

**Edutainment Communication Strategies against
HIV/AIDS through radio:**

Case study of Radio Ukhozi FM and Radio Dimsti-Hafash

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Declaration

I, Kulubrehan Abraham, do hereby declare that this is my own work, and that all other people's works have been fully acknowledged. I further declare that I have never before submitted this work for an award of a degree to this university or any other university. This work is being submitted in partial fulfilment for the degree of Master of Arts in the Faculty of Humanities at the University of KwaZulu-Natal, Durban, South Africa.

Signature..........

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List of abbreviations and acronyms

AIDS	Acquired Immuno Deficiency Syndrome
EE	Entertainment-Education
HEMSET	HIV/AIDS, malaria, sexually transmitted infections, tuberculosis
HIV	Human Immunodeficiency Virus
HSRC	Human Science Research Council
IEC	Information, Education and Communication
KZN	KwaZulu-Natal
MOH	Ministry of Health
MOI	Ministry of Information
NGOs	non-governmental organizations
OBs	Outside broadcasts
OBV	Outside Broadcasting Vans
SABC	South Africa Broadcasting Corporations.
STD's	Sexually Transmitted Diseases
UN	United Nations
UNAIDS	Joint United Nations Programme on HIV/AIDS
UNESCO	United Nations Educational, Science and Cultural Organizations
WHO	World Health Organization
UN-OCHA	United Nation Office for the Coordination of Humanitarian Affairs

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Abstract

Today, the pandemic of HIV/AIDS has become a serious challenge especially in developing and underdeveloped nations. For this reason, all nations, different health institutions and non-governmental organizations are investing their wealth to increase public awareness on the seriousness of this pandemic disease. Media institutions also play an unparalleled role in controlling HIV/AIDS through educating the society.

HIV/AIDS is a great threat both to South Africa and Eritrea as they are part of the Sahale Sahara of Africa. That area is highly affected and infected by the pandemic. It is certain that media have been used to disseminate information in the society about HIV/AIDS in both countries. This study attempts to identify the nature of communication strategies that are employed against HIV/AIDS by Radio **Ukhozi FM** in South Africa and Radio **Dimitsi-Hafash Programme Tigringa** in Eritrea. The study attempts to identify the communication formats that both radio stations utilize to increase public awareness about HIV/AIDS. It also examines whether both stations are using Entertainment-Educational communication strategies to disseminate HIV/AIDS messages. Furthermore, the study assesses target audience participation; both stations assessment of their programme and scheduling of HIV/AIDS awareness messages. Finally, it attempts to single out the challenges that both stations encounter in designing messages for combating HIV/AIDS in their respective communities.

Section I

1. Introduction

It is certain that communication is extremely important for all human beings. It enables them to update their knowledge about events unfolding around the world. With the proliferation of modern communication technologies, mass communication is becoming a more integral part of our life than ever before. It goes without saying that mankind has reached the period in which it is virtually impossible to live without the information we get through media outlets. In this spirit, radio is more easily accessed and used mass media than other media outlets owing to its easy availability, portability and affordability. It is also a medium through which broadcasters and audiences share educational and cultural information and entertainment. One of the burning issues which radio is used to disseminate information about is the pandemic HIV/AIDS.

Scholars are making tremendous efforts to devise effective communication strategies that could contribute towards the promotion of a healthier life with a full understanding of HIV/AIDS among individuals in society. Such strategies should, however, be based on a sound theory that is flexible enough for application in different regional and cultural contexts (Airhihenbuwa and Obegonm, 2000). Taking this into consideration, health institutions and other organizations are linking themselves with media institutions to disseminate educational programmes about HIV/AIDS to the wider society. Media owners are also expected not only to give ample time for such programmes but also to design a well-focussed communication strategy to achieve the intended result. "Strategies are the practical expression of goals and objectives and involve the step to be taken to achieve the desired results" (Parker, Dalrymple & Durden, 1998: 8).

Currently, communication scholars like Sinhgal and Rogers (1999) and Coleman (1999) give due emphasis to the use of Entertainment-Education (EE) as an efficient and effective communication strategy for social change to achieve sustainable development and a better life in societies. To this effect, if EE communication strategies are implemented in a systematic manner, designed along with theory-based messages, formative research and other necessary

elements, it can be a powerful influencing device to change audiences' knowledge, attitude and behaviour with regard to educational issues (Singhal, 1999). In other words, "EE (Edutainment) is a strategic process to design and implement a communication form with both entertainment and education elements to enhance and facilitate social change" (Coleman, 1999:76).

To bring about social and behavioural changes among people toward the HIV/AIDS pandemic, there needs to be effective, integrated communication with other commitment of the whole society. In this context, the study deals with two-radio stations, Radio **Ukhozi FM** (fly-high) in KwaZulu-Natal, South Africa, and Radio **Dimtsi-Hafash** (Voice of the Masses) in Eritrea. The major objectives are:

- To investigate the nature of communication, specifically, whether it can be classified as "edutainment";
- To explore the problems which these two radios face in the implementation of 'edutainment';
- To assess whether target audiences (as members of the society) get access to participate in producing the messages to combat HIV/AIDS via these radios;
- To identify how the producers frame and produce the messages used about HIV/AIDS.

To achieve these objectives, the research was approached first with a brief overview of the HIV/AIDS status in South Africa and Eritrea. Secondly, communication with its functions and distinctive features, and radios as mass communication was discussed. Thirdly, a brief account of radio **Ukhozi FM** in South Africa and radio **Dimtsi Hafash** in Eritrea was provided. Fourthly, the methodology used in collecting data and the discussion of the case studies of both radio stations was presented. Finally, the conclusion reiterated the findings derived from both case studies.

Further, it would be important to assess the impact of the messages transmitted to target audiences of the two radio stations. However, owing to the amount of work that is required, this element is not included.

1.2. HIV/AIDS Status Worldwide

The sweeping spread of HIV/AIDS in the world is becoming critical and a serious worldwide concern. The primary victims of this epidemic fall in the Sub-Saharan African countries in which South Africa and Eritrea are located. Numerically, 29.4 million out of the 42 million people living with HIV/AIDS in the world are live in this region (WHO and UNAIDS, 2002). Hence forth, the researcher is going to present HIV/AIDS condition in both South Africa and Eritrea.

1.2.1. An overview of HIV/AIDS Status in South Africa

The first two cases of AIDS were identified in South Africa in 1982 (Whiteside & Sunter, 2000:47). It is estimated that about 4.74 million people between the ages of 15-49 are HIV infected in South Africa. Among these, about 2.62 million are women and about 2.09 million are men (Department of Health, 2001). KwaZulu-Natal (KZN) has the highest profile of HIV/AIDS infection in South Africa with 32.5% of infected people (Whiteside & Sunter, 2000:71).

According to the Nelson Mandela/ HSRC study of HIV/AIDS (2002), there are several factors which cause and hasten HIV infection in South Africa. Some of these factors are the low social status of women and their dependence on men; poverty; male and female circumcision which is practiced among various cultural groups; indigenous healing practices; unsafe sex; stigma; denial and discrimination; lack of awareness of HIV/AIDS transmission; pervasive sexual harassment and rape. Moreover, the superstitious belief held by some people that having sexual intercourse with children helps prevent HIV/AIDS can be added to the lists mentioned above. Actually, these factors have subjected women in particular, to HIV infection as well as to other sexually transmitted diseases (STDs) (Parker, Dalrymple and Durden, 1998). Arguably, the phenomenon seems the same through out the country including KwaZulu-Natal, where the radio station under analysis is situated.

It is certain that to address the issue of HIV/AIDS effectively and to increase public awareness, a coordinated, integrated effort is needed from all government sectors, NGOs,

health and media institutions in the country, with a closer link to international organizations. Unlike other countries in Africa, South Africa has a highly developed communication infrastructure. Despite this fact, as a whole “HIV/AIDS campaigns in South Africa have placed a strong emphasis on sexual risk and on youth, with less emphasis on aspects of sexual behaviors such as abstinence. Very little attention has been paid to non-sexual aspects of HIV response, such as care provision and stigma reduction or social mobilization” (Nelson Mandela/HSRC, 2002). In this case, it is highly important to exploit the popular mass media institutions as they have an unparalleled contribution in educating the public and increasing their awareness of HIV/AIDS. Despite the limitations and deficiencies listed above, some of the programmes produced by developmental agencies and non-governmental organizations such as Soul City and LoveLife, have played significant roles in enhancing people’s perception of HIV/AIDS in South Africa (Soul City, 2001). What the communication strategies of the above organizations make more effective is the way they incorporate both entertainment and education in an interesting and effective way. As a consequence, the public awareness on HIV/AIDS is increasing greatly in South Africa (Soul City, 2001).

1.2.2. An overview of HIV/AIDS status in Eritrea

Eritrea, a country of 3.5 million people, is found in Sahale-Sahara where the spread of HIV/AIDS is very high. The existing prevalence of HIV infection in the general population is around 3%. According to the data found from the Ministry of Health - (MOH) - (2002), HIV/AIDS cases have been increasing since 1988. In 2001 the spread of HIV/AIDS rose from 8 cases in 1988 to over 13,500 cases and currently, the total number of infected people is 15,698. Eighty-seven percent (87%) of these cases were between the ages of 15-49 years. The peak age for males is between 25-34 and for females is between 20-29 years. Further, It is estimated that approximately 60,000-70,000 Eritreans are currently infected with HIV, which could increase significantly in the coming few years (MOH, 2002:20).

In Eritrea, although in most instances HIV infection is transmitted by heterosexual sex, it is also spread from mother to child, through traditional skin piercing and cutting instruments, such as razors, scissors and knives (MOH, 2002). Further, the border conflict with Ethiopia, mobilization of youth into national services and the low literacy levels of the society are also creating conducive conditions for the rapid spread of HIV infection. There is also a fear that

in the future, demobilising soldiers may bring high rates of infection to the family and the community (MOH, 2002).

Today, it is evident that in many developing countries of Africa, Asia and Latin America, women are highly exposed to HIV infection owing to social norms and economic factors. Since Eritrea is a developing nation, there is much concern of HIV spreading among females. This is demonstrated by the following quote:

Social and cultural norms put girls and young women at greater risk to HIV infection than boys and men, as they lack control over economic resources and retain lower social and educational status. Fear of physical violence limits their control over sexual encounters. The threat of rape, domestic violence, and occasional abandonment create difficulties for women trying to initiate or sustain discussions on safe sex and condom use. In addition, many women, who are in monogamous relationships, do not suspect that they are at risk of infection and thus do not take the necessary precautions (UN-OCHA, 2002).

Similarly, campaigns carried out by the Information, Education and Communication Department (IEC) in the Ministry of Health, indicate that many people, especially those in the rural areas (75% of the population) do not have a correct understanding of transmission, the differences between HIV and AIDS, and other facts of HIV/AIDS (Gruber, 2001). Stigmatisation of HIV infected people is also one of the reasons for the spread of HIV/AIDS.

As one can see from the above brief account, the status of HIV/AIDS in both countries seems alarmingly on the rise. Among the general population, about 4.74 million out of 45 million in South Africa and about 70,000 out of 3.5million in Eritrea are HIV/AIDS infected. Majority of these HIV/AIDS infected people are young men and women between the age of 15 and 49. As matter of fact these form the productive part of the society in both countries. Further, these figures and age groups indicate the urgent need of an effective communication intervention to prevent the high spread of HIV/AIDS.

