

## *2008 Everett M. Rogers Colloquium*

A Presentation by the Winner of the  
2008 Everett M. Rogers Award for Achievement  
in Entertainment-Education

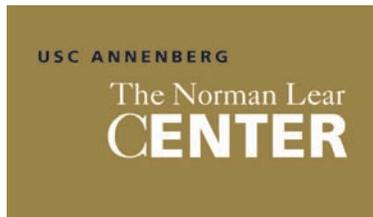
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October 2, 2008

### The Norman Lear Center

The Norman Lear Center is a multidisciplinary research and public policy center exploring implications of the convergence of entertainment, commerce, and society. From its base in the USC Annenberg School for Communication, the Lear Center builds bridges between eleven schools whose faculty study aspects of entertainment, media, and culture. Beyond campus, it bridges the gap between the entertainment industry and academia, and between them and the public. For more information, please visit [www.learcenter.org](http://www.learcenter.org).



### Participant Bios

#### **Martin Kaplan**

Martin Kaplan, director of the Norman Lear Center, also holds the Norman Lear Chair in Entertainment, Media, and Society at the USC Annenberg School for Communication. He graduated from Harvard College, received a First in English from Cambridge University in England, and received a Ph.D. in modern thought and literature from Stanford University. He was chief speechwriter to Vice President Walter F. Mondale and is a regular commentator on NPR's *All Things Considered* and on CBS *Morning News*. He was recruited by Jeffrey Katzenberg and Michael Eisner, and worked for them at Disney for 12 years. Kaplan wrote and executive produced *The Distinguished Gentleman* and adapted *Noises Off* for the screen. His articles have appeared in publications including *The New York Times*, *The Washington Post*, *The Los Angeles Times*, *Time*, *U.S. News & World Report*, *The American Scholar*, *The Woodrow Wilson Quarterly* and *The New Republic*. At USC he has taught graduate and undergraduate courses.

#### **Peter Clarke**

Peter Clarke, Ph.D. (University of Minnesota), holds two appointments at the University of Southern California: Professor of Preventive Medicine and of Communication. His most recent book (with Susan H. Evans) is *Surviving Modern Medicine* (Rutgers University Press, 1998). In addition to his research and work in social action, Clarke has chaired or served as dean of four academic programs in communication at three universities including the Annenberg School for Communication (University of Southern California). He currently chairs USC's Committee on Appointments, Promotions, and Tenure.

#### **David Poindexter**

David Poindexter is the founder and former president of Population Communications International (PCI). He has a long history of developing effective entertainment raising discussion in a way that encourages viewers to think differently about subjects on which they may have held long-standing, but unexamined beliefs. He mobilized the producers and creators of numerous primetime U.S. television shows and he has shared this successful model with broadcasters in developing countries across the globe. At the time of David's retirement, senior management from PCI put all efforts into helping Bill Ryerson launch the Population Media Center. David currently serves as its Honorary Chair.

### Winner of Award

#### **David Poindexter**

Founder and Former President, Population Communications International (PCI)

### Participants

#### **Marty Kaplan**

Director, Norman Lear Center

#### **Peter Clarke**

Professor, USC Annenberg School for Communication

#### **David Poindexter**

Founder and Former President, Population Communications International (PCI)

## 2008 Everett Rogers Award Colloquium

**Marty Kaplan:** Thank you for coming. I'm Marty Kaplan, the Director of the Norman Lear Center, and we're thrilled to have the opportunity that we do have today. But I'm not going to tell you what that is. I'm going to introduce the man who is going to tell you that. He is both at the USC Annenberg School and at the USC Keck School for Medicine. And many of you have worked with him or taken his courses or know about his research. And he is intimately acquainted with the field that we're going to be learning about today. So please welcome Peter Clarke.



MARTY KAPLAN



PETER CLARKE

**Peter Clarke:** Thank you for coming. It's such a pleasure, because since 2004, when Ev Rogers died, we have gathered each year to celebrate his career, but also even more importantly perhaps, recognize someone who has really contributed to the field of Entertainment-Education. There are a number of people in the room who I want to single out or identify for you, because one of them has joined the legion of recipients of the Rogers Award, Miguel Sabido, a long-time friend of the Annenberg School. There are others in the room who've come to celebrate this year's recipient, who have contributed mightily to this field, Bill Ryerson and Sonny Fox are at the table, and there are others in the room who have been a part of the Entertainment-Education community and we thank you for your contributions.

Ev Rogers was a very important figure in American intellectual life generally, not just Entertainment-Education. His book, *Diffusion of Innovations*, went through many editions and is still to this day one of the most cited works in

all of social science. It's a towering accomplishment, though it was not his only accomplishment by any means. He published more than 500 articles during this career. And I'm pleased to say that during the most productive part of his career he was a member of the Annenberg School faculty as a Walter Annenberg Professor of Communications and as a very dear friend for many years to me, but also an ally of mine as the Social Dean of the school. It was a pleasure to work with him and a pleasure to have his intellectual contributions. When he left to go to the University of New Mexico we were all deeply saddened, but we kept in touch with him. And it's his career and his intellectual contributions that we celebrate in this award and that set such a high standard for the people who we have conferred this award on.



