

Who's watching, listening and reading?

Uganda survey of Young People



Key Findings

- 6 out of 10 young Ugandans get their news from the radio, this is then followed by television, newspapers, then the internet.
- 5 out of 10 young people in urban areas rely on TV as a source of news whereas those in rural areas mostly rely on the radio for news.
- Gender and location impact how frequently people access different media with differences being seen between how often men and women read newspapers or accessed the internet.
- Socioeconomic statuses play a major role in in regards to consumption of media. Poorer people have less access to all media except radio.

Introduction

Twaweza works extensively with the media in Kenya, Tanzania and Uganda. We work with major media outlets to better inform their programming with better data and analysis, and with key content producers to enhance creativity and citizen voice. These inputs put a particular emphasis on three service sectors that are of keen interest to citizens: health, education and water. We also retain a core focus on citizen agency in all our work with media, encouraging use of citizens' voices and reporting on citizen activism.

In Uganda, Twaweza engages significantly with young people, using popular culture and unique media programs to influence self-efficacy, awareness, perceptions and a range of other determinants to action. Therefore in early 2014, Twaweza worked with Ipsos Synovate to conduct a survey on young Ugandans, aged 15 – 35 years, to understand their media consumption patterns and the reach of a number of our programs, alongside other issues reported in subsequent briefs.

This brief reports the survey’s findings in two parts: the first on media consumption and the second on engagement with Twaweza programs.

Methodology

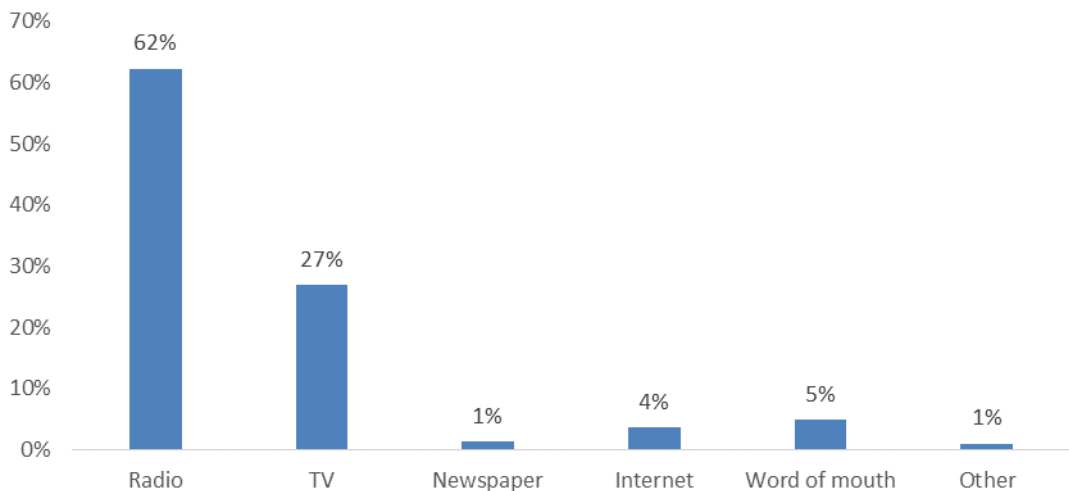
This brief is based on a survey of Ugandans between the ages of 15-35, commissioned by Twaweza and conducted by Ipsos in January 2014. Ipsos interviewed 2,432 respondents distributed across Uganda’s six regions (Central, Eastern, Kampala, Northern, Western, and West Nile). The estimates are representative¹ of the views and habits of Ugandans nationwide between the ages of 15-35. All figures are based on estimates using the entire sample population unless otherwise noted. Data and questionnaires are available on the Twaweza website www.twaweza.org

Media Consumption

Fact 1: 6 out of 10 young Ugandans get their news from the radio

Ugandans between the ages of 15 to 35 consume various types of media to get news. As shown in Figure 1, radio is the most frequently cited source of news, followed by television, newspapers, and Internet.

