BARRIERS
• Few (10%) of the key participants thought that women had a right to ask men to use condoms. • Traditional stereotypes regarding women's refusal of sex and whether women should ask men to use condoms were more likely to be expressed by rural rather than urban respondents. • Some people think that it is widely accepted that men naturally seek multiple partners. • Some people think that men are valued for the economic support they provide. • Many respondents noted that violence against women is common. • It was widely reported that violence and rape are committed by men who are drunk. • Although women sometimes go to the police to report violence, there is disagreement over whether police are responsive to such reports. • In a 1998 Women's Affairs survey, 37% of interviewees had suffered a severe beating 1-5 times at the hands of their male partners. • When sex is discussed between children and parents, it was reported that it is the mothers who most commonly offer information. • Respondents said that drug use is less common than alcohol use, though still reported to be common. • The most widely used drug is <i>dagga</i> (i.e., marijuana) although some respondents noted that glue and petrol are also used to get high.
FACILITATORS
• Some people think that women are valued for faithfulness. • Many women and men believe that the traditionally accepted behavior of men seeking multiple partners is "old-fashioned" and dangerous in a time of HIV/AIDS. • Some respondents from rural areas insisted violence against women is not common in their communities. • Even though violence was acknowledged as widespread, there was general consensus among respondents that there is no reason to beat a woman. • Some women insisted that they would leave their partner if he physically assaulted them. • STDs and AIDS were reported, though not widely, as important issues facing youth. • When sex is discussed between children and parents, it was reported that it is the mothers who most commonly offer information.

ADDITIONAL INFORMATION
• In courtship and in steady relationships, men demonstrate their commitment to women by providing material benefits such as food and housing. • When women try to resolve abusive situations, they often look to their husband's parents and male relatives for assistance, since they believe that these people will have the greatest influence over him. • Some people think that women are valued as mothers. • It was often claimed by the respondents that the ability to bear children was not a good reason for marriage. • Research suggests that counseling for orphans who are living with AIDS patients is especially urgent. • Most participants do not prefer to have children of one gender or the other. • Some women reported that they favored girls, most notably because as adults it is assumed that they will look after their mother, whereas a son is seen as more devoted to his in-laws.

Prompts for Use with the **PATHWAYS TO CHANGE** Chart

At each stage in behavior change process, consider the following questions:

Unaware of the Need for Behavior Change: (not thinking about or aware of problem, not interested in changing, or in denial):

- What does this character care about? What are the most important concerns in this character's life?
- In general, who is the character most likely to talk to about these concerns?
- Who are the most important people in the character's life?
- Does something happen to an important person in the character's life that causes the character to worry about this problem?
- Does the character observe any events that make him/her fearful?
- Does the character have any discussions or overhear any conversations that cause him/her to think seriously about this problem?

Starts to See Need for Behavior Change (realizes that the problem affects him/her and that there are things he/she could be doing about it):

- What experience does the character have that causes him/her to believe that he/she is personally effected by the problem?
- What experience/s or observation/s make the character consider this behavior as a response to the problem?
- What does the character expect will be good and bad consequences (i.e. earn respect of others, receive criticism or abuse from partner) for doing the specific behavior on his/her relationships with important people in their lives?
- How does the character expect to feel (i.e. embarrassed, proud) if he/she meets this behavioral objective?
- Does the character expect any other benefits or consequences (i.e. good health, longer life, loss of income) from the behavior?
- Who does the character talk to about the possible good and bad consequences of the behavior? Where do they get information about the behavior?

Makes Plans to Change Behavior (begins deliberation on how he/she can make desired changes and formulates a plan to achieve those changes):

- What actions does the character need in order to prepare for the behavioral objective?
- What good and bad consequences does the character expect these actions to have on his/her relationships with important people in his/her life?
- How does the character expect to feel if he/she does some of these actions?
- Who will the character talk to as he/she weighs the benefits and consequences of these actions and the behavior? Where does the character get information?

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- What skills does the character need? How will those skills be demonstrated in the radio drama? How will the character learn those skills? Who will show/teach the character those skills?
- What doubts does the character have about his/her ability to do the behavior?
- Are there aspects of the community (i.e. clinic hours, location, stigma) that make this behavior easier or harder for the character?
- **NOTE: Likely spot for setback!**

Acts to Adopt Behavior Change (moves from deliberating to actually carrying out the new behavior):

- What good and bad consequences on his/her relationships with others does the character actually encounter when he/she does the behavior?
- What obstacles does the character encounter? What is his/her plan for overcoming obstacles?
- How is the character for achieving the behavioral objective rewarded (ie: earns respect of others, better able to care for family)? How is this demonstrated in the radio drama?
- **NOTE: Likely spot for setback!**

Maintains the Behavior Change (Continues to carry out the new behavior):

- What aspects of the community make it easier or harder for the character to continue the behavior?
- What are the good and bad consequences of continuing the behavior? How does the character deal with these consequences?
- How will the radio drama demonstrate the character's confidence in his/her ability to continue the behavior?
- What experience(s) or observation(s) reinforce the character's decision to continue the behavior?
- How does the character encourage others to see the problem and change their own behavior?

Extended Character Profile

While playing the **PATHWAYS TO CHANGE** Game, one team will be “in play” (i.e., looking through the DSGs for appropriate barriers and facilitators) while the other team awaits its turn to role the die. One way the “out of play” team can use this time constructively is to begin fleshing out their character beyond the bare-bones information provided on the Character Profile card. At the beginning of the Game, each team should get a list of approximately 10 questions with the heading “Extended Character Profile.” Each time the team is out of play, the Fundi should ask them to debate/decide on one of the questions. The process should encourage collaboration and decisions should not be made without extended and participatory discussion. The questions below are meant as suggestions: the Fundi or the team itself may choose to answer other questions.

- 1. What does your character do in his/her spare time?**
- 2. Was your character a successful student? What subjects did he/she excel at in school? What did they enjoy the most? The least?**
- 3. What is the quality your character most values in a friend?**
- 4. Which parent was/is your character closest to? Why?**
- 5. When your character daydreams about being someone else, who/what kind of person does he/she imagine him/herself to be?**
- 6. How does this person talk? What is distinctive about his/her voice, vocabulary, ability to express him/herself?**
- 7. In what ways is your character satisfied/dissatisfied with his/her life?**
- 8. How is your character’s room decorated/furnished?**
- 9. In what ways can your character be child-like?**
- 10. What quality do you admire most about your character?**