PETER CLARKE

Of our previous awardees, who are Al Bandura, Miguel, who I've already mentioned, and Arvind Singhal—all of these are, of course, familiar names to you, each has made their own particular contributions to Entertainment-Education either in the direct production of works or the development of dramatic theory that guides the production of effective dramas for the purpose of reinforcing social values or doing important research on the impact of this reward.

And our recipient today is not particularly in those categories, but does represent something else that has to be done if you want to do well. You have to mobilize political and economic voices and power on behalf of these ideas. And back in the 1960s and 1970s it was by no means as accepted as it is today to talk about issues of appropriate health in the media, it was not commonplace to talk about family size, it was certainly not commonplace to talk about gender stereotypes and particularly the stereotyping of women. The principle of these issues should be welcome into the entertainment sphere, but it requires the mobilization of important people.



*David Poindexter did that work. He got the right people into the right rooms and he talked to them about the importance of this work...*

CLARKE



PETER CLARKE

Our award recipient this year played an unparalleled roll in the mobilization of important people. That means heads of state, such as Indira Gandhi in India. That means network executives. That means the heads of production companies. That means the chief executive officers of foundations that might make money available for this purpose, or wealthy individuals, people of means, that might contribute to this award. That means the heads of non-governmental organizations and the international aid and governance associations, such as the United Nations generally.

David Poindexter did that work. He got the right people into the right rooms and he talked to them about the importance of this work and he channeled their power and their influence to the people who could produce the programs and then do research on the impacts. And that is very important work he accomplished in Communication International, as their first president.

It really gives me great personal pleasure, and it certainly gives the Norman Lear Center and Annenberg School for Communication great pleasure to recognize this year's recipient and to invite him to talk with us about his experiences and about what he feels needs to be done to diffuse this work even further.

I introduce to you David Poindexter.

**David Poindexter:** Thank you, Peter. This is the fourth year we've been in this room for this type of thing. I'm particularly delighted that the winner from two-years-ago and my dearly beloved friend, Miguel Sabido, is here.



DAVID POINDEXTER, WINNER  
OF THE 2008 EVERETT M.  
ROGERS AWARD



I knew Ev Rogers first as an acquaintance, then friend, consultant and advisor. And for many years we were collaborators and very warm close friends. Here is a picture of Ev at a symposium that Miguel Sabido organized in Mexico City.

Decades ago I came to Annenberg at Ev's invitation to lecture to a class on international communications. As we were going across the school to an amphitheater, I said to Ev, you know I feel like a total fraud coming here. In my entire life I've never had so much as one course in communications. And he jabbed me in the ribs with his elbow and he said, you want to know something? Neither have I.

What this is all about is the population bomb and a challenge to utilize mass media to defuse it. In the late '60s--did you ever find yourself in a situation on a morning where people say to you, "did you see such and such on television last night"? Well, it happened to me in the late '60s, only it wasn't just a few people. All day people were saying that to me, because the previous night, Paul Ehrlich had appeared with Johnny Carson on *The Tonight Show* and had played Paul Revere, only this time the message was, "The people are coming." And it began to galvanize this country. 1974 was declared "World Population Year" and the World Population Conference, the first U.N. Conference, was held. There was a U.S. National Commission on Population Growth and the American Future headed by John D. Rockefeller, III. And so, the focus was on the population question.



*Here we are on  
Spaceship Earth and  
a few of us are up  
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POINDEXTER



DAVID POINDEXTER

The following April of 1970 was Earth Day. It was an event, a happening. New York came to a halt. Fifth Avenue was closed. I saw one big banner which said, "Here we are on Spaceship Earth. We're running out of air and we're running out of water and we don't have any Houston." And there was great emphasis on what could be done. A friend of mine, with whom I'd worked with previously in the early '60s to try to mobilize the country to pass the Test Ban Treaty, through the Senate, ending the testing of atomic weapons in the environment, had gotten concerned about population. He saw that there were two bombs, the nuclear and the population. He came to me and said, "Look, here we are on Spaceship Earth and a few of us are up here in first class and the masses are down there in steerage, and in the developing countries they're growing by sometimes 3 to 4% a year. Their economies are growing by 1 to 2% a year. They're on dead center. They're only going to get poorer and poorer. There is no way you can hype their economies in a country full of illiterate adults. So what we've got to do is bring down the fertility rate so women have fewer children."

Now, he said, it seems to me we've got to mobilize a massive educational program to reeducate masses of people around the world. And he said, I don't see how that's possible without the effective use of radio and, where it exists, television. I said, "I do know something about that." I'd been working in that field for several years in New York, but I had an office out here also. He said, if you were going to do something, what would you do? And I said, "I don't know. I'll think about it."



And I did think about it, and about six weeks later I wrote him a paper. And when I wrote that paper in 1969, there were 3-plus billion people on the planet headed, the demographers said, to 7 billion by the year 2000. The total fertility rate on the planet, the average number of children a woman would have when she was through with her child bearing was 6.2 average worldwide. The U.S. at the height of the Baby Boom had 3.35 children. So you can see the difference. And I wrote him a paper and he said, "this makes sense to me. If I can find the money, will you go to work on it?" And I said, "yes, I will."