Figure 1: Most frequent source of news

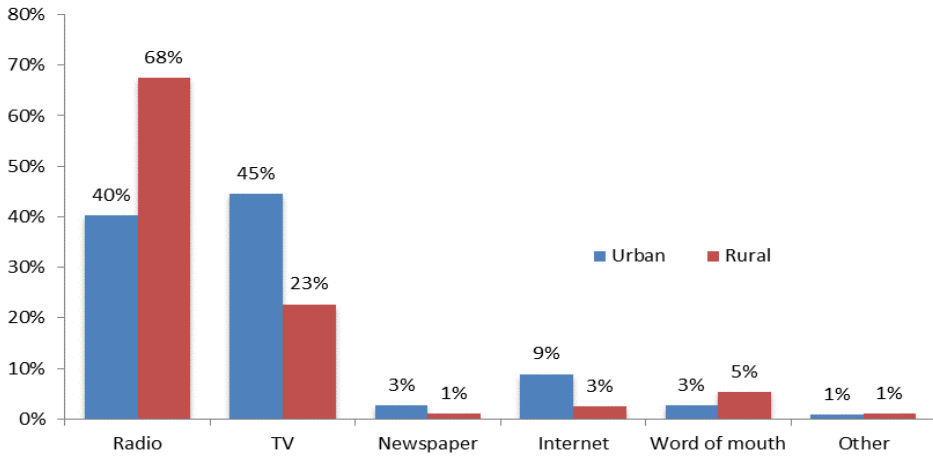


Fact 2: 5 out of 10 young people in urban areas rely on TV for news

Figure 2 illustrates patterns of media consumption among urban and rural residents. We see that for rural respondents, radio is the most common source of news, whereas television is the most popular source for young people in urban areas.

¹The estimates reported below have been weighted to account for oversampling of urbanites and correct for other features of the survey design. This includes the fact that the survey was stratified across rural and urban areas, with respondents clustered in enumeration areas within each region. Enumeration areas were selected with equal probability within each region. The survey was analyzed using STATA, which allows for automated correction of survey design effects.

Figure 2: Most frequent source of news, by setting.



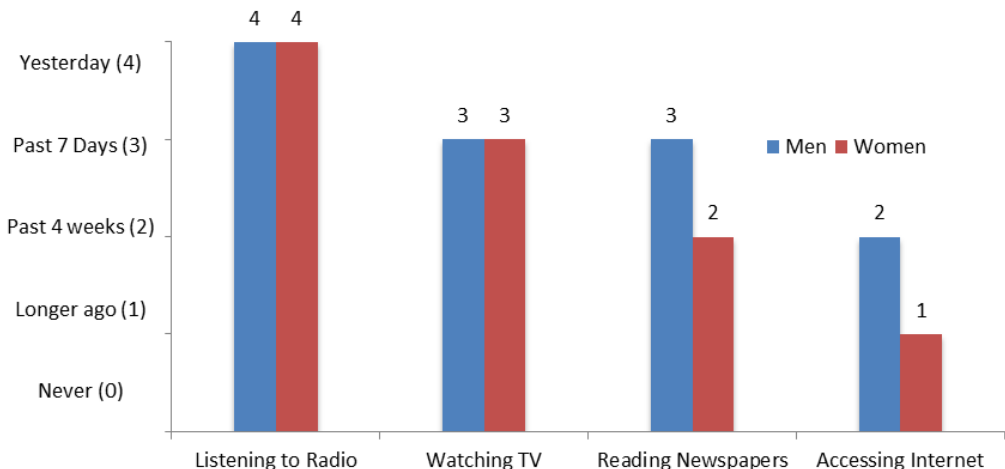
Fact 3: Gender and location impact how frequently people access media

To measure media consumption, the survey asked respondents when they last listened to the radio, watched TV, read a newspaper, or accessed the internet. They could respond on a five-point scale, ranging from 0 (never) to 4 (yesterday).

In general, TV and radio are accessed most frequently by all people. Respondents, on average, reported that they had listened to the radio yesterday and watched TV in the past week. However, there are geographical differences around media consumption. Urban residents reported watching television and accessing Internet more frequently than rural residents, whereas rural residents reported listening to the radio more frequently.