Section II

It is a matter of fact that communication has a long history, though mass communication through electronic media are recent phenomena in the world. One of the major issues this paper deals with is communication in forms of EE. In this section of the paper, the researcher provides a brief definition of communication and mass communication along with its distinctive features and functions. Attempts are also made to discuss radio as a mass communication medium and to offer some criticism of it.

2.1. What is Communication?

There is no single definition to the word communication as there are many different approaches to the subject. Hence, the definition of 'communication' differs according to perspectives provided by different theorists. For example, in the scientific study of communication there are two different perspectives with regard to communication: technical view and meaning-centred view (Steinberg, 1995). According to the technical view, communication refers to the sending and receiving of messages or the transmission of information from one person to another (Steinberg, 1995 and Du Plooy, 1997:12). On the other hand, the meaning-centred view perceives communication as a dynamic process of exchanging meaningful messages among communicators (Steinberg, 1995: 13).

Mass communication, specifically, can be seen as a "process of delivering information, ideas and attitudes to a sizable and diversified audience through a medium developed for that purpose" (Ault & Emery 1988 cited in Du plooy, 1997:127). Mass communication is different from other types of communication patterns because it provides little or no opportunity to interact directly (face-to-face) with feedback to the communicators. This is also considered as one disadvantage of the mass communication. Further, although the effects and functions of mass communication can be different, according to the functionalist point view (Lasswell, 1948:220-230; Wright, 1960: 610-613) and Steinberg, 1995:186-187) it provides five important functions for the society. These are:

- Surveillance function: as the source of information and news;
- Correlation function: media presents the information to their audiences after the process of selecting, interpreting, and criticising contents;
- Cultural transmission function: the role of the media as vehicles of beliefs, rules, values, and norms of the society;
- Entertainment function: the role of the media in presenting messages, which provide escapism and relations;
- Mobilization function: the media function of promoting society's interest especially in times of crisis.

2.2. Distinctive features of mass communication

Mass communication has basic distinctive characteristics. Unlike interpersonal communication, it is very a complex form of interaction. It is “the institutionalised production and generalized diffusion of symbolic goods via the fixation and transmission of information or symbolic content” (Thompson, 1995: 26). Unlike the other type of communication, it is highly mediated communication that involves the use of a complex technology such as electronic and print media to multiply messages and transmit them to large numbers of recipients simultaneously (Steinberg, 1995). The advantages of modes of mass communication are that the sender can communicate with multitudes of receivers at the same time over long distances, which is absent in interpersonal communication (Crisell, 1986).

On the other hand, in mass communication, the context under which messages are produced and transmitted is different from the context of reception. This implies receivers of the message that include a large and diversified audience are not personally familiar to each other, or even to the communicators. Unlike interpersonal communication, in mass communication there is no face-to-face interaction. Immediate feedback is limited to the use of telephone, email or letters. In spite of this fact, mass communication has a significant contribution to educating and informing society about various aspects of life. If mass communication is exploited properly, it may be highly potent to bring positive social, political, economic or cultural changes in a society. At this point, radio as mass communication medium, plays a

great role in transmitting messages to large audiences especially in developing and underdeveloped countries.

2.3. Radio as a mass communication medium

Radio has an ostensible interpersonal directness, which is private and intimate. The twentieth century heralded the era of electronic media, and radio is very much a child of this century. Indeed, it is virtually impossible to imagine our world without the companionship of this flexible medium (Teer-Tomaselli & de Villiers, 1998:147).

Radio is a blind medium in which its audiences listen to the noises and silence of the messages only (Crisell, 1986). Radio works through stimulating the imagination as the listener attempts to visualise what he or she hears and to create the owner of the voice in the mind's eyes (Teer-Tomaselli & de Villiers, 1998). In this sense, fictional imagination must be established very well by creating contexts of the messages in order to assist the listeners in understanding the message well. The reliance on transmitted information makes audiences concentrate on the symbolic words of mouth and contextualise meanings.

Radio offers several advantages over the "big" media of television and film, especially in developing countries (Schramm, 1977). Since it is a flexible and easily transportable medium, radio gives more freedom to listeners to perform other activities while they are listening (Crisell, 1986). Compared to other types of mass media, radio is an intimate means of communication because listeners can listen to messages very easily without investing great effort. As a mass medium, it is also very powerful in generating discussions among citizens as well as between citizens and decision-makers, such as politicians, administrators and other influential individuals in a society. Unlike the other mass media programming, radio programming can be produced cheaply, quickly, and messages can be tailored to specific local needs (*Population Reports*, 1986 cited in Rogers and Singhal, 1999:122).

Despite the significant roles of radio, there are some criticisms associated with it. Messages through radio are temporary as they are transmitted at specific times in a specific programme. Hence, although they are capable of being repeated, accessing the information repeatedly at

any time, like print media, may not be possible unless they are recorded on tapes. Similarly, if the messages are not interesting, audiences can turn the radio off to avoid listening. Teer-Tomaselli & de Villiers (1998: 152) identify some disadvantages of radio as the following:

Radio is transient. A disadvantage of radio is that it leaves no trace. If one misses a particular programme, there is no way of retrieving it, unless one has a radio with a tape recorder and has switched this on to record specific programmes. For this reason, news bulletins are scheduled at regular intervals, while particularly popular programmes may have two or more airings at different times during the week to reach as many listeners possible.

As explained earlier in this chapter, radio is one of the old communication channels commonly used as a vehicle for surveillance, cultural transmission, and entertainment, correlation and mobilisation functions. It was also observed that radio has some disadvantages. Notwithstanding the disadvantages, radio can be considered as an effective tool in bringing behavioural changes among members of a society by raising their awareness of issues, which directly impinge on their life, such as HIV/AIDS. As applied to the function of the E-E communication strategy, radio is potent and could play a significant role in informing, educating and entertaining, hereby mobilising audiences towards the desired outcome. Rogers and Singhal (1999:150) elaborate on the significance and application of radio in educating people through entertainment:

Radio uniquely reaches low-income and less educated people, who have the highest fertility, the greatest risk of AIDS, and, more generally, whose lives are plagued by social problems that entertainment-education can alleviate. Radio is not as glamorous as television, and it appeals only to one's sense of hearing. But it is more portable than television (for instance, it can be carried to agricultural fields) and one can listen to radio while doing something else. Unlike television, which depends on the availability of central-station electricity, radio can be battery operated.

Communicators and educators have been exploiting radio to disseminate EE messages for encouraging positive individual as well as societal behavioural changes. Besides, EE radio is a powerful form of communication that motivates while entertaining, creates bonds among

community members, and sets a societal agenda, while telling a story people want to hear (De Fossard, 1996). This also engages listeners' emotions through informing them new ideas and behaviours that can improve their lives at individual and community levels.

Although it is difficult to specifically define communication, in a general sense communication can be stated as transmission of information from one person to another to exchanging messages among communicators (Steinberg, 1995 and du Plooy, 1997). Alternatively, mass communication is a process of providing information, ideas and attitudes from sources such as radio to diversified audiences. It is different from other types of communication in the sense that there is no face-to-face interaction between sender and receiver of the messages. Today, radio is one of the mass communications that is used to disseminate information and education to audiences in any part of the world. Radio is cheaply priced, portable and easy available. Radio is thus considered the best and highly used mass media, when compared to other mass media such as television.

Section III

In doing research, one of the most important points which scholars give due emphasis, is the use of conceptual and theoretical frameworks. This is because they guide the research to a better focus. Today, in communication that is targeted for social change, there are several communication theories, which have been used by many communication scholars. This study is based on two conceptual and theoretical frameworks: Entertainment-Education, commonly called EE, and the participatory communication approach. These frameworks are used to examine Ukhozi FM and Dimitsi-Hafash's communication strategy to convey the facts about prevention of HIV/AIDS. In the following few pages, the researcher presents the arguments on Entertainment-Education and participatory communication strategies.

3.1. Entertainment-Educational as a communication strategy

In the past, there was a belief that mass media programmes should be either entertaining or educational (Fischer & Melnik, 1979; Singhal & Rogers, 1989a and Singhal & Rogers 1999). With the advent of EE communication strategy, controversies revolve around the dichotomous nature of EE posing the problem that one may not impart knowledge while entertaining. Impossible or impractical though it may seem, the application of EE in educational settings is more effective when used in combination with rather than without entertainment. This dissemination of educational information through entertainment is known as Entertainment-Education, enter-educate, edutainment, or infotainment (Singhal & Rogers, 1999: 9).

The prominent scholars Singhal & Rogers (1999: 9) define EE as “the process of purposely designing and implementing a media message both to entertain and educate, in order to increase audience members' knowledge about an educational issue, create favourable attitudes, and change overt behaviour”. The core emphasis of EE is to integrate both educational as well as emotional aspects of humankind to promote positive behaviour in society so as to contribute toward direct social change to achieve development (Singhal & Rogers, 1999:9). This is because of the strong belief that messages disseminated via EE can influence audience awareness, attitudes and behaviours toward socially desirable ends as well

as create the necessary conditions for social change in external environment at the group or system level (Singhal & Rogers, 1999 and Waisbord, 2001).

EE communication strategy grew out of recognition of two undesirable trends in the contemporary mass media programming. These trends are entertainment-degradation and boredom-educational programming (Singhal & Rogers, 1999). As many scholars, like Rosengren (1994); Singhal & Rogers (1999) and Jones (1999) explain plainly, in entertainment-degradation the media portrays extensive sex and violence related entertainment that in turn has negative effects on social behaviour in a society, principally among children and adolescents. In this type of entertainment the main emphasis is on how to make the entertainment attractive. In this way pro-social values are degraded to achieve higher audience rating and great profits. The harmful and antisocial effect of entertainment in the media is not given much consideration. Similarly, in boredom-educational programming, the educators present the education system in non-engaging styles (Singhal & Rogers, 1999). This means students and societies are provided with lots of information without creating some amusement to relax the mind. At this junction E-E has therefore been created to overcome and heal the limitations of entertainment-degradation and boredom-education programmes so that programming may be socially responsible and commercially profitable (Singhal & Rogers, 1999). In other words, E-E is a blend of entertainment and education aimed at achieving positive social change.

Although EE is a new concept in this contemporary world, it is currently becoming a popular communication strategy for disseminating messages that are meant to bring behavioural changes within the society (Singhal & Rogers, 1999 and Bosch & Ogada, 2000). People use EE to “teach the basic social skills and cultural values” (Coleman, 1999). To achieve the desired objectives, EE employ popular media, such as television, radio, print and small media like billboards, books, posters with different media genres; such as series and serial dramas, soap operas, talk shows and others. These popular media and media formats help to transmit the desired message to the target audiences in an informative and entertaining way, as they can reach, engage and attract target audience more easily. In fact, this widely usable format makes EE potentially a powerful strategy for effective communication to tackle social problems and promote pro-social activities (Singhal & Rogers, 1999).

Communication scholars are designing EE interventions around the world for very specific local audiences. Others work broadly at a national level, or may go beyond a national level to include a broader cultural space in order to enrich people with information and knowledge (Signal & Rogers, 1999). For instance, the “Soul City” EE campaign reaches large parts of its target audience in South Africa and other countries of Southern Africa, such as Zimbabwe, Malawi, Namibia and others to address HIV/AIDS, women abuse, violence and other social issues (Soul City, 2001).