So here's where I was. Put yourself in my shoes when I started on July 1, 1970. I was going to set out to change the behavior of the married couples and the sexually active people on Planet Earth. Ha. And I had a munificent budget for the first year of \$50,000. I had the received wisdom from Joseph Clapper in the effects of mass media, which said, mass media cannot change behavior because of the three selectives--exposure, perception, and retention. Everybody assumed that wisdom had been received from on high. And I had my intuition. And my intuition was let's start in the U.S., because I know more about that by far.



We didn't know whether the Baby Boom was over in 1970 or not. So the question is, how do we build a relationship with U.S. national television, because that's where the American people were feeding and we had three networks. And so, what I'm talking about today is the diffusion of a broadcasting innovation, how the most effective behavior change methodology gets around. And we'll talk about that and it's been presented here to you two years ago.



A year ago, Al Bandura said when he was the recipient in his lecture, he said we have a good model for the theory--his. And he said, we have a good model for the translation--Miguel Sabido's. But he said, we don't have a good model for the diffusion. Well, I think we do. Today, I want to talk about the diffusion of broadcasting innovation, which is unique on the planet, and tell you where it came from and where it's going and what its future is.

Now, if you're going to talk about something, you'd better define your terms and for that I went back to the master of the question of diffusion, and that's Everett Rogers. And here's the definition and you can read it. And the question is, how would this be communicated and through what channels and over what time among the members of the global, not only social, but national systems. Now, there are two reasons for diffusion. First of all, the grass roots, and then corporate or governmental. When Everett Rogers started out, he was studying the diffusion of hybrid corn among the farmers of Iowa. And what we're doing, of course, is the diffusion of messages among the members of a market audience in a country or in a marketing center or whatever.

But before you get there, you've got to get to the people who own the airwaves. So for us, the diffusion was on two levels. One was corporate or governmental, because they're the ones that decide what will be seen and heard by the audience, and then there is the grassroots for the ultimate



consumers. So here are the elements of a diffusion model. And the first principle is from that great savant, Professor Harold Hill in Meredith Wilson's *The Music Man*. And the message is you've got to know the territory. And the fact is probably you don't. I didn't. So if you don't, you must enlist those who do. And I've always said I've succeeded because I had the right kind of advice and I listened carefully to what they told me, and then I did my best to do what they told me to do and it worked.

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On the way to the U.S. television networks, I was lucky enough to be able to organize an advisory group here in Hollywood. In that group I had the President and the Chief Executive Officer of the Television Academy, Bob Lewine, who in his career had been Vice President of Programming for all three television networks, and had been President of Warner Brothers Television. He knew the territory. I also had the President of Warner Brothers Television and the Staff Vice President of NBC here on the Coast, whose last name happened to be Sarnoff. I had a giant in the history of entertainment TV, a man named Harry Ackerman. And then, I had a group on the East Coast, too, and among those who were advisors to me was Lou Cowan, who has a son, who is well known in these precincts whose name is Geoff. And Lou Cowan was a former President of CBS and he knew how network television operated and I didn't.

And when you go abroad you have to know what the territory is, too. Before Miguel Sabido went to India the first time he said, "David, I must speak to somebody who knows India as well as Octavio Paz knows Mexico." And he was not the one who originated this principle. He knew it. Then you have to mobilize the nation-



al amount of clout with the most senior authorities. My advisors here on the Coast said to me, there is very little that any writer or producer in Hollywood can accomplish until you can create a climate of support and approval at the networks, because in the field of population, first of all, and intrinsically, you are dealing with S-E-X and middle-age and older American males don't know how to deal with that.



EV ROGERS AND DAVID POINDEXTER

And so, I figured, well, we've got to have the backing of the top leadership of the networks. To me, that meant we had to get the chief operating officers of the corporations that owned the networks and to whom the network presidents reported into the same room and get their involvement. Now, that's not a task that's easily done. But the Rockefeller Commission had a Republican Senator who was the junior Senator from my home state of Oregon, and I had known him since he arrived in college as a freshman and I was a senior. So I said to Bob, will you help, and he said, of course. His focus was on population.

And so, he issued the invitations and it worked. Who I really wanted most of all was Dr. Frank Stanton, the Chief Operating Officer and Vice Chairman of CBS, Inc. He came and we got his peers from NBC and ABC there also and we ate a delicious lunch in the suite in the Waldorf Towers—I must say, I had a blue ribbon committee that got them there. Others on the committee

were then U.N. Ambassador George H. W. Bush and Mr. Rockefeller himself. And when it all worked and it was over, I said, “Rodney, we’ve got it all.” And he said, “Well, they had to agree, otherwise Mr. Rockefeller might have bought their networks and fired them.”

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Influence flows downward and we had a group who were sufficiently highly placed, but they came. And about 15 minutes into the lunch, when Bob had been laying out the domestic and international population realities, Dr. Stanton said to the group, “Senator, you don’t have to convince us further about the importance of this, but you’re talking to the wrong people. You ought to be out on the Coast talking to the creative people.” And at that point, I reached into a file folder leaning against the foot of my chair and I pulled out a letter from Harry Ackerman. I said, “I’d like to read you a letter received within the week from Harry Ackerman.” The sentence said, “There is very little that any writer or producer in Hollywood can accomplish on your subject until you can achieve a climate of support and approval at the networks.” And Dr. Stanton gave me a big grin and he said, “okay, that’s fair.”