Consumption of specific media also differed by gender. Although there is no significant difference between men and women’s average access to radio or TV, Figure 3 shows that there are differences in how often men and women read newspapers or access the internet.

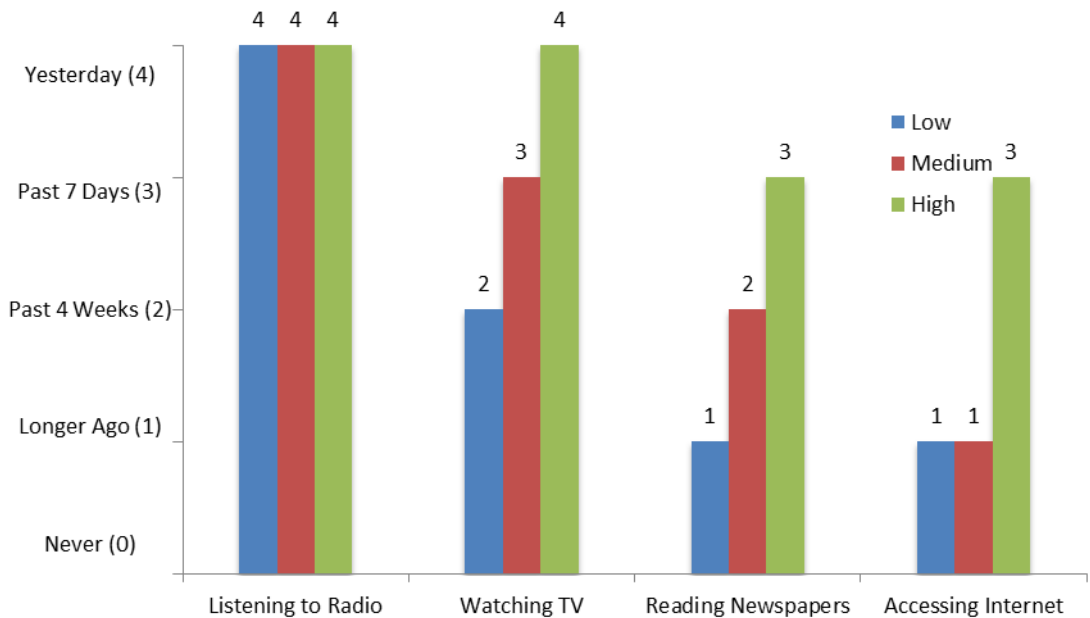
Figure 3: Frequency of Exposure to Different Forms of Media, by Gender



Fact 4: Poorer people have less access to all media except radio

Patterns of media consumption do not vary significantly by age. However, socioeconomic status² plays an important role. Figure 4 shows that people in higher income brackets tend to read newspapers, watch television, and access the Internet more frequently. However radio is an important exception – people of all socioeconomic levels access the radio equally often. Figure 4 depicts the average consumption among Low, Medium, and High socioeconomic status groups for the different types of media.

Figure 4: Frequency of Exposure to Different Forms of Media, by SES



Twaweza-Supported Programs

A substantial proportion of respondents report exposure to one or more Twaweza-supported programs. Their patterns of exposure to these programs reflect the patterns of media consumption reported above to a large extent.

Rockpoint 256

www.cdfuug.co.ug

The Communication for Development Foundation Uganda (CDFU) produces and broadcasts its seminal radio drama, Rockpoint 256 in order to reach young people across the country. The idea behind the drama is to influence the actions of its listeners by modelling behavior change through characters that young Ugandans can identify with. Rockpoint 256 has long-standing experience and strong impact in the field of health communication.