Furthermore, EE utilizes the popular cultures that are “highly involving, emotionally engaging, continually involving, and inherently participatory” (Servaes & Thomas, 1999:342). They also explain that EE is participatory in a sense that there is popular audience participation at least during the message design phase and fan mail is sent to the broadcast station. In other words, so long as EE exploits the popular cultures appropriately and properly, it can have significant contribution to averting harmful social practices such as violence, superstition, female circumcision and dowry, dictatorial regimes and so on. EE can also be a means to solve and address social problems such as “ethnic conflicts, environmental catastrophes, infectious diseases, hunger and famine, and unsupported population growth” (Singhal & Rogers, 1999:8).

Singhal & Rogers (1999:207-215) further identify six major factors that determine the effectiveness of EE. These are:

- Audience characteristics, which include norms, values, and degrees of interpersonal interconnectedness and selective interpretation of the messages among target audiences. In other words, programmes transmitted through vernacular or conversational language have tremendous effect compared to foreign languages.
- The presence of celebrities and champions, adequate funds or cooperation with various organizations and professionals to assist the various activities in the project.
- Presence of accessible and appropriate media environment that disseminate programmes to an intended audience.
- Adequate research about the programme and the project.
- Appropriate time and programming schedules for disseminating the entertainment-education messages.

- Availability of adequate infrastructure such as telephone line, electricity, transportation, opinion gathering desk and other facilities that can make the entertainment-education programme more effective

3.1.1. The role of research in Entertainment-Education programmes

In media study, the use of research is crucial to extend and broaden the media operations so as to meet educational and entertainment demands. In other words, the use of formative and summative evaluation researches are very essential in designing an effective EE communication intervention. According to Singhal and Rogers (1999:198), “Formative evaluation is conducted while an activity, process, or system is being developed or is on going to improve the effectiveness as well as to form the communication messages”. They further argue that formative evaluation research contributes to designing effective EE messages. Tufte (2002:40) also notes that formative research about different subjects or about specific target audiences can sharpen the design of EE because such research “serves to make messages resonate with everyday life, norms, belief systems and competences of the audiences and to make the narrative really entertaining and educational”. By and large, formative research is a guideline to define the scope of the problem, gather data on possible intervention strategies, and learn about the intended audience (Valente, 2001). It highlights possible factors that might limit programme implementation. It is also helpful to “evaluate effectiveness of possible communication channels and to learn about audience beliefs, motivations, and perceptions” (Valente, 2001:107). All these activities at the early stage of the intervention help improve the effectiveness of EE.

On the other hand, summative evaluation research in EE is helpful to identify whether an intervention has been relevant, effective and appropriate to bring the desired changes at individual, community or societal levels by measuring the impact of programmes. Further, as Singhal & Rogers (2002: 130-131), argue, summative research:

- Helps to assess audience degree of exposure and the behaviour change achieved after the dissemination of EE intervention. This in turn helps the programmers to identify whether the desired changes are achieved or not.

- Helps to understand how often EE intervention programmes promote interpersonal communication among audience members such as spouses, children, relatives and friends.
- Provides an opportunity to trace the direct and indirect effects of listening EE radio, television and other media programmes.
- Helps us to understand the EE effects broadly at individual, group and social level changes.

In conclusion, it is believed that more scholastic research contributes to understand how, why and when EE programmes are more or less effective (Singhal & Rogers, 1999). It also minimizes the possible effects of anti-social messages that could be disseminated unintentionally within the EE programmes.

3.2. Participatory Communication

Arguably, the need for participatory communication arose out of the desire to fill the gap left by the top-down and authority-driven nature of communication, which does not encourage critical thinking and participation (Freire, 1972). Participatory communication is the currently preferred academic paradigm in which development is planned in conjunction with those communities who are supposed to be beneficiaries at grassroots level (Tomaselli, 2002). This model is based fundamentally on interactive, participatory, bottom-up, and two-way horizontal type of communication, at all levels of society to enable them to be their own agents (Melkote, 1991 and Servaes, 1999). According to this paradigm, if the needed social changes are to be imminent, the target community should be the primary participant in the project or campaign meant for them. Moreover, it emphasises the “importance of cultural identity of social communities, democratisation and participation of target audience at all levels: the international, national, local and individual” (Servaes & Thomas, 1999:88). These types of participation also imply that the communication planners can have benefit from the native people’s wisdom to come up with the best ideas, which help them solve social problems such as HIV/AIDS and implement developmental projects or tasks at hand.

From a Freirean perspective, education and communication have to be participative and receiver-centred rather than top-down in order to help people understand their environment

(Melkote, 1991). This implies that communication for social change should incorporate dialogical approaches in which active grassroots participation of the target audience will be the central principle. This in turn highlights the importance of 'social context' in which "community-based forms of communication such as songs, theatres, radios, videos, and other activities that require group intervention will be promoted" (Waisbord, 2001:7). By and large, Servaes (1999) also argues that the value of such participatory media is not only in being a device of transmission but also a mean of communication for exchange of views by involving community members in the process of communication.

There are two different approaches revolving around participatory communication theory. These are the dialogical pedagogy of Paulo Freire and the idea of access, participation and self-management expressed in the UNESCO debates in the 1970s. These are as follows.

- Dialogical pedagogy of Freire insists that subjugated people must be treated as fully human subjects in any political process. This implies dialogical communication with respect to the other people with equal access of participation to solve the problem, which affects each individual. This notion of dialogical communication is participatory communication.
- Access refers to the use of media for public service in terms of the opportunities available to the public to choose varied and relevant programs to have a means of feedback to transmit its reaction and demand to the production organization.
- Participation implies a higher level of public involvement in communication systems. It includes the involvement of the public in the process and also in the management and planning of communication systems.
- Self-management is the most advanced form of participation. In this case, the public exercises power of decision-making within communication enterprises and is also fully involved in the formulation of communication policies and plans. (Berrigan, 1977,1979; Lewis, 1993 and Husband, 1994 cited in Servaes, 1999:84-85)

The challenge for HIV/AIDS is to develop a social movement that involves whole communities and as many sectors of the society as possible (Parker, Dalrymple & Durden, 1998). In other words, no spread of HIV/AIDS can be controlled unless behaviour change occurs among the target groups. In this case, the advantage of participatory communication is

apparent in fighting HIV/AIDS as it focuses on active social participation within the target society to achieve social goal (Servaes & Thomas, 1999). This means that the participatory communication model allows recipients to participate in the discussion about the behaviours, modes of transmission and prevention of HIV. This could also enable them to have mutual understandings about the disease. In addition to this, participatory communication approaches also allow representatives of the target audience to shape messages in a way that is relevant to the way that they conceptualise ideas applicable to the context within which they live (Parker, Dalrymple & Durden, 1998). It can also help the communication planner to devise effective communication strategies that can solve the problem from the target audience perspective. This enables policy makers to identify the exact needs from the target audience via this method.

In the contemporary world, EE communication strategies and participatory communication are recent phenomena. EE is a communication strategy which has been used to address messages across target communities to bring behaviour changes in order to achieve the intended results. EE messages are disseminated through different media such as television, radio, other electronic media and print media to teach target communities. Unlike other entertainment, in EE, messages are developed through extensive research in order to identify and address the needed social issue as much as possible. In fact, this extensive research done to produce the message, makes EE distinctive from other entertainment formats. However, participatory communication is the currently preferred paradigm which allows society to participate in things that concern them, such as development issues and other social activities. Further, as Melkote (1991) and Servaes (1999) put it, this model is an interactive, participatory, bottom-up, and two-way horizontal type of communication, at all levels of society to enable the target society to be their own agents.

Section IV

It is quite true that the history of radio broadcasting in South Africa and Eritrea is different as their geographical and historical background is different. Radio broadcasting began much earlier in South Africa than in Eritrea. But, one of the main emphases of this research is to assess how far these radios are used to tackle HIV/AIDS by employing EE communication strategies. In this matter, the researcher will provide a brief overview of radio **Ukhozi FM** and **Dimitsi-Hafash** so that the reader can have a general picture of both radio stations.

4.1. Ukhozi FM in South Africa

In South Africa, radio broadcasting has a long history. Rosenthal (1974) traces the establishment of the radio station back to 1923, when the government called for licence applications for carrying out official broadcasting in South Africa (cited in Teer-Tomaselli & De villiers, 1998:153). Rosenthal further mentions that in August 1936, the South African Broadcasting Corporation (SABC) began to operate. “At the beginning of 1996, the SABC broadcast 22 regional and national radio services in different languages. Eleven of these were...meant to offer a full range of programming genres: information-news, actuality, sports programs, discussion shows; entertainment-music, request programs, quizzes, novel reading and drama- and education-both formal and non-formal” (Teer-Tomaselli & Tomaselli, 2001: 126-127). **Ukhozi FM**, which broadcasts in isiZulu language, is one of the SABC owned public broadcasting radio stations.

Radio is an important and widely used medium as a main source of information in South Africa because it is easily accessible in comparison to print and television media. Many people in South African are illiterate and are more dependent on radio than on print and Television. This is because television is expensive, while newspaper demands literacy from audiences. With regard to listenership, the AMPS research (1995) indicates that 23 million people (49 percent of the adult population) listen to radio daily (cited in Teer-Tomaselli, 2000). In other words, the figure implies the high importance of radio in South Africa for disseminating information, educational and developmental issues.

Radio **Ukhozi FM**, formerly known as Radio Bantu and Radio Zulu, respectively, had its first broadcast in IsiZulu language from Johannesburg in 1942 and from Durban in 1963 (Anne, April 2003). This radio station is the largest radio station in South Africa, and in the southern hemisphere, as well. It is considered a dynamic radio station in KwaZulu-Natal as it reaches even those in remote parts of the province¹. Today **Ukhozi FM**, which broadcasts for 24 hours in IsiZulu language, has about 30 staff members. Its main target audience are people who speak the Zulu language. Recently, the station had installed new transmitter networks to reach its target audience in the remote areas of Nqutu and Qudeni regions. It has about 6,000,000 listeners. This makes **Ukhozi FM**² the radio station with the largest listenership in South Africa. Further, **Ukhozi FM** also has mobile Outside Broadcasting Vans for off-studio transmissions. This provides information and entertainment to the listeners who are in remote townships and rural areas.

Currently, **Ukhozi FM** transmits various programmes to promote healthy lifestyles within its target society. It provides different mixtures that focus on “business, news & current affairs, farming, education, sport, women’s magazine, music, listeners forum, drama, culture, politics, health, lover’s paradise, youth talk shows and others programmes³. To enrich its programmes, **Ukhozi FM** works closely with different institutions in South Africa, such as regional administrations and health departments. In this case, it offers information that has relevance to the society. **Ukhozi FM** further provides religious programmes to strengthen the spiritual and moral fibre of the society.

4.1.2. Overview of Radio Dimitsi-Hafash

Eritrea, which got its independence from Ethiopian occupation in 1991, is located in the horn of Africa. The history of mass communication in Eritrea can be traced to the Italian occupation of Eritrea in World War II and later on was followed by Ethiopian colonialist power. During the Italian occupation, there was a radio station in Massawa (a port in Eritrea). Similarly, after the defeat of the Italians by the Allied Powers, the Ethiopian regime set a

Ukhozi FM Website: <http://www.ukhozifm.co.za/Ukhozi/Thokozani.htm>).¹

Ukhozi FM, Website) http://www.ukhozifm.co.za/Ukhozi/Ukhozi_footprint.htm²

Ukhozi FM, Website) http://www.ukhozifm.co.za/Ukhozi/Ukhozi_footprint.htm³

radio station in Asmara, the capital city of Eritrea. This radio station disseminated programs that promulgated unity with Ethiopia and undermined the struggle for liberation of Eritrea.