And then he leaned across the table and said, “So long as it’s a quality program.” And I said, “Dr. Stanton, if it’s on my subject, unless it’s a quality program, I don’t want it on the air.” He said, “we agree.” So that’s where we started. I came to the coast with those letters and I almost had to bring smelling salts for the writers and producers. But suddenly, here was a whole new area that they were welcome to be exploring in, and they did.



Well, you have to maximize the maximum amount of clout and we were able to get there. Stanton leaned across the table also and said, I'll tell you what to do--get Nixon to invite the Hollywood group down to San Clemente, on your subject, like he did last year on drugs. Well, great idea. Years ago, Miguel Sabido said to me, David, we've got to figure out how to get Rex and his backing for us, (whoever is the Rex in your situation). So here was our Rex. I ran it past Robert Finch, Counselor to the President, and he said, forget it. Nixon ran that issue up the flagpole and he didn't get anybody to salute it. And I ran it by Bill Safire and he said the same thing.

So we got there by an association we developed with the Television Academy, but it would've been a lot easier if we'd been able to get the White House behind us. So far, we haven't been able to get any White House on this planet hardly behind us. A little bit we did in India because of an association I had with Indira Gandhi. And Miguel forever had been pleading with me, "David, we have to get Rex." Frankly, Mexico is a spectacular example of the failure of our doing that. Because of the Sabido methodology and its application in Mexico, that government was the first government to receive the United Nations Population Prize after it was created. And it was what Miguel did there that made the difference.

The head of their National Population Council said to me, the driving force behind our demographic success have been the telenovelas of Miguel Sabido. And take a look at Mexico today. They've got crime, they've got murder, they've got kidnappings, they've got drugs, they've got demography, and they've got much more in their problem basket. They have an enormous potential for an answer to all of these, and they're not using it, because Televisa has completely removed itself from social communications and there is no Rex who can mobilize the opposite of where they are now. So you need to mobilize the national amount of clout and it's not easily done.



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I knew early on that we would have to move from the U.S. to the world. We have 5% of the world's population. By the early '70s, we were pretty sure the Baby Boom was over in this country, but around the world when women are having 6.2 live children the Baby Boom is going full blast. So the question was, how do we do it? I knew—well, I was pretty sure I knew how to operate in this country. But I was also pretty sure that what I knew was not particularly relevant to the realities of people living in the cultures and languages of a whole spectrum in Africa, Asia, Latin America, Middle East, etc.

So I figured we've got to find an answer somewhere. How do we operate? And I was pretty sure that the answer would be found somewhere on the ground and not in this country. And I looked everywhere. I was all over Africa, I looked all over Asia,



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and last of all, I looked next door in Mexico and there I found my answer in September of 1977. We got there because the door was opened by the International Council of the Television Academy. We came in at the top, which is where you would always like to, at the level of the owner, Emilio Descarga. He wasn't there. He was on one of his two yachts in the Mediterranean where he always was in August and early September.

But that day we were sent, by his very competent staff, to meet with somebody named Miguel Sabido, who gave us a three-hour lecture and spoke not one word of English. It was all professional interpretation. And before he was through, I'd had all the circuits of my nervous system blown from the top of my brain to my large toe and I was pretty sure we were on to something. And that happened to be the first week that he was on the air with his next social content telenovela. And you'll see a bit of it in a minute.

Miguel said to me that day, we have done our homework. We know the situation in our country. We know what our methodology can accomplish and the growth rate of Mexico in the year ahead will come down four-tenths of one percent. I was enormously skeptical, because I had received wisdom. Ray Ravenholt was the head of the Office of Population of USAID and Ray had informed me that the average result of a good country program would be the reduction of one-tenth of one percent in a year. There were two

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outstanding examples on the planet where it had come down two-tenths of one percent and this hombre in Mexico was telling me he was going to double the best model on the planet and I wasn't terribly positive about the possibility.

And he will never let me forget it. It came down four-tenths of one percent that year. It was unprecedented. And the head of the USAID population office said, "Everywhere I go, in pharmacies, in family planning centers, wherever, I say to people, why are you here? They give me one word back, the name of the telenovela." I brought the word of that back to my advisory council in New York and they were skeptical. And one of my members, Dick Manoff, who wrote the book, *Social Marketing*, said, "Poindexter, forget it." What you're saying they're doing in Mexico we couldn't do in this country and for sure no developing country, including Mexico, could ever do it. Well, I'm sorry, Dick, I said, but they are doing it today and tomorrow and the rest of this week and every day of next week and on into the future.

Well, he said, I won't believe it till I see the evidence. And I said, what evidence do you need to see? He said, I would like to see bits and pieces taken out of the nine-month long telenovela, so I could see a story line through the whole nine months. And then, I would like to have two separate episodes, so I could see a full episode early on and later on in the serial drama. And he said, of course, it will all have to have English subtitles, because I don't understand Spanish. Well, to do that would've taken my entire budget for the next quadrennium. So I went to Miguel and I said, Miguel, I need this, please? And he said, all right. And I took those video materials to my advisory council and it blew all the circuits in their brains and nervous system. And Manoff said, David, you're right. I was wrong. This is it. And



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another member who was head of the U.S. National Committee for the International Institute of Communications said, we must have this next year at our annual meeting in Strasburg. And they also said, please bring this man to meet with us. We must meet him.