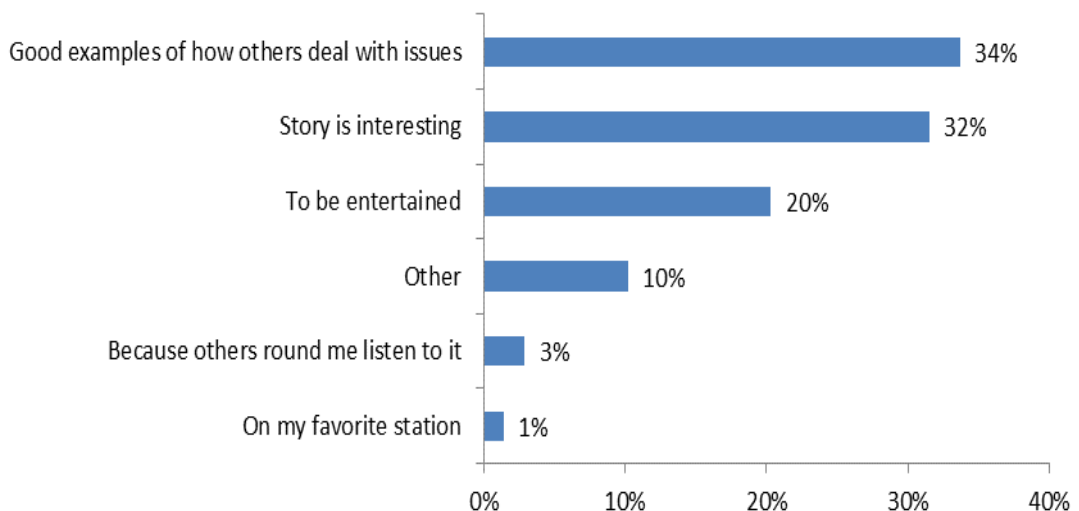
²The SES measure is based on an index constructed by asking a battery of questions related to asset ownership as well as recent exposure to different media sources (TV, newspapers, and Internet).

Twaweza partnered with Rockpoint 256 to create a series focused on education issues; specifically on capitation grant entitlements for education and parents' role in improving learning outcomes. This partnership sought to understand if CDFU could leverage their success in health behavior change communication to education.

Over one out of three (36%) of all respondents say that they have listened to Rockpoint 256. Listening habits do not vary significantly across location, gender, age, or socioeconomic status. Among people who reported having listened to Rockpoint, about one out of five (19%) could name one of the main characters.

Figure 5 depicts the main reasons why people said they listen to Rockpoint. We see that about one out of three respondents (34%) said they listen to Rockpoint because there are good examples for them of how others deal with issues, while another three out of ten (31%) said they listen because the story is interesting or entertaining.

Figure 5: Why Do You Listen to Rockpoint?



Minibuzz

www.youtube.com/user/minibuzzuganda

Minibuzz takes a minibus refitted as a mobile studio that transports passengers along commuter routes, presents a topic and a discussion starter during the ride and creates a daily talk-show out of the discussions along the way. During the show, people voice opinions, discuss problems and find solutions. Twaweza supports Minibuzz's core operations in Tanzania and Uganda.

One out of four young Ugandans (26%) said they have ever watched the show Minibuzz. Reflecting the patterns of television watching reported above, urban respondents are significantly more likely to report every having watched Minibuzz (64% vs. 22% for rural respondents). As shown in Figure 6, socioeconomic status also plays an important mediating role in determining the likelihood that a person has watched Minibuzz. Among respondents who report having watched Minibuzz, 84% can name one of the presenters.