As a developing nation, currently radio broadcasting is one of the most effective means of mass communication in Eritrea. According to the limited audience research conducted by the Ministry of Information (MOI) in 1998, 78% of Eritrean households have radio receivers, compared to television, which is not accessed by most Eritreans for economic reasons (MOI, 1998:5). Furthermore, underdeveloped infrastructure is still a roadblock to the establishment of diversified media operation. Currently, the radio department broadcasts its programmes using two channels, Radio '**Dimitsi-Hafash** (the Voice of the Masses) and **Radio Zara FM**, which started its operation in 2002.

Dimitsi-Hafash, which is the subject under study, was established during the struggle for liberation in 1979 by the Eritrean People Liberation Front (EPLF). At the beginning, the main aim of this radio station was to inform the society on the progress of the war and the political development that was taking place using different languages, such as Arabic, Tigrigna and other indigenous languages. Based on the macro-policy outlined by the government, some of the major objectives of the radio station (Appendix 1), which are related to this study at the present are:

- To provide the public with news, timely information, entertaining and enlightening programmes;
- To mobilize the public for national reconstruction and development activities;
- To raise public awareness and spread educational programmes in cooperation with various organisations, and ensure that more emphasis is given; and,
- To provide educational programmes.

According to the present structure of the Ministry of Information, the Department of Radio provides different services and programmes for its target audiences using eleven languages. These are nine local and two foreign languages for one hundred and forty-four hours per week. Tigrigna, the focus of the study, is among these nine local languages. In 2003, the Tigrigna department of the radio station provides various programmes three times per day for 36 hours per week. These programmes are documentaries, live interviews, law-related issues,

agriculture, trade and investment, commentary, news, current affairs, environmental issues, children's programmes, youth, music, healthcare, sport, education and other services (Appendix 2). Further, the Tigrigna Department of the radio station has thirteen staff members, excluding department heads and other staff that do not participate directly in these programmes.

South Africa has many radio stations comparing to Eritrea and other countries in Africa. **Ukhozi FM** is one of the radio stations in South Africa with largest audience. Its target audience are people who speak the isiZulu language. This radio station disseminates different programmes such as culture, news, sport, music, dramas, programmes that are about HIV/AIDS and other programmes. On the other hand, radio **Dimitsi-Hafash** is the only radio station in Eritrea which disseminates information to its target audience using different languages. Radio **Dimitsi-Hafash** programme Tigringa is among those languages that are broadcast by the radio station. The main target audience of this programme are people who speak the Tigringa language. Further, the radio station through this programme broadcasts different programmes such as culture, development news, news, sport, drama, programmes that are related to HIV/AIDS and other current national and international events.

Section V

This section of the research paper deals mainly with the methodology and case study of both radio stations. In the first part, the researcher presents the methodological approach used for collecting the data. The second part deals with the discussion of the data found from the case study. Here, the researcher attempts to formulate the discussion around time scheduling, programme repetition, targeting messages to specific audience, and the communication formats used in both radio stations. Attempts are also done to discuss how both radio stations assess the effectiveness of HIV/AIDS messages, links to other media and organizations, producer's awareness of EE models of communication, the use of research to produce messages and the challenges that both radio stations face in designing messages of EE. Finally, he discusses whether **Ukhozi FM** and **Dimisti-Hafash** use EE formats that are produced by other countries by trans-creation. The conclusion of the case study is presented in section six of the paper.

5.1. Methodological approach to the study

There are two main aims for this study. The first is to assess the communication strategies that both **Ukhozi FM** and **Dimitsi-Hafash** are utilizing to address the contentious issue of HIV/AIDS and whether the nature of communication could be categorized as an EE communication strategy. The second aim attempts to identify the role of target audiences as well as the challenges communicators encounter to prepare messages that address HIV/AIDS issues properly. To achieve this goal, the researcher employed qualitative methods of inquiry, specifically in-depth interviews with key informants in the area of research and documents. Interviewees were selected based on their relations with the HIV/AIDS programmes, such as message production, acting in dramas and facilitating communication. To identify these people, the researcher first contacted the manager for culture, magazine and religion in **Ukhozi FM** and the head of radio **Dimitsi-Hafash's** programme *Tigrigna*. Based on their recommendation, the researcher selected the interviewees and then conducted the interviews.

Ukhozi FM has staff of around thirty, who have different tasks in the station. Among these, the researcher conducted in-depth interviews with two disc jockeys; a drama production

manager; a manager for culture, religion and magazine and a public relations practitioner in Ukhozi FM. Brief discussions were also held with **Ukhozi FM's** Outside Broadcast Manager, and the communication manager for SABC. These interviewees have direct and indirect relations with the HIV/AIDS message dissemination programmes. The interview was done at the **Ukhozi FM** radio station offices.

On the other hand, **Dimitsi-Hafash** has a special unit called the Educational Desk. This unit has two scriptwriters who provide all the radio programmes with relevant material on health issues to be broadcast. There are also staff members of **Dimitsi-Hafash's Tigrigna** channel who write scripts about HIV/AIDS and other health issues. The researcher conducted an in-depth interview with both scriptwriters in the Educational Desk, of whom one is the unit head. The researcher also conducted interviews with three staff members of the radio stations. The staff participate in the fight against HIV/AIDS directly as actors, readers, producers and scriptwriters. To get access to these people, the researcher first discussed the issue with the radio station manager who recommended interviewees. The interview was done in the library of the Ministry of Information.

With regard to the questions, the researcher first prepared semi-structured guiding questions pertinent to the research questions under investigation. Later on, depending on the guiding questions and the actual discussion with the interviewees, the researcher conducted further interviews based on follow up questions that were created. Since it was quite difficult to take notes in the discussion, the researcher recorded most of the interviews after obtaining the consent of interviewees. The researcher transcribed the interviews and then used them for the discussion.

In addition, the researcher also used some available documents on dramas as supplementary to the discussion in the interview. This is because there were difficulties in getting the most relevant documents on HIV/ AIDS in **Ukhozi FM**. The researcher endeavoured to give a brief discussion of the contents of the documents such as dramas. He basically attempted to identify the setting, characterisation and subject matter intended to be disseminated through both radio stations.

5.2. Case study: Radio Ukhozi FM and Radio Dimitsi-Hafash

5.2.1. Time scheduling and programme repetition

5.2.1.1. Time scheduling

The effects of EE can be increased through appropriate pre-programme publicity and programme scheduling (Rogers and Singhal, 1999:211). In other words, selecting an appropriate time can increase audience exposure to the EE programmes. “Scheduling refers to the practice of coordinating the tempo of formats to complement listeners activities” (Fourie, 2001:412). According to Hyde (1995:250) and Johnson & Jones (1978:140-141), there are five specific broadcast times that are related to the listeners activities (cited in Fourie, 2001:412). They are as follows:

- The morning drive times (06:00 -10:00) in which listeners get up prepare for work or school and are in transit.
- Midday (10:00-16:00) in which most people are at work, hence the need for information is less important.
- The afternoon drive time (16:00-19:00) in which children come home from school and workers drive home hence the atmosphere is somewhat more relaxed.
- The night time (19:00-00:00) in which audiences tend to decline and opt for television as entertainment.
- Overnight (00:00-06:00) in which audiences are at their lowest listening time.

Generally, there are no specific days in which HIV/AIDS programmes transmit to target audiences in **Ukhozi FM**. However, specific days are set when the government or ministers address listeners on HIV/AIDS. Apart from this, whenever disc jockeys and drama producers get any topic or issues that relate to HIV/AIDS, they disseminate them in order to alert listeners to the subject. On the other hand, when they are to broadcast HIV/AIDS related information, the programmers attempt to choose times which they think appropriate and convenient to the listeners. That is, they disseminate information about HIV/AIDS mostly in the morning from 06:00-09:00. This is the time when listeners get up, prepare for work or

school and are in transit as Hyde (1995) and Johnson & Jones (1978) characterized it. Hence most of them may not have their full attention on the message. In the evening, HIV/AIDS related programmes are broadcasted between 16:00 - 21:00. During this time listeners are highly attentive to their radio as Hyde (1995), Johnson & Jones (1978) explain. For example, if a programme is designed for youth, it is normally scheduled at 16:00 or 16:30. This time is characterized as relaxation time in which listeners such as children come home from school and workers drive home. This could be also interpreted as the convenient prime time of listeners to follow the programmes. If the message is especially for women, and other people who are at work, it is disseminated between 09:00-12:00. Most dramas are broadcast during this time. The need for information is also very little during this time as most of people are at work. Moreover, concerning dramas, their attempt is to disseminate at the peak hour when people have time to listen. Further, **Ukhozi FM** tries to disseminate HIV/AIDS messages without giving much regard to timing.

Apart from the spot, which disseminates after news every day, **Dimitsi-Hafash** disseminates health related programmes two days a week on Monday and Wednesday. On Monday, it always disseminates HIV/AIDS information at about 07:15 in the morning and 20:30 in the evening. This means that one message is broadcast two times per day. The morning time is considered the rush hour where workers are rushing to work and students to school. While evening time is considered free time wherein workers and students are at home. On Wednesday, the radio station disseminates other health issues such as malaria and Tuberculosis. Sometimes the talk show is also done during this day.

The programmers in the radio station have chosen this time because they believe that people who miss the message in the morning can get chance to listen it in the evening. For example, farmers and most workers are free and in their homes in the morning and evenings. They then get a chance to listen to the message of HIV/AIDS and get informed. Conversely, “during the midday everybody is busy to do his/her work hence they cannot listen it” (Zewede, personal interview, 2003). In fact, the radio station finds their HIV/AIDS timings appropriate for they do not receive any complaint from listeners.

5.2.1.2. Programme repetition

Apart from the appropriate time scheduling, “repetition of an entertainment-educational message increases its educational effects. The effect of one-shot exposure to a communication message is typically minimal” (Singhal & Rogers, 1999:211). Massive exposure to the EE messages enables individuals to store them in their long-term memory. In this case, it is possible to argue that EE messages have high probability to effect increasing behaviour change, particularly if the messages are repeated in multiple forms integrating with other media.

There is general agreement that repeating HIV/AIDS messages are helpful because it provides an opportunity for listeners who miss the programme to listen to it. “We repeat them at the same day. We play them during the morning and then repeat them during evening because some people are working at night and some people are during the day. So we play during the day and repeat them during the evening, mostly, during the evening” (Maphalala, personal interview, 2003). Despite this fact, the same messages about HIV/AIDS are not repeated on other days because the radio station has enough available scripts and material to be disseminated.

On the other hand, **Dimitsi-Hafash** repeats the messages against HIV/AIDS twice on the same day. Excluding the almost daily spots that last for three minutes on average after the news. This means the message which is broadcast in the morning is repeated mostly in the evening but rarely at midday. The reason for this is to give more opportunities for people who do not listen or miss the message in the morning to listen to it in the evening. Apart from this, because of enough available material, similarities of the message content and to avoid boredom, they prefer to repeat the messages in different ways with equivalent ideas. Recently however, with the advent of radio **Zara FM**, if the message is very important and target audience requests repetition, they repeat it on Radio **Zara FM**. This is done very rarely as some of the interviewees mentioned. Most of the time messages are repeated when they have a shortage of material.