So I'd like you to see just a little snippet of that first family planning tele-novela, which really was not family planning, it was family harmony. The goal of nobody's life is to plan their family. Everybody wants to have a harmonious individual life, family life, community life, and national life, but you've got to plan to get there, and that's the point.

[Video clip plays.]

And that's what Mexico was looking at and that's what delivered the reduction in the growth rate and the family size of Mexico. When that went on the air, the average woman was having 5.2 live children. Today, in the valley of Mexico, where one-third of the population lives, the family size is smaller than in this country.

So you've got to find individuals and networks to help you open doors. I don't want to go into that much, but the Commonwealth Broadcasting Association has helped. The International Institute for Communications helped. The International Council of the Television Academy helped. UNFPA has helped a lot. The networks exist and we have utilized them and still look for

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them. And then, the time came to explore targets for diffusion. And we had hearings where we brought in experts and their final verdict was that we needed to find one country in Africa and one in Asia. While you're doing this, also expect just plain blind luck, both good and bad—which I can illustrate with a few incidents.

When I was starting to relate to U.S. television, I was in a lengthy conversation with Eddie Albert, who was starring in *Green Acres*. Eddie was consumed with concern about the environment. I said to him, well, what a great vehicle you have to deal with environmental education and issues, *Green Acres*. How could you have anything better than that? You know what Eddie said? "Oh, no, that's education. We only do entertainment." And then, over the horizon came a genius, God's gift to us, really, and a wonderful man named Norman Lear, who proved that you could deal with social issues and you could get top ratings. And everybody wanted to have their product on your program.

Then a lot of things happened. For example, one time Bill Ryerson had a session out here with Rob Reiner. And I said to Rob, you know, you and I have one thing in common and you don't know it. And he said, oh, what's that? And I said, we arranged for you to have a vasectomy once. And he said, how did you do that? And I said, listen, you're not the only friend Norman Lear has. And Meathead had a vasectomy. I wonder why? And we could go on and on. Norman was not only doing his own thing, but he was also, in Bandura's term, a bit of a role model for the entire



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industry. We had more minutes on the air in prime time in the heart of the program and not in fringe flush time--I assume you know what that means--than General Motors had minutes on the air advertising their products. And we did it for peanuts and they did it for millions or billions.

So you also have bad luck. We were going full blast in Kenya and we were there under the auspices of the then Vice President. And one morning he woke up and the autocratic President had decided that the VP was too popular, so he removed him. The next Vice President came in and said, well, those aren't my programs. Get rid of them. And their first authentic Kenyan melodrama they'd ever had, disappeared. And the public was outraged, there were street demonstrations and there were almost riots that finally emerged into the Parliament. The Minister of Information and Broadcasting promised the parliamentarians that the program would be returned. He lied. It never was. Kenya's rate of population growth quit sinking because of the stupidity of the people who played the part of Rex in that country--bad luck.

In India, we didn't know all the circumstances when Miguel and I went there. Mrs. Gandhi needed television for political reasons and I think the reason we went there was out of an encounter that we arranged between Miguel and Prime Minister Gandhi. Miguel can be very impressive and he was to the Prime Minister. They needed a hardware technology, which they

got out of Mexico, because Miguel got a key person of theirs together with their man, and in 194 working days they put 194 ground stations and transmitters up and went from 14% coverage of their nation to well over 70% coverage. Then they needed a software and out of Miguel came their first novella called "We People."



**DAVID POINDEXTER AND  
MIGUEL SABIDO**

The ratings on that thing were between 65 and 90, which means that at key points in the drama, 90% of everybody in India who could get to a television set was in the audience. That's got to be a *Guinness Book of World Records* record. That serial is the basis that Arvind Singhal used for his Ph.D. thesis. He and Everett Rogers went to India and studied the whole thing. I learned a lot from what they told me, more than I had any idea had happened.

So you have good luck. And then, very bad luck was Televisa's withdrawal from social communications. Now, if you're going to go, you need to identify the strongly felt needs of a target country and we found that both in India and in Kenya and in China. For China it was how can we achieve voluntary acceptance of our policy? So when you go, take a recognizably needed successful model. At the Sheraton Hotel at the airport one evening I got Barbara Pyle, who was environmental editor of CNN, together with Cecile Guidote Alvarez from the Philippines, and Barbara ended up doing a major documentary. Here is a little snippet out of it. The two key people you will see here are Barbara and Cecile, as well as the Catholic priest.



*We have got to move from the point where women are defined as property to the point where women around the world are defined as persons and each woman has control over determining her own destiny.*

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[Video clip plays.]

And that's why it's so important to get this diffused around the world. The priest is right, it is the strongest thing we have. The hallmark of a successful model is the ability to secure a spectrum of social change objectives. It isn't just smaller family size. I think we've come to the point of understanding that if we're going to solve environment, not just demography, but all the environmental issues, and a lot of the economic issues, we have got to move from the point where women are defined as property to the point where women around the world are defined as persons and each woman has control over determining her own destiny. And when that happens, everything seems to fall into place. So we're working very much on that everywhere.