Figure 6: Proportion of Respondents Who Watch Minibuzz, by SES

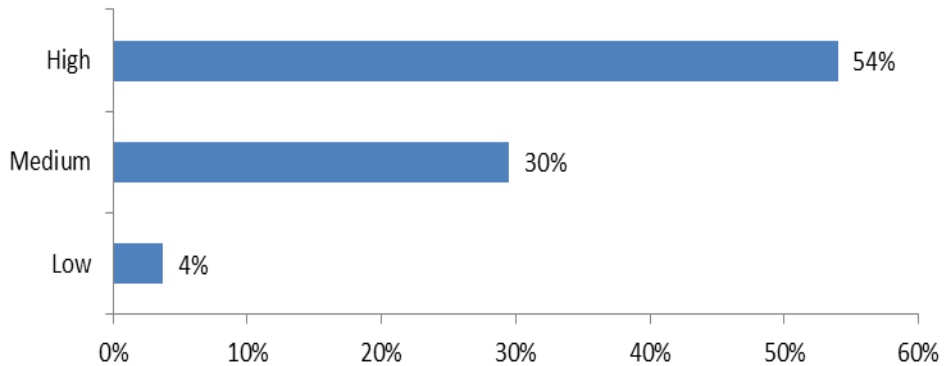
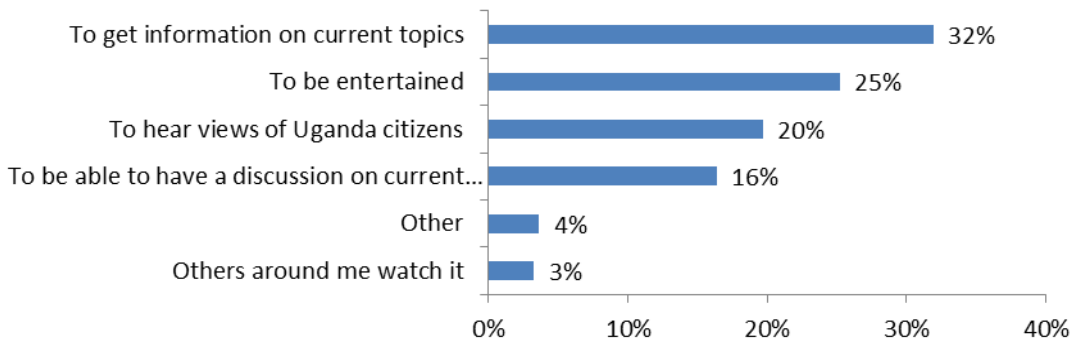


Figure 7 depicts the main reasons why people report watching Minibuzz. We see that nearly one out of three respondents (32%) say they watch Minibuzz to get information on current topics. The next most popular reason for watching Minibuzz is to be entertained (25%).

Figure 7: Why Do You Watch Minibuzz?



Bobi Wine Show

www.facebook.com/pages/Bobi-wine/130737598011

Bobi Wine is one of Uganda’s most popular musicians. He has a large following among young people and a keen interest in social issues. Twaweza partnered with Bobi Wine on the production of his reality TV show, which follows him and his family, to embed messages about parents’ responsibilities for their children’s education. The idea behind the partnership was to model positive behavior through a popular artist to persuade other parents to follow his lead.

Reported patterns of watching the Bobi Wine show are very similar to those of Minibuzz. Just under three out of ten young Ugandans (28%) say they have ever watched the Bobi Wine show. In addition, urban residents are significantly more likely to report having watched the Bobi Wine Show (41% vs. 25% for rural respondents). As shown in Figure 8, socioeconomic status again plays an important mediating role.