5.2.2. Targeting the message to specific audience

In the communication campaign for social changes, attaining attention to messages and reaching audiences effectively are some of the problems. To avoid such problems, target audience specification is among the major factors that should be considered in order to achieve the intended objectives. For example, a communication campaign might categorise the population in terms of age, sex, ethnicity, social class, marital status, values, personality characteristics and social contexts in general (Singhal & Rogers, 1999 and Rice & Atkin, 2001). Rice and Atkin (2001) further illustrate that such audience segmentation can be helpful to tailor message content, form and style to maximize messages efficiency. According to Fourie (2001:81-82), radio-broadcasting formats identifies a segments of the target listening groups. These are an adult contemporary format that is targeted between 25-49 age group and 12-24 age group. All-talk format is targeted the 25-55 age group; an urban contemporary format is targeted at the 12-34 age group in highly ethnic communities; and a full-spectrum format is targeted at all age groups.

Generally, **Ukhozi FM** is set for rural and urban people who speak Zulu. As some of the interviewees state, the target audiences of the radio station are the whole society with special emphasis in some programmes on the youth. In other words, **Ukhozi FM** target audiences constitute different age groups, social classes and economic backgrounds in the province. According to Fourie's (2001) principles of programming formats, **Ukhozi FM** programming may be stated as a full-spectrum programming format in which messages are targeted for all age groups without much discrimination. For instance, most of the dramas that are provided by SoulBuddyZ are targeted at the families, teachers and students. On the other hand, LoveLife and the material that is provided from LoveLife seem to target the youth as they are broadcast on the Youth Talk show programmes of the radio station. The Abstinence Walk that happens once a year is also targeted at the youth to abstain from sex before marriage. Apart from target audience specification, the radio station also attempts to give specific time scheduling depending on the categories of the target audience and the message intended to address. For instance, if the programme is for women and people who do not have work, they broadcast it between 10:00-12:30.

In **Dimitsi-Hafash**, the messages are targeted at the youth between the ages of 15-40 in particular. However, since it is not easy to differentiate the youth from the general social system, they also target parents, organizations that have great influence on the youth. There is also a belief that if parents get adequate knowledge about HIV/AIDS, they can advise their young children. In addition, *Hayenta*, the drama that the researcher tried to give a brief explanation of, is targeted at the youth who are at high school. Concerning the target audience of the radio station with regard of the messages of HIV/AIDS, one interviewee states as follows:

The main victim of HIV/ AIDS is youth. Thus, these are our main target audience. Furthermore, we also target family/parents because they can advise and control their children and youth. Here, it would be difficult to change 60-year-old man but it is easy to change the youth since they are in the age in which they can change. Hence we hammer them to change their behaviour (Kidanemariam, personal interview, 2003).

Radio **Dimitsi-Hafash** programming Tigrigna formats seems to include all programming formats such as an adult contemporary formats (25-49 and 12-24 age groups), all-talk formats (25-55 age groups); and a full-spectrum format targeted at all age groups. This is because of the age range (15-40) of its target audience being distributed among all the broadcast programming formats. Further, the setting of the message and the characters used in the dramas are youth who live in urban areas. Hence, considering this, one may interpret the target audience of the radio station as urban people.

5.2.3. Communication formats

Currently radio programming is based on format broadcasting. Format is radio station's strategy to attract a particular audience (O'Donnell, Benoit & Housman, 1990:297). Radio formats in well-organized media stations are based on identification of target listeners. This includes many factors such as "audience age, income, geographical location as well as lifestyle-opinion, attitudes, habits, values and tests" (Fourie, 2001:81). Most radio programming consists of recorded music, news and weather, sport, listeners letters, educational programmes, advertising, talk radio, debates, quiz, vox-pops, commentary, documentary, and spots and phone-in programme genres (Fourie, 2001 and Brandt & Sasono,

1999). Such radio formats “provide people with good ideas of what they are likely to hear when they turn on the radio” (Fourie, 2001:438). If EE communication strategy is to attain the intended goal, it is extremely important to choose the most suitable genre(s) to disseminate the messages (Singhal & Rogers, 1999). In this context, as mass media, both **Ukhozi FM** and **Dimitsi-Hafash** utilize different communication formats to disseminate messages against HIV/AIDS to their target audience. Both use interviews, dramas, talk shows, commentaries- in the form of normal script, phone-ins, music and radio spots. In addition **Ukhozi FM** uses Outside Broadcasting Vans (OBV) and Abstinence walks differently from **Dimitsi-Hafash** to transmit its messages about HIV/AIDS. What follows is a discussion on selected formats and how both radio stations utilize them.

5.2.3.1. Drama

“ It’s the dramatic appeal that leads to audience involvement mechanism through which EE has its effects to help people to talk about the issues. It is also audience involvement that actually leads to changes in behaviour.”(Rogers, 2002:15). Using this, radio can bring exciting dramas that engage listeners’ emotions while informing them of new ideas and behaviours that can improve their lives and their communities (de Fossard, 1996). This implies that drama is one of the favourite EE formats to convey messages plainly to the target audience through role modelling. For de Fossard (1996), role models in dramas make the messages much clearer by demonstrating to listeners the benefits they can gain from a change in their life style, as opposed to an abstract description. It also illustrates bad and good behaviour. EE drama utilizes three different styles. They are independent dramas which tells the story completely in one broadcast; series which is a collection of independent dramas with some major characters in each programme; and the serial which is an ongoing story that continues from one broadcast to another with many episodes (de Fossard, 1996). She also discusses that any EE drama has five major features, which are characters, plots, setting, theme and the specific message related to the main theme.

In **Ukhozi FM**, dramas are employed for transmitting the messages that aim at combating HIV/AIDS. The radio station obtains them mostly from Soul City and LoveLife as well as other organizations like Voter education. These dramas are written, and sometimes produced by organizations outside the SABC. They all use EE as their guiding methodology (Soul City, 2001 and Standler & Hlongwa, 2002). (See section 5.2.5.2 for further discussion of links to all

organizations). The drama department in **Ukhozi FM** has one person who works as the manager, producer as well as receptionist. After he makes the necessary adjustments, he produces the drama and broadcasts it on air. Further, the messages of the dramas focus on how to make the public aware and fight HIV/AIDS. Apart from this, they also deal with various social issues like abuse of women, violence and other problems such as cleaning environments. The actors are hired from outside the radio station. They are teachers, university students and others from the nearby community who can read Zulu fluently. The people who participate in acting in the drama are paid by the SABC.

For instance, in December 2002, **Ukhozi FM** received a drama from SoulBuddyz (Appendix 3). SoulBuddyz is a version of Soul City targeted at a younger audience, including children and teenagers. This drama has ten episodes. Beginning from episode 7 until episode 14, the drama deals with HIV/AIDS and other issues as sub-themes. Each episode also divides into different scenes ranging from 3-5. The numbers of the characters in each episode differs from 6 to 9 although they are the same. The characters are members of the same family, friends and teachers. The general scene of the drama is set at home and school, which differs for each scene. In this drama the major theme is HIV/AIDS, which is presented accompanied with different ideas. To be specific, the main message deals with stigmatisation of HIV/AIDS affected and infected people, talking about HIV/AIDS openly, HIV/AIDS and sexual abuse with emphasis on talking openly in a transparent way; HIV/AIDS in relation to alcohol abuse and environment; HIV/AIDS facts and discarding misconceptions and encouraging the issue of safe sex and the use of condoms and helping those HIV/AIDS affected and alcohol abuse. The scenes are presented in dialogical forms: among the family members, school friends, teachers and students. The writer or producer seems to contextualize the drama by setting the scene around Pinetown. This can help to make it more reliable for the story, although it might not be the same for the people living in rural areas. In accordance with the dramatic principles of EE which says that EE drama must have: character; setting; plot; and specific messages, each episode seems to fulfil this principle by providing a few limited characters, a clear setting with a well-established message and characters.

In **Demitsi-Hafash**, dramas are among the formats used to disseminate messages of HIV/AIDS and other issues. Unlike **Ukhozi FM**, however, all the dramas are produced either by the Educational Desk which is part of the radio station or by voluntary contributors from the audience. There is no organization like Soul City that can do extensive research to

produce well-developed EE serials or other forms of drama for the radio station. In fact, most of the dramas are short, which are aired from one to six broadcast time slots on a weekly basis. The dramas are not classified in episodes and scenes. In most instances they are presented in a dialogue form between two people. There are also dramas that have ten and more characters. For example, in 2003 until July, the radio station broadcast three dramas called: *Hayenta*, *Talking about HIV/AIDS openly* and *Let us support HIV/AIDS affected and infected people*. The numbers of character varied from ten to three. Based on the classification of enter-educate drama's principle, they can be categorized as independent and series dramas. According to de Fossard (1996), independent drama tells the complete story in one broadcast, usually lasting no longer than one hour and it can be as short as five minutes. Series drama is a collection of independent dramas that use the same major characters in a program.

For instance, in 2003, the radio station broadcast a radio drama called *Hayenta* (Appendix 4.) This drama has five characters consisting of two boys, two girls and a doctor. All of them are young high school students. This also implies the target audience of the dramas are youth who are at the level of high school. The major theme of the drama is how people who have multi-partners and money lovers are trapped into HIV infection. That is, Lidea and Daniel, who were chasing lovers in order to get money, become HIV positive while Selam and Samuel who are innocent but from rich families are HIV negative. Apart from the HIV/ AIDS issue and consequences of having multi-partners, the drama tries to address the issues of economic problems driving young people to unwanted behaviour such as cheating to get money. That is, Daniel and Lidea had sexual affairs with other people though they were pretending to be perfect lovers with each other, promising to live together faithfully forever. It also addresses how HIV affects families. Daniel who is the only son to his mother becomes HIV positive. The drama also ends up with the regret of Lidea and Daniel who are HIV positive, and with marriage of Selam and Samuel. This in turn highlights the central message, which the writer wants to achieve. The setting of the drama is the capital city Asmara, particularly in restaurants, bars and of course high school too. The plot was developed from simple relationship between Lidea and Daniel as schoolmates to Selam and Samuel who were their friends. Then Lidea and Daniel become HIV positive for which they regret. The conflict is between good behaviour and bad behaviour. Those who have good behaviour (Selam and Samuel) triumph over those with bad behaviour (Lidea and Daniel). The target audience of the drama are young people at the high school level. This drama transmits the messages about HIV/AIDS and entertains the audience. Nevertheless, it would be hard to call it

entertainment-Education. As EE is designed on the base of extensive research; study of the messages; study of the target audience; characters and the change that is to be achieved.

5.2.3.2. Talk show and audience participation

Indeed, some of the most vivid images of radio are in talk shows (DeFleur & Dennis, 1998). “Common types of programmes that appear on stations using the talk format are call-in, interview shows, advice shows, roundtable discussions” (Dominick, 1999:195). The talk show is a favourite radio format wherein well-known people discuss a topic or answer questions and audiences participate by telephone. Talk show can feature celebrity interviews, political news and other social issues such as HIV to the audience. “Talk show is interactive and stimulates public debate and criticism” (DeFleur & Dennis, 1998:187). It also provides an outlet for the society to communicate their feelings and views on any issues. In other words, if talk shows are used appropriately, they serve as good feedback providers to the media about programmes related to the government as well as social issues like HIV/AIDS, environmental problems and corruption. Further, in communication aimed for social change, all round target audience participation such as producing the material as well as commenting on it, is very important. In this spirit, talk shows can initiate grassroots communication and then help target audiences say what they want to say.