And so, you need to achieve your spectrum of social change objective, but you've got to secure high audience ratings. When Miguel Sabido went on the air with that soap opera, the snippet of which you saw, if after a month his ratings had gone into the cellar, he's have been off the air. You know that. But his ratings were higher than the ratings of the normal entertainment program that had preceded it. And when he was through with his, in the one that followed the ratings did not equal his. So you've got to have ratings in television and radio. You always have to have ratings. And you've got to have sales.

*I'm the person that got the word "soap opera" into a U.N. document and I had battles doing that, because nobody believes that a soap opera can make any difference.*

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In India, when they did *Hom Logge*, they'd never had sponsored programs. That's why their programming was so bloody awful. They didn't have any money. And on that one, we had to really twist arms to get people to agree to advertise. A division of Nestles called Food Specialties advertised something called Maggi Noodles. Now, whatever else Indians eat, chipotle, curry, et cetera, they don't eat noodles--that's in Vietnam and Southeast Asia or in China--except now they eat noodles, because Maggi Noodles was advertising a boil-in-a-bag full of noodles and another plastic thing with sauce in it. You dump the noodles and squirt the sauce over it and you have a meal. And the sales went through the ceiling. They started from nothing and they went by hundreds and hundreds and hundreds of percentage points. And it brought sponsored television to India. That's a whole other story that we won't take time for. But you can have sales, believe me.

And then, you've got to secure the funding, and I won't take a lot of time on this except to say, it's hard work, because Rex doesn't understand this. You talk about soap opera. I'm the person that got the word "soap opera" into a U.N. document and I had battles doing that, because nobody believes that a soap opera can make any difference. And indeed, it will make a determinative difference, if it's based on the right design, which is seated beside me here. And then, you've got to recruit a research partner, both for formative research and for summative research. And we've learned that along the way and we've learned a lot about it.

In some mature situations you can do a literature review and maybe test it with focus groups and you pretty much know what the situation is. In Tanzania, there was no literature to review and to begin with there was a 4,800-person quantita-



tive survey, each interview more than an hour in length, all of it coded and computerized and analyzed. And I may say, Everett Rogers directed the research in that country. We had there what I think was unprecedented. We did a comparison area controlled study. We couldn't call it a controlled study, because to have a control area you've got to select them randomly and you can't do that on a nationwide basis.

But we blocked out the middle of the country and everything was on the same frequency in the country. So the people in the middle of the country were hearing music, while everybody else was hearing our program. And it worked. We could isolate out what the effects were of what we were doing. And so, you need somebody for formative research. And if not you, broadcast people don't know how to do research. But on the other hand, research people don't know how to do broadcasting either. And there's got to be that kind of a close collaboration.

And then, you've got to do summative research, because if you don't, you don't know what's happened. In Tanzania, there was this quantitative baseline survey that Ev did and then every year for the next five years there was a follow-up survey. So we knew exactly what was happening and why. And then, if you can, it's often useful to create a country advisory council with representatives from the relevant ministries--education, communication, planning, health, and on and on. You've got to have your own country director in the country. And we found some cracker jacks. The head of Bill's program in Ethiopia is the guy I first met when I was there to have lunch

*You've got to do summative research, because if you don't, you don't know what's happened.*

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with him one day at the U.N. A man who started out as a radio broadcaster then got his Ph.D. in Communications. And then, when the horrible period in Ethiopia went away, he was brought back and put in charge of developing national population policy and programs. And then, when he got to be 55—they retire them at that age in developing countries. He came to work as the director of our program there and he's too good to be true. You always look for a qualified person on the ground, because as I started out saying, you need to know the territory. And then, you need to recruit and train a production team and that varies widely.



In Tanzania, they had never done a scripted drama on radio. There was no television. When we started there, the per capita of GNP was \$90 a year. In fact, many of the repeater stations were still operating with vacuum tubes. So that's how primitive and poor things were. And they didn't have anybody who could do a scripted drama. So we went to the university and we recruited bright young people and trained them and they did a cracker jack job. On the other hand, you may go into a place where they really know how to produce, but they don't know how to produce on the Sabido methodology, which is exactly backwards from every other production operation in the world.

Normally, a producer gets a concept and a plot and characters and he's got a drama. It doesn't work that way here. Here you start with a moral framework. For years, Miguel Sabido said to me, what gives me the right to determine what is the good and what is the not good in Mexico? And he agonized over that. Nobody would



tell him. The government didn't know. And he would find that the Church would say one thing and the Communist Party on the other hand would say another thing. Finally, and this is one of the great contributions of the United Nations, in 1994 at the U.N. International Conference on Population and Development, the document of that conference brought together all the declarations and covenants of the United Nations, beginning with Eleanor Roosevelt's Universal Declaration of Human Rights.