Figure 8: Proportion of Respondents Who Watch Bobi Wine, by SES

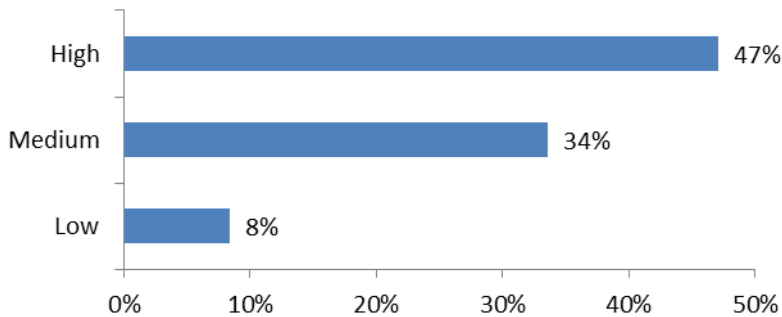
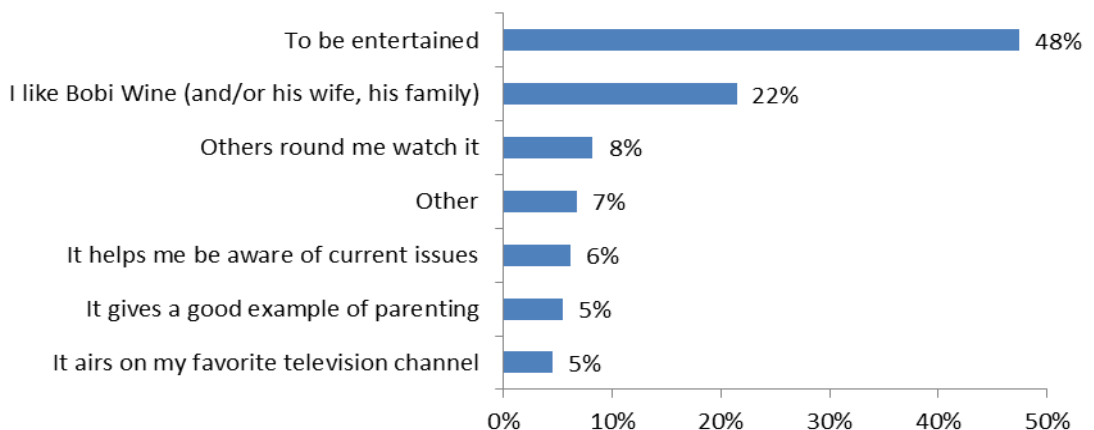


Figure 9 depicts the main reasons why people report watching the Bobi Wine Show. We see that nearly half (48%) of all respondents say they watch Bobi Wine to be entertained, while 22% say they watch because they like Bobi Wine and/or his family. Although the high level of entertainment value is not the core purpose of Twaweza’s partnership with the show, this may help to attract viewers who would ordinarily not hear or be turned off by Twaweza messages. Modeling can be effective even when it is transmitted without the viewer’s knowledge or without explicit markers pointing to positive behavior.

Figure 9: Why Do You Watch The Bobi Wine Show



Popular culture

In Uganda, Twaweza’s work focuses on popular culture. Other potential spaces for engagement or outreach are through working (more) with artists and also embedding messages on services and citizen agency in comedy shows. In order to ensure that partnering with these types of content was justified, Twaweza sought to understand their potential for influencing people’s attitudes, values and norms.

Musicians

The vast majority of respondents (81%) say they have a favorite Ugandan music artist. Among these respondents, 93% say that their favorite artist is an important role model, while 85% say that if their favorite artist promoted a drink or snack, they would try it.

Nearly all respondents (98%) say they like their favorite artist mostly for his/her music. There are no significant differences in terms of rural/urban, gender, age, or socioeconomic status.

A large proportion of respondents (89%) also say they like their favorite artist because of the issues that s/he brings up. Rural people are somewhat more likely to agree or strongly agree with this statement (91% vs. 83% of urban respondents).

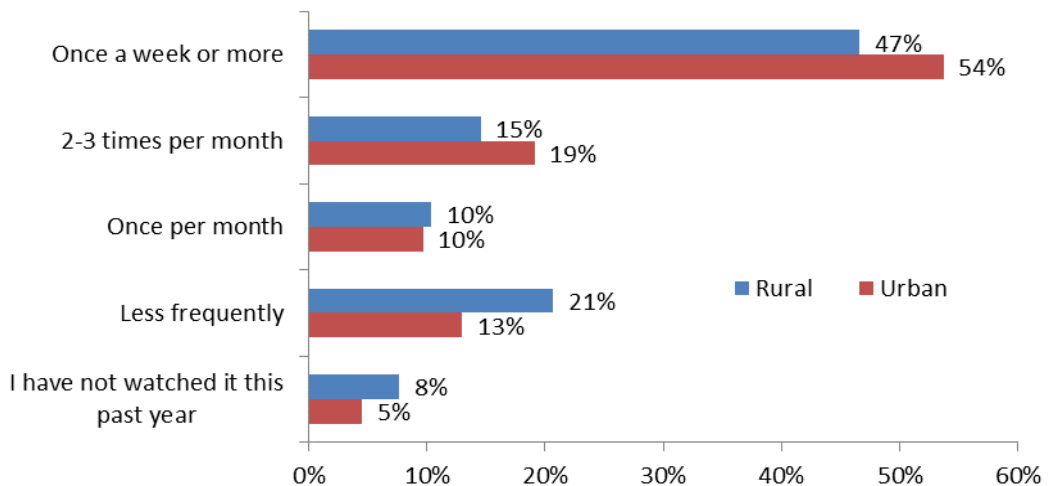
Another large proportion (91%) say that if their favorite artist encouraged citizens to organize to take care of problems in their communities, they would be more likely to join a group themselves. In addition, 87% say that their favorite artist is person like them. Finally, three out of four respondents (75%) say that if their favorite artist encouraged citizens to vote in the next election, they would be more likely to do so themselves.