In **Ukhozi FM**, talk shows are regarded as an important vehicle for entertainment and educational purpose. “Talk show is powerful because people speak their minds” (Sibiya, personal interview, 2003). The station invites prominent persons, community leaders and health experts to discuss the issues of public concern, such as the seriousness of HIV/AIDS and ways of preventing it. It invites different public figures to share their experience and knowledge. For example the prominent anti-HIV/AIDS activist Zackie Achmat was a guest speaker of the radio station. Apart from the prominent persons, the radio station invites different health experts to discuss HIV/AIDS related issues like voluntary counselling; test programmes and anti-retro-viral drugs. Further, people living with HIV/AIDS or staff from the department of health are also given opportunities to voice their concern and share their experiences or knowledge.

The material, which is got from LoveLife are also discussed in youth talk programmes of **Ukhozi FM**. The disc jockeys and other selected people talk about HIV/AIDS, condom use and safe sex (Linda, October 2003). When there are HIV/AIDS related events such as HIV/AIDS day or Candle Lighting days, **Ukhozi FM** interviews and initiates a discussion to address the issue of HIV/AIDS (Appendix 5a & 5b). Further, it seems that **Ukhozi FM** attempts to address the matter of sex without mentioning HIV/AIDS in talk shows. This discussion is done among the opposite sex aiming to raise youth awareness about sexual relations (Appendix, 5c).

Ukhozi FM encourages talented people (scriptwriters) from the target audience to participate in fighting HIV/AIDS by writing scripts such as dramas and articles for the radio station. This participation is not simply on a voluntary basis. Rather people are invited to write and send dramas or other scripts to the radio station. Thereafter concerned body in the radio station look at the material. If they find it interesting, successful scriptwriters are paid for their work and the material becomes SABC property. Consequently, some of the HIV/AIDS related scriptwriters from the target audience produce dramas broadcasted in the radio station. For example, sometimes radio stations get dramas from the community members who are good in writing dramas. They write the dramas and the SABC buys the dramas from the writers which are then produced (Maphalala, personal interview, 2003). Apart from this, communities send their comments about the programme through telephoning, fax and sometimes by visiting the radio station in person. **Ukhozi FM** also invites and encourages the staff to write scripts to be sold to the radio station. For instance, Cosmos Dumisani Nkosi, a technician in the radio station has written a drama in Zulu called '*IMAMBA EYEHLULA IZIBIBA*' meaning 'the snake without cure'. It stresses on the seriousness of the HIV/AIDS. The radio station bought this script.

In **Demitsi-Hafash**, the talk show, which happens mostly on Wednesday, is used for discussing HIV/AIDS. In this programme, the radio station invites religious leaders, health experts like doctors and interested people from target audience to discuss the issue of HIV/AIDS. In this instance, target audiences participate in the discussion through phone-in either by asking questions, giving opinions or clarification about the issue in discussion. For example, in August there was a talk show about the issue of voluntary blood testing. During this time, in a one-hour debate, 25-30 people participated in the discussion through telephone (Tewelde, personal interview, 2003). They also gave comments about dramas broadcasted,

how they should have been; whether the actors were good or not in modelling and about the people who acted as HIV/AIDS infected in the dramas. Further, there is also strong belief among those interviewed that talk show is an effective communication method, which enables many people to participate in issues under discussion. Moreover, although it does not happen commonly, some target audience send dramas and articles to the station to be broadcast as was mentioned earlier.

5.2.3.3. Songs

“Music speaks to the heart; it evokes deep feelings in groups and communities as well as individuals. It has the power to unite, to bond” (Watson & Hill, 1984:199). They further argued that music serves as a tool of popular protest against authorities and other problems, which are considered as danger to the order of things, morals, and cultural practices. Social messages promoted through popular music such as songs have a dramatic impact to tackle social problems like HIV/AIDS. For example, as the Philippines project confirmed, the song that was used to address the underage pregnancy was persuasive as well as popular. “Young people understand the messages in the song and 51% of the youth surveyed said the song had influenced them to discuss boy-girl relationships and sexual responsibility with friends or parents and seek further information” (Kincaid et al, 1990; cited in Rimon et al., 1994:1). Although still in question is how effectively and creatively they are using the songs. Both **Ukhozi FM** and **Dimitsi-Hafash** uses songs to spread messages against HIV/AIDS.

In **Ukhozi FM**, songs are used to entertain as well as to back up the programme content in order to make it attractive. In addition to the popular songs the radio station frequently disseminates gospel songs. The station assumes gospel songs are effective in encouraging society to follow positive behaviour and avoid promiscuity and adultery that intensifies the spread of HIV/AIDS. They are considered to be strong weapons that bind society together morally and spiritually, urging them to behave in a proper manner. They are used without mentioning the issue of HIV/AIDS overtly. Just like songs, famous singers are also used as effective communication vehicles to transmit the messages against HIV/AIDS. The station invites prominent singers and allows them to read scripts or stories, which is related to HIV/AIDS. This is done in order to attract the attention of the target audience to the messages that are transmitted. Similarly, **Dimisti-Hafash** uses songs to fight HIV/AIDS although they

are only about four songs. These songs are not religious ones like **Ukhozi FM**. They are secular which are produced and sang by ordinary young singers who are the members of the Eritrean Defence Forces doing their national service. Concerning the popular singers, they do not have songs targeted against HIV/AIDS except Kabsay Berhe and Alex who could be considered to some extent renowned singers. Further, the main content of the songs deals with informing people of the seriousness of the HIV/AIDS epidemic. For example, in the song called “*AIDS all killer*” the singer mentions that HIV/ AIDS kills all people- white, black, young and old without any discrimination. It also addresses that HIV transmits through having multi-partners, blades, and sharp things. The singer further notes that AIDS can be found everywhere in streets, schools, rural areas and towns. At the end, it warns the people to take care: *Nitenkek Hadera*. In a similar fashion, another song warns people to take care from the trap of AIDS/HIV as life is above any thing. The interviewees also mentioned that they use these and other songs as accompaniment when they talk about the issue of HIV/AIDS. It is true that celebrity singers can have a great influence in transmitting the messages that could bring behavioural change toward HIV/AIDS. However, in Eritrea, there seems to be no songs against HIV/AIDS from the popular singers. This may imply that the popular singers are not much concerned about the devastating threat of HIV/AIDS to Eritrea as well as the world. Or the concerned body in the communication area is not attempting to use these celebrities.

5.2.3.4.Ukhozi FM Outside Broadcasting Van and Abstinence Walk

Outside broadcasts (OBs) consist of live coverage of an event, which takes place outside the studio and it is extremely popular with broadcasters and audiences alike (Crisell, 1983). Crisell further argues that OBs are highly desirable because media can be originated in places other than the womb of the studio. “The most effective means of doing this is commentary, the improvised description or word picture of an event” (Crisell, 1983:119). Radio commentary entails a relationship between commentator and listener, which is complex and appears to operate at several levels (Crisell, 1983:123). It portrays events as realistically and impersonally as possible from the field.

There are distinctive ways of fighting HIV/AIDS in **Ukhozi FM** compared to **Dimitsi-Hafash**. These formats are Outside Broadcasting Vans (OBV) and Abstinence Walks. The **Ukhozi FM** OBV is temporary mobile radio station, which is organized in collaboration with

provincial health departments and local communities. The purpose of OBV is to promote awareness of HIV/AIDS as well as other health problems such as Tuberculosis, Malaria and others. Hence, **Ukhozi FM** in collaboration with Department of Health in KZN does these programmes on monthly basis (Appendix 6a). On these occasions, religious youth rallies also address the youth on HIV/AIDS (Appendix 6b). Based on the invitation of a fund provider, **Ukhozi FM** OBV also reports that campaigns prepared by projects such as *Bambisanani* HIV/AIDS helps enable communities to respond appropriately to the emerging HIV/AIDS related needs for care and support (Appendix 7). Apart from this, **Ukhozi FM** OBV moves to townships and remote areas, giving opportunities for communities to interact closely among each other about pertinent health and other social issues. During this time, singers and drama performers also participate in OBV programmes. They provide entertainment to people especially in the rural areas of KwaZulu-Natal. In addition to this, it offers wide access to remotely situated audiences who otherwise lack telephone or other fast lines of communication to forward their comments and opinions. It opens a special venue for adolescents and elders to engage in positive recreational activities and educational programmes, promoting healthier life.

We encourage audience to participate in our program by opening the phone line. The Outside Broadcasting is also a good way of involving to participate in our program. Outside Broadcasting is a way of involving the audience by taking the studio into the communities and allows people to discuss about their own issues. We have radio drama (Soul City), talk show, outside broadcasting organized by the radio station and Health department for communities about HIV/AIDS incorporates songs and the participation of celebrities (Mgoboni, personal interview, 2003).

On the other hand, Abstinence Walks, which happen twice a year, is another method that the radio station uses to address HIV/AIDS issues. According to Prince Zulu and Linda, disc jockeys, Abstinence Walks are organized by the Department of Religion in **Ukhozi FM** along with the Durban Christian Centre, Ethekewini Municipality and Ugu District Council. The purpose is to encourage the youth to pledge and renew their commitment to abstain from sexual activities before marriage. This event is a four-day walk from Port-Shepstone to Pietermaritzburg. During this time many famous people such as religious leaders, singers, administrators and ordinary people participate. For example, people like doctor Kelenkize from the Department of Health in KwaZulu-Natal and Mantushabalala from the national

parliament were participants (Sibiya, personal interview, 2003). Any person who is interested is also allowed to participate on the event. Other people also watch the event along the way to Pietermaritzburg. **Ukhozi FM** follows the progress of events and makes reports about the activity, interviewing participants as well as the spectators on the way. In other words, this programme serves as an entertainment and educational vehicle, transmitting the messages of HIV/AIDS to the audiences.

5.2.4. Assessing the effectiveness of the Programmes

If social change is to be imminent, the communication should be dialogical and oriented from the bottom-up. This means there must close link between the communicator and the beneficiary. Steinberg (1995:20) states “Feedback also gives communication its dynamic nature by making it an interactive rather than a linear process. Without feedback, it is not possible to discuss an issue or a feeling, exchange opinions or arrive at understanding each other.” Social change can be real if the target audience is involved in programmes actively either by participation in person and sending constructive feedback. As Watson and Hill (1984:112) put it, “feedback is the regenerative circuit, or loop of communication. It provides guidance for the present as well as the future by means of enabling the communicator to adjust messages to the context wherein the communicative activities takes place”.

In radio **Dimitsi-Hafash**, the communicator with regard to HIV/AIDS messages gets feedback through the telephone, letters and some times through personal contact. Recently, the radio station also did audience research. Through this research, they got general information on the effectiveness of the messages against HIV/AIDS. Except for this, as the interviewees indicated, they did not do any special assessment for the effectiveness of the messages they disseminate through radio. They also admitted that this is necessary and should have been done. Therefore, the only way that the radio station assesses and knows the effectiveness of the messages and the programmes in general is through telephone calls, letters and rarely personal contact, which comes in the form of comment. The radio station also gives their address to the target audience so that they can send them their comment. Furthermore, although there is no formal evaluation of how effective the message against HIV/AIDS is, there is strong agreement that the messages are helping people know much more about HIV/AIDS. For example, after mothers listen to the information that is

disseminated through the radio, they advise their children to take care of themselves from being infected by the *Radio Disease*: some mothers call HIV *the Radio disease*. “The messages of HIV/AIDS might be elementary for some target audiences, however it is helping them. The problem is to know whether they are doing practically, what they know” (Kidanemariam, personal interview, 2003).