They put them together in a coherent document that said, well, it was really a code of conduct for human beings on this planet. And every government on the planet endorsed it. And now, I can go into anybody's country and I can say, this is the good, and this is the not good, and they can't contradict me, because we have a document and they ratified it. So you start with your moral foundation and then you've got to do a whole values and social analysis. I won't take time to go into it now, but it deals with economic matters, family matters, educational matters, health matters, and so on. Because you've got to say this is the good and this is the not good. It is good that husband and wife love each other. Well, what does that mean? Because we're going to be acting it out. And it's not just a statement on paper. It is the basis for drama. And it is not good and on and on.

Then, you produce the initial episodes of the serial, and you take them out and field test them. In Tanzania, they took them out and rolled the car and



DAVID POINDEXTER AND SANDRA DE CASTRO BUFFINGTON, DIRECTOR OF HOLLYWOOD, HEALTH & SOCIETY

just about killed themselves. But you take them out and field test them. And bring them back and, based on the field test, you revise them and then you go into production.



I'll take time for one little incident. We did this in St. Lucia and our trainers were from Kenya and after they had produced the initial things, then the Kenyans went home and the production team went into business to produce the first, I don't know, 20 or 30 episodes of the serial. You've got to have stuff in the can before you go on the air. And then, they came back. They started playing them and Tom began commenting. And they said, oh, no, you can't comment on this. This is in our creole. And Tom said, what you don't understand is your creole is the language I hear everyday on the streets of Mombassa, Kenya. And my hair stood straight up. The world suddenly shrank a lot.



So you launch the serial with much ballyhoo in the news media. You conduct ongoing evaluation research while you're doing it. There are focus groups going on and we found it very helpful to the writers to go out and audit those focus groups. They get a lot of input. And you publicize the audience effects of the serial. And when you're finished in the scientific publications, and there have been articles by Ev Rogers based on the things we collaborated in and by Arvind Singhal, likewise. Let me just say a couple of the results—the purpose we're doing this for in the diffusion is to get effects. And demographically, Bill has got a whole program in Ethiopia and a recent radio novella there. In the Amharic-speaking region, in 2.5 years, the total fertility rate of the women of that region came down from 5.3 to 4.1. A 1.2 chil-



dren-per-woman reduction in 2.5 years. That's unheard of. And had Ethiopia been at a two-child family, we would have never have read about famine in Ethiopia. The only way we're ever going to get them out of famine is to get them down to two children. That's why it's the most valuable resource we have on the planet. And Rex doesn't yet understand it.

And so, you publicize the results of it. And finally, as I say, the diffusion is not just corporate within the broadcasting system, it's where it reaches the public, where the people live.



And let me just finish with a couple of illustrations. In Tanzania, they got a new UNFPA Director and what did he know about a serial drama on radio? He knew how you do censuses and how you get commodities out to the clinics and all those things. He didn't know anything about a radio drama, but he was from Uganda and he understood the language, Swahili. And one day, he was way out in the bush at a crossroads and here was an old man who was whittling. And Bill said to him, old man, I see you have a radio and the old man said, oh, yes, I do. And he said, why? And he said, because there's this program on the radio every week and I can't miss it. It's the most entertaining program I've ever heard. But also, he said, I think it's educating us on things. And he concluded by saying, if that program had been on the air when I was a young man, I wouldn't have had all the children I had and I'd be a wealthy man today. And just like that, that UNFPA executive was converted and went back and started telling others, you've got to get something like this on your air.

*The letter said, “You have taken us out of the darkness of centuries into the light. For the first time, we understand the evil of dowry and all of us who have signed this letter agree that never again will we agree to either accept or give dowry.”*

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Or in India, we did a radio serial in the Hindu belt, which Arvind says something about small things. But it's not what it means. I was there when they named it. It means, “little step, little step, to a better life.” A tinka is a twig a bird builds a nest with. And we got about 160,000 letters to the station from that. But the one that everybody loved was a poster size letter that came in and on the front of it was the whole letter, on the back were the signatures of a large share of the people in the village. The letter said, “You have taken us out of the darkness of centuries into the light.” And then, there were three major points. One is, “for the first time, we understand the evil of dowry and all of us who have signed this letter agree that never again will we agree to either accept or give dowry.” That's pretty radical in India and wonderful.

And then, further down it says, “for the first time, we have come to understand what we didn't know - that girls can learn like boys can. And we think that they should be educated and from now on in our village they will be educated.” Bingo. On the back of it, there are rows of thumbprints of village wives, and somebody signed their name. Well, that's not the future of that village now. And then, further down, they said, “and we also have come to understand the importance of small families. And we think husbands and wives should discuss this together and agree upon it, which is exactly what we're talking about, because the precursor for a couple going for family planning is spousal communication.” And husbands and wives don't really know how to talk about things that are very intimate this way. But you can role play it for them in the drama and they learn how you do it from listening to the drama. And then, they go into their own communication, and then they go to the clinic.



*We've come from an intuition I had, to a scientific methodology, to diffusion among 40 countries from a planetary population of 3.66 billion to the current 6.66 billion headed for nine and beyond, if we can't get her stopped. But from a total fertility rate of 6.2 children to a current 2.6 children per woman.*

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And it was so remarkable in that village that Bill found some money and Arvind went back and studied that village. And it formed the basis of a book they did on Entertainment-Education. And finally, do you know how you get a bride in Ethiopia, or historically, traditionally you have? You abduct her and rape her, and then her family won't take her back, and then you have your bride. Nice, huh? We got a letter from one couple who said, our 13-year-old daughter was abducted and we lost her. And so, we kept our 10-year-old daughter home, because we couldn't bear the thought of losing her. But you have so changed the understanding and behavior of everybody in our part of Ethiopia that we no longer have to fear this, so now our daughter is back in school. I think it's a wonderful letter.