These findings clearly show that: artists have great potential to influence people; that young Ugandans see themselves reflected in their favourite artists; and that artists may be able to galvanise people into collective action. Future interventions and outreach through popular artists, therefore, present potentially powerful options for Twaweza.

Comedy

Three out of four (75%) of respondents report watching comedy at least once per month. As shown in Figure 10, urban respondents watch comedy more frequently than rural respondents.

Figure 10: Frequency of Watching Comedy, by Setting



N=1,138

Men and women reported watching comedy at similar rates, as did respondents of different ages. People with low socioeconomic status are significantly less likely to report watching comedy, likely reflecting their television-viewing habits described above.

Respondents report various opinions about comedy shows. The overwhelming majority (92%) of respondents say comedy is just to relax and have fun. On the other hand, a similar proportion (90%) say serious issues can be addressed through comedy. Slightly over half of respondents (53%) say comedy shows are mostly offensive, while nearly one-third (29%) say comedy shows are mainly for young people. Finally, over three-quarters of respondents (77%) say comedy shows can bring up and present topics in ways that normally would not get discussed in public. These opinions are fairly constant across rural and urban residents, as well as across gender, age, and socioeconomic status.

Conclusion

In terms of media consumption, radio continues to dominate particularly among less wealthy rural Ugandans, although TV consumption is high particularly in urban areas. Newspapers and the internet remain the least accessed forms of media and there are stark differences by gender, socioeconomic status and location.

Twaweza's programs achieve substantive reach among young Ugandans. On average, three out of ten young Ugandans (30%) have been exposed to at least one Twaweza supported program. Encouragingly the reasons for why people engage with these programs (which could be an indicator for what messages they are taking away), are also in line with Twaweza's goals. For Minibuzz, seven out of ten (68%) of those who have watched the show report watching because it gives information on current topics, to hear citizens' views, or because it enables them to have a discussion. Similarly three out of ten young Ugandans (34%) listen to the Rockpoint 256 radio drama because the show provides good examples for how to deal with issues (which is the exact objective of the show).

Although viewers of the Bobi Wine Show claim to be largely watching to be entertained, there appears to be a considerable amount of influence that popular artists exert on young people's beliefs and perhaps even actions. These are encouraging signs that audiences might absorb messages on involved parenting infused through the show. In all Twaweza-supported programs however, more in-depth studies would be needed to make substantive claims on how this content effects efficacy, norms and behaviors.

Comedy appears to be quite popular, and have a role in raising taboo or difficult issues. Moving forward with clear target audiences and objectives will ensure that Twaweza messages reach the right audiences and galvanize the types of changes we are looking for.

At the same time, there is food for thought for Twaweza in this data, particularly in understanding which segment of population is reached through these initiatives. Many of the programs may be inaccessible to lower income rural Ugandans. Given that 84% of all Ugandans live in rural areas, and that one in every four Ugandans is classified as living in poverty, this suggests that Twaweza messages are not reaching the rural poor through these channels. At the same time, a younger, more educated urban population may be more likely to undertake citizen action. Depending on its aims and audiences, Twaweza will need to decide whether to stay the course or adjust its approach. Finally, while this survey findings provide useful information on reach and reason for consuming media, they do not tell us how citizen perceptions and actions are impacted. These are important questions for the future.