The main means through which **Ukhozi FM** obtains feedback is through telephone calls and letters. Using these they evaluate the effectiveness of the communication strategies they employ against HIV/AIDS. Through these methods, they try to collect the target audiences feelings and opinions. Other ways include audiences forwarding their comments to the radio station through these methods. “People also phone to the radio station and we speak with them. For example, we ask people if they know of condoms by telephone, and this helps us what message to prepare. Mostly by telephone and we encourage them to write us a letter, and we ask them whether they are happy or not with our programme” (Mthinane, personal interview, 2003). Further, there will also be general audience research that is currently underway. It is expected to be a good means to evaluate the effectiveness of their programmes. This helps them to improve the people’s knowledge as well as their programmes.

5.2.5. Links to other media and organizations

5.2.5.1. Link to other media

In communication that is aimed for social change, it is important and effective to create links among the print and electronic media. Interlinked communication can reinforce and strengthen the messages towards fighting HIV/AIDS in an all rounded fashion. In other words, it can enable target audiences to follow the message in various ways. The Philippines case is good example: the rock songs promoting sexual responsibility among teenagers in the Philippines were accompanied by print and broadcast advertisements, personal appearances by the singers, label buttons urging “say No to Sex,” posters and telephone hotlines (Rimon et al., 1994). They further argued that the messages constituted a coordinated communication campaign, rather than just a popular song featuring lyrics with educational messages only.

Since **Ukhozi FM** is part of SABC, it has closer links with the other broadcasting and publication units under this corporation. When they find it important, they exchange material as well as programmes that are broadcasted on television to be disseminated by the radio station. Here, since the nature of radio and other media such as television is different, they prepare it in their own way to suit the radio formats. This also helps them to get more material and information. Further, “Radio **Ukhozi FM** being under SABC, we have closer links with different television and radio stations and newspaper publications that are under SABC. We exchange materials and resources among each other within the SABC broadcasting and print media” (Alex, June 2003). On the other hand, **Dimitsi-Hafash** rarely has links to other media like newspaper and television to disseminate the messages in interlinked ways, except **Radio Zara FM**, which started operating recently. The reason for this is that the newspaper and the television programmes have their own desk wherein they prepare and disseminate HIV/AIDS information. They also think that the target audience of television and newspapers are different from radio. “Television programmes and newspaper desks have their own programmes against HIV/AIDS as the result they have their own people who prepare the script and others. Moreover, we have never thought about this idea. It cannot also be one and the same. So we do not disseminate it through other medias” (Ghebremariam, personal interview, 2003). Although this is the fact, sometimes when they get important ideas especially from interviews, they share and prepare it in their own way. In addition, they also mentioned that it would be helpful in educating and persuading the society if the dramas that are transmitted via radio could also be adjusted in the form of action drama and broadcasted on television. The major link with **Radio Zara FM** is that they disseminate some of the programmes, especially the panel discussion and talk show through that radio to the audience. They also use it to repeat some programmes such as dramas when audiences demand it.

5.2.5.2. Link to organizations

EE campaigns often involve many partners, including donors and audiences. As Singhal and Rogers (1999) and Jacob and Fokkens (2000) argue that EE projects are more effective when the stakeholders such as health officials, broadcast officials, development planners, religious leaders, commercial sponsors, and other organizations collaborate. The collaboration among organizations back up the EE experts as well as the media owners to cover the high start-up fund of EE project needs (Tufte, 2002). In fact, most of the EE programmes available

worldwide are the result of collaboration among various organizations that work hand in hand. In this spirit, **Ukhozi FM** seems to have a strong relationship with the Ministry of Health, religious organizations, the municipality, the national health department and non-governmental organizations such as Soul City, and LoveLife (Zulu, personal interview, 2003). These organizations sometimes assign their own specialist to deliver a speech or conduct an interview about HIV/AIDS, which in turn helps involvement of people in the programme, via asking questions or forwarding their comments. They also have a good link with the National AIDS Foundation, which provides them with materials for broadcast.

Soul City and LoveLife are typical South African non-government institutions. Soul City, which is a national multi-media “*edutainment*” project, is an institute for health and development communication in South Africa. So far, it communicates violence against women, domestic violence and sexual harassment, AIDS-including youth sexuality and date rape, small business development, personal savings, tobacco, tuberculosis and hypertension (Soul City, 2001). LoveLife is a national programme that has been attempting to change adolescent sexual behaviour with the aim of reducing the rate of HIV infection, other STIs and the incidence of teenage pregnancy (Stadler & Hlongwa, 2002).

Dimitsi-Hafash has a partnership with HEMSET, Ministry of Health-IEC unit and *Bedehe*. *Bedehe* is an organization of people who are living with HIV/AIDS. These organizations assist the radio stations in different ways. The Ministry of Health provides publications for the educational desk such as books and scripts, which they use as references to prepare scripts and messages against HIV/AIDS, of course, by translating them to *Tigrigna*. When the Educational Desk is in need, it is provided with doctor(s) for interviews. Further, based on the agreement between HAMSET and the Ministry of information, HMSET provides financial assistance. That is, it covers all the expenses for messages about HIV/AIDS, Tuberculosis and other STD’s that are broadcast on the radio station. Although it is not so common, *Bedehe* sometimes provides HIV/AIDS infected people with the chance to voluntarily share their experiences with target audiences via the radio stations. The Information, education and communication unit (IEC) in the Ministry of Health pursues the communication programmes against HIV/AIDS. IEC also supports the producers by providing information as well as materials for reference when they write health related messages.

5.2.6. Producers' awareness of EE models

The term EE was “coined by the Johns Hopkins University centre for communication programmes. It describes any communication presentation that delivers a pro-social educational messages in an entertainment formats ” (Coleman, 1988:77). Coleman further states that EE is similar in meaning to the term “infotainment” used in some countries. Throughout history, myth, parable, the rhythms of poetry and song have been used to transfer messages among people. This asserts that the idea of combining education and entertainment is not new, though the modern EE is not like any entertainment formats. In the sense that it needs well founded research and experienced writers to blend the messages and the educational elements (de Fossard, 1996).

Although some of the interviews were not able to state what EE was, the awareness of EE as a communication strategy seems present in **Ukhozi FM**. This could be due to the existence of Soul City and other organization in South Africa. For example, Zulu (personal interview, 2003) states that the radio station combines entertainment with education, as they call it ‘*Infotainment*’. On **Dimitsi-Hafash**, the term entertainment-education is almost unknown for most of the people who participate in designing the messages, dramatising or broadcasting. Interestingly, however, some of the interviewees were able to state that EE possesses educational as well as entertaining qualities. “It seems for me that something which teach through entertaining. But I do not have clear understanding about this” (Ghebremariam, personal interview, 2003).

Furthermore, although the people who write the script try to include both the information/education and entertainment, the programme can be described as more informational/ educational than entertaining. This indicates us that entertainment and education are not equal. “We can call it as educational information. Most of the time, we emphasise educational. The element of entertainment is almost few” (Ghebremariam, personal interview, 2003).

5.2.7 Employment of research to produce messages

In general, the effectiveness of EE communication strategies correlates highly to the degree and quality of research. Formative and summative evaluation research plays crucial roles in producing and designing effective EE programmes. They help to “analyse the target audience’s needs and aspirations, produce relevant and user-friendly media materials, and understand the intended and unintended effects of the intervention” (Rogers & Singhal, 1999:218). In other words, they help to avoid unwanted anti-social effects of the messages and to identify the characters, preference as well as needs of target audience. This implies the necessity of having a research unit in a communication organization that desires to achieve social change through behaviour change in a society.

There is no specific research unit at **Ukhozi FM** that researches the preparation of the material that they disseminate to their audience. However, the staff members and production unit discuss the relevance of the material and how it should be presented before they broadcast the messages. They discuss the materials in terms of their proper translation into the Zulu language and culture. Since they often get health journals from the Health Department in Durban, they search relevant topics and discuss it with the concerned body in Ministry of Health before it is broadcasted to the audience. Apart from this, they also look at the Internet to get information about HIV/AIDS and other health related issues. Similarly, in **Dimitsi-Hafash** there is no research before or after the dissemination of the HIV/AIDS messages. It is likely that there is no impact analysis to check whether the disseminated messages were effective or not. The problem is that there is no research units or skilled responsible body that could carry on the research with a shortage of budgets. At a personal level, however, the people who are in charge of the HIV/AIDS message preparation do some minor research before they produce the messages. They read books, check the Internet and ask experts such as doctors in order to have clear ideas on the things they want to write about. This is also done to be freed from saying something that could offend target audience, especially people who are HIV/AIDS affected and infected. They also assist each other in producing the message. Recently, in 2003, the Radio Department in the Ministry of Information had established a research unit, which did research concerning the whole programming of the radio stations. From this research, they found that people listen to the messages against HIV/AIDS. They also stated that messages are increasing the awareness of youth about HIV/AIDS. ‘We do a

research in books. We read the books, which are written about HIV/AIDS. We also ask the doctors and the voluntary counseling test. We do interviews with them and we use this for reference' (Ghebremariam & Zewde, personal interview, 2003).

5.2.8. Challenges in designing messages (EE)

It is obvious that social norms, values and beliefs play a great role in determining the effectiveness of entertainment-education messages (Rogers & Signal, 1999). This implies that producers, designers or translators are expected to transmit the messages against HIV/AIDS taking into account the cultural practice of the society they are going to address. Moreover, Rogers and Signal (1999) point out that among the many factors that can influence the effectiveness of entertainment-education is the availability of technical experts who may be available locally or provided by external organizations.

Unlike people from western culture, Zulu people are very conservative. They are less likely to discuss HIV/AIDS and about sex openly in public. Thus the people who participate in addressing the messages try to address the messages against HIV/AIDS in an indirect and covert way without mentioning sex. This also makes them to feel insecure in talking about HIV/AIDS lest they contravene the people's value and culture. For instance, programme coordinator of **Ukhozi FM** states his view regarding culture as follows: "The problem is not about time but about how we handle the programmes while respecting cultural value. For example, in English to call the people's name is not a problem, but in Zulu most people do not want to call their names" (Prince Zulu, June 2003). Further, **Ukhozi FM** has a problem of getting individuals who are HIV positive because they are unwilling to discuss and share their experiences. The challenge is that people do not want to come out and talk about HIV/ AIDS fearing stigmatisation from the society. There is also a problem of knowing how listeners are interpreting the information and whether they like the message or not (Makhaya, personal interview, 2003).

There also seems a lack of enough experts with regard to scriptwriting in **Ukhozi FM**. For example, the drama department, which has a great role in shaping the drama, has one personnel only. He works as a manager, producer and receptionist. This seems contradictory with EE principles because today drama is considered one of the effective EE vehicles to

address social issues easily. So, unless there are enough experts in this department, it will be challenging to produce sound EE drama. Although the target audience participations and the contribution of Soul City, LoveLife and other organizations will make the radio station have scripts, the shortage of enough experts and experienced workers will affect the radio station from producing sound EE projects.

In **Dimitsi-Hafash**, the major problems in relation to EE are inadequate numbers of workers, lack of incentives, a shortage of budget and experts. That is, the Educational Desk, which is responsible for the production and design of HIV/AIDS and other health issue scripts, has only two staff. This really hinders their process, preventing the production of wider and longer serial dramas of EE, which would be more effective. Further, if EE dramas are to be attractive and effective, they need talented persons who have the experience to act in radio dramas in an appealing way. But, there are also a lack of enough people who have good skills and experience to act in radio dramas, as it is different from other reading-such as news reporting. Currently, the newsreader, writers and other members of the radio station are doing this in addition to all other work they do. This creates on them a burden of work, as they must act the drama without adequate rehearsals. One of the major reasons for having insufficient personnel in radio Dimitsi-Hafash is a shortage of budget. This hindered the radio station to employ or bring people from outside the studio to act/read the drama. Occasionally, they do bring in some people for this purpose.

We have shortages of people who can act the drama. The studio workers such as reporters and newsreader perform all the dramas. This means we do not have enough time to rehearse the drama. Since people are forced to read the drama leaving their work, they do not get enough time (Ghebrat, personal interview, 2003).

The Ministry of Health is one of the sources of information for the Educational Desk on **Dimitsi-Hafash**. Despite this fact, the producers have problems in getting adequate information especially with regard to getting people who have first hand experience of HIV/AIDS cases from Ministry of Health. In other words, most of the HIV/AIDS infected people are not willing to come to the studio and share their personal experience although this could make the combating of HIV/AIDS more realistic and credible to the audience as they will hear from the victims themselves. At one level, this is attributed to the stigma that they will encounter if they publicise themselves to the public. Besides, there are also some

HIV/AIDS infected people who ask for more money though they are volunteering to talk in the media. This also indicates the need for effective communication strategies in the radio station to persuade the HIV positive people to share their experience as well as to avoid the stigma attached to them.

There are also complaints among the people who produce and act the HIV/AIDS messages because there is discrimination in giving incentives for the participants in acting the dramas. That is, although the radio station pays money for people who come from outside to act some dramas, the staff are not paid for the extra time they spend to practice and perform the dramas. “The problems are lack of incentive for participant in the drama, load of work, which forces us to leave our real work and do the drama, and lack of enough people who can work for the plays” (Ghebrat, personal interview, 2003).

5.2.9. Using other countries EE formats by Trans-creation

In the contemporary world, it is important to share materials and experience among countries. Especially, since the phenomenon of HIV/AIDS is common worldwide, there are great possibilities for materials produced in one country to be used again in another country with some adjustment. In fact, due to the globalisation and communality of many social problems, scholars are using different EE messages by trans-creating the messages. As Jacob and Fokkens (2000:8) argue, “Although stories with a long-standing mythical background might work in any setting, simply translating a story is not enough. The term “trans-creation” was used for the process of modifying EE concepts from one cultural setting to another.”

On **Ukhozi FM**, except the material they get from the Soul City, LoveLife, and Department of Health, they do not use any messages that are produced in other countries. They also believe that local productions are better than imported ones. Similarly, on **Dimitsi-Hafash**, the producers of the messages state that they do not use any scripts that prepared in other countries. But, they assert that they take Ugandan and other countries cases as examples for illustrating their writing. “We [have] not until now [used imported programmes]. But we take the Ugandan cases for example. We do this to take the information only otherwise we do not use it by translating” (Paulos, July 2003). “In this country we have one big problem. We did not get people who become sick of HIV/AIDS. Therefore, we use examples, which happen in

other country such as Uganda. But if people are to believe you, you should bring people, which look like you” (Ghebrat, personal interview, 2003).

Section VI

Conclusion

If radio can be used to publicize an early warning of high risk behaviour and set the record straight on living with HIV/AIDS in the community, much suffering can be avoided (Adam & Harford, 1999). In this context, the employment of effective communication strategies seems the only medicine and device to tackle HIV/AIDS. To address the threatening effects of HIV/AIDS, **Ukhozi FM** and **Dimitsi-Hafash** utilize interviews with different experts, talk shows, dramas, commentary-in the form of normal scripts; phone-ins and radio spots. They also use songs to transmit messages about HIV/AIDS. Apart from this, **Ukhozi FM** uses mobile Outside Broadcasting Vans to provide access for people who live in rural areas and remote towns in the KwaZulu-Natal province. It also uses Abstinence Walks to urge and alert the young people to abstain from premarital sex, hence preventing themselves from HIV/AIDS.

In **Ukhozi FM**, there are no specific days dedicated to transmission of HIV/AIDS programmes. Whenever the disc jockeys find any topic or issues that relate to HIV/AIDS, they broadcast them on their prime times. As a whole, the times wherein the messages about HIV/AIDS are put on air, are between 06:00-09:00 and 16:00-21:00. However, when the messages are for women and people situated at home, who fall outside the variety of workforces, they broadcast the messages between 09:00-12:00. The dramas are broadcast from Monday until Thursday and each message put on air has the chance to be repeated two times in one day. On the other hand, **Dimitsi-Hafash** regularly disseminates messages about HIV/AIDS on Mondays about 07:15 in the morning and 08:30 in the evening. The message broadcast in the morning is repeated in the evening. These hours are considered convenient for the target listeners of the radio station. There are also radio spots every day after the news. Furthermore, talk shows with regard to HIV/AIDS are broadcast on Wednesdays.

Sustainable development and changes come from the indigenous culture and community participation, which helps people to develop new beliefs in their ability to influence their personal and social sphere (UNAIDS 1999). There is target audience participation in both

Ukhozi FM and **Dimitsi-Hafash**. In **Ukhozi FM**, target audiences are encouraged to write and send scripts such as dramas and articles about HIV/AIDS and other social problems in the province. Programmers select the scripts they think are interesting and informative and pay the contributors some amount of money. Unlike in **Ukhozi FM**, participation in **Dimitsi-Hafash** is mostly on a voluntary basis. This may be considered as the reason why there is not a considerable level of participation through contribution. What is common in both stations is that target audience participation is more through asking questions, giving opinions or clarifications about some issues under discussion in the dramas or programmes. Participation is through phone-ins and letters, though some times it is made via personal contact. Further, in both radio stations, after dissemination of the messages, especially dramas, programmers try to get feedback and prepare special programmes for audiences' reflections and comments. These are also some of the mechanisms both radio station use to assess the effectiveness of their programmes.

In **Ukhozi FM**, there seems to be the understanding of EE as a communication strategy among the interviewees. Some of them state that EE means infotainment. This could be attributed to the existence of Soul City and LoveLife, as the radio station receives materials from these non-governmental organizations. In **Dimitsi-Hafash**, the producers are not aware of EE as a communication strategy to address social issues. However, they attempt to present the messages in dramatic and entertaining ways although interviews with medical experts and other influential people, such as religious leader are more dominant.

In the Zulu and Tigrigna (Eritrea) cultures, it is taboo to talk about sex openly. Hence producers are forced to talk about HIV/AIDS without mentioning people's names as well as sensuality. There are also the difficulties of getting voluntary HIV positive people willing to share their experience. The stigmatisation that is associated with HIV positive people in the society accounts for this unwillingness to share.

The educational desk in Eritrea has two staff that are responsible for producing messages about HIV/AIDS. Though some dedicated and interested members of the community also send some scripts. Likewise, the drama department in **Ukhozi FM** has only one person who acts as manager, receptionist and producer. There are no scriptwriters who write dramas or other scripts specifically about HIV/AIDS in **Ukhozi FM**. Most scripts are contributed from the community and other organizations such as Soul City and LoveLife. In fact, this lack of

experts seems to create a difficulty for both radio stations to prepare well-designed messages about HIV/AIDS. Furthermore, the lack of sufficiently skilled actors for radio-drama makes the newsreader, disc jockeys, announcer and news writers act the dramas without sufficient practice, in addition creates a burden on their work in Eritrea.

Soul City and LoveLife are among non-governmental organizations that provide **Ukhozi FM** with some edutainment scripts. Considering the contribution of these organizations, one may consider **Ukhozi FM** HIV/AIDS messages as EE. However, it seems very hard to call the HIV/AIDS messages of both radio stations as EE. This is because EE is different from any other communication strategy. EE message “production process is heavily dependent on factors such as comprehensive audience research, constraints of time, extensive consultation with stakeholders and training personnel in EE skills ” (Jacob and Fokkens, 2000:11). Japhet and Goldstein (1997a) also argue that research distinguishes EE from pure entertainment (cited in Singhal & Rogers, 1999). Japhet further argues that intended EE programmes that are not guided by proper research cannot be called EE. Rather they are mere entertainment programmes (Jacob and Fokkens, 2000:37). In other words, as de Fossard (1998) notices, careful planning and designing are parts of the fundamental base of EE serial dramas. There is often deep investigation towards the problems to be tackled through EE communication strategies. In both radio stations there are, however, no employments of well-organized research units or other bodies that are dedicated to producing EE messages. Indeed, some of the producers and disk jockeys attempt to read books and look on the Internet, on a personal level. Particularly in **Dimitsi-Hafash**, messages about HIV/AIDS are produced based on the knowledge and estimation of the producer, though the members of the radio stations try to help and comment on each other’s opinion. It may not be satisfactory to call these programmes as EE. Rather they seem confined to providing information about HIV/AIDS. There are no skilful experts who can design EE formats to address HIV/AIDS in both radio stations. Besides, there is not enough of a budget to hire experts, particularly in **Dimitsi-Hafash**. The existing producers and actors of the messages about HIV/AIDS also have complaints about not receiving proper accreditation as well as incentives for the extra time they work to prepare the messages in **Demitsi-Hafash**.

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Appendix 1 Objective of the Ministry of Information in Eritrea.

January 1997

Basic Information on the Ministry of Information

BASIC INFORMATION ON THE MINISTRY OF INFORMATION

I. INTRODUCTION

Eritrea which is located in the horn of Africa is a small country both in geographical size (124,000 sq. km.) and population (approx. 3.5 million). Though a small country, Eritrea has a great cultural diversity and remarkably varied geography. There are nine ethnic groups, each with their own languages and distinctive cultural practices and two major religions: Islam and Christianity.

After 30 years of war we Eritreans are now living in harmony and under a stable environment. We are now concerned with rebuilding our country. The economic and political challenges facing us in the reconstruction and rehabilitation of the country are enormous.

In accordance with the Macro-policy, a concerted effort is underway to transform the war ravaged economy into a modern one. Politically, the country is committed to the establishment of democratic institutions. A constitution making, which will enshrine the democratic principles in our country, is on the process of public discussion and finally will be ratified by a representative body.

One of the democratic institutions which will be enshrined in the constitution is the mass media. The Radio, Television and the Newspapers will underpin the democratic process and enhance the development activities which are taking place in the country.

II. MEDIA OBJECTIVES

Based on the Macro-Policy outlined by the Government, the main national objectives are as follows:-

- Establish decentralized and democratic system of government in which the basic human rights are safeguarded,
- Promote export-oriented and modern economic system that meets the demands of the people,
- produce knowledgeable and healthy citizens; develop modern curriculum and health services,
- Ensure clean and pollution-free environment,
- Strengthen national unity, peace and stability; promote regional and international relations based on peace and mutual cooperation... etc.

The mass media will play a supporting role in the successful implementation of these objectives. Hence, based on the national objectives, the main objectives of the mass media are:

- enhance the cultural values and traditions of the Eritrean people,
- encourage popular participation in the social, economic and political activities of the country,
- encourage the free expression of ideas, views and opinions,
- disseminate educational and wide range opinions, news and information to the public,
- contribute to the strengthening of democracy and national unity.

III. POLICIES

- Develop a free, responsible and credible mass media based on the principle of secularism,
- Work to promote the process of democratization and to strengthen national unity,
- Raise public awareness and spread educational programs in cooperation with various organizations, and ensure that more emphasis is given to educational programs,
- Provide the public with news and timely information,
- Provide entertaining and enlightening programs,
- Strive to mobilize the public for national reconstruction and development activities,
- Contribute to upgrade the cultural level and political awareness of the public,
- Create a conducive atmosphere for the public to freely express its views and opinions,
- Conduct training and research programs with a