And that's the diffusion of what is the most effective broadcast methodology in the world. And you've got to continue the process and here are some conclusions from 1970 to 2008. We've come from an intuition I had, to a scientific methodology, to diffusion among 40 countries from a planetary population of 3.66 billion to the current 6.66 billion headed for nine and beyond, if we can't get her stopped. But from a total fertility rate of 6.2 children to a current 2.6 children per woman. And it's not just what we've done. There are many other things going on and over the years we will cover them here, I'm sure. From a few studies to a sizeable growing body of studies, and from interaction between the Academy and the practitioners, to active collaboration. And this school has been one of the important partners in that.

*So that, in effect, is the diffusion of the most effective broadcast human behavior change methodology on the planet. And without Albert Bandura for the theory and without Miguel Sabido for the translation into this methodology, and then without the effort of a lot of people to get this up and out and continue to get it out, we would be in dire straits.*

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And countries that have been on the air, are on the air, or preparing to go on the air, are as follows. Those are the African countries. You can run your eye over it. Now, there are 52 countries in Africa. We have hardly begun to dig there yet and there's a lot more to be done, but that's not a bad beginning. And it's an enormous effort to have that much done. And in Asia, and Bill's just come back from a meeting of Asian parliamentarians and of all places, Ulaan Baatar, and a number of other countries came to him and said, we would like to talk to you about coming to our country. And we've got all of that in the Caribbean and in Latin America, Brazil, Guatemala, Honduras. We are doing things in Mexico, but not through Televisa. And obviously, in North America. And when I started out with the Academy here, the chairman was named Sonny Fox and he's still at work here. And here he is at the table.

So that, in effect, is the diffusion of the most effective broadcast human behavior change methodology on the planet. And without Albert Bandura for the theory and without Miguel Sabido for the translation into this methodology, and then without the effort of a lot of people to get this up and out and continue to get it out, we would be in dire straits. Where we are now is we have what it takes. The job is now to continue the diffusion to every place where it's needed on every issue where it can be applied.

Thank you very much.

**Peter Clarke:** David, I think you'd take some questions, wouldn't you?

**David Poindexter:** I'd be happy to take questions. Yes?

**Unidentified Audience Member:** How much do you think emerging platforms are going to play a role in the next 15 years per se with the penetration of mobile and things of that in these African countries?

**David Poindexter:** How much—do I think what will take?

**Unidentified Audience Member:** Mobile technology in the emerging platforms as a communication platform, because of its ease of distribution.

**David Poindexter:** Well, I have a friend who was on my staff once who heads an organization called SELF, Solar Electric Light Fund. He's putting electricity into villages. And now they have computers. And Africa is never going to have a hand phone. They're all cell phones. And I think the emerging technology is incredible. There is a chap at MIT who I heard under Miguel Sabido's auspices at Televisa. And he's now got the computer that everybody can have. And I think all of this is going to make a big difference. And I don't think we're restricted just to radio or television. I think we're going to be on the Web all over the place. And Miguel has pioneered on that with web novellas. And I don't know where it's all going, but it is going.

**Unidentified Audience Member:** Let me ask a follow-up question to that question, David. Each of the new technology platforms can do certain things. You're in the business of changing one's behavior, which is an enormously difficult thing to do. Can you imagine that two or three-minute episodes on a telephone, for instance, or on an iPod would have the same result in terms of the changing of behaviors as you can with a series?



*When families listen together it's different than when individuals in isolation are listening. The dynamics are different.*

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**David Poindexter:** You'd have to test it and find out. I think it would be difficult for several reasons. One of the things that's important is group listening. When families listen together it's different than when individuals in isolation are listening. The dynamics are different. And secondly, you've got to have people involved. What this means is Bandura says behavior is caused by role modeling. And if you want to change behavior then you have to have adequate role models. And as in Tanzania, there were no adequate role models—appropriate role models in that country. And so, we had to create them. And the second stage in learning theory, if you can't have an immediate personal relationship, is a vicarious relationship, which is what we do.

And therefore, you've got to have a medium whereby the receiver can develop a real relationship with the characters of the drama. And I don't know that two minutes can afford you that possibility.

**Peter Clarke:** Very strategic. Well, thank you very much. Marty, do you have some parting words from the Norman Lear Center to share with people?

**Marty Kaplan:** Yes. For those of you who are not familiar with the way in which we at the Lear Center have tried to carry this torch forward, I urge you to look at our program called Hollywood, Health & Society. The amazing staff of that program are here. The Director of the program, Sandra de Castro Buffington, would love to hear from you. We are very fortunate at the number of students who work on projects with us doing research and working with TV shows and we'd be delighted to take advantage of your interest in this subject and move it forward. So thank you, Peter. Thank you so much, David. Thank you, Miguel and all our distinguished guests. And thanks for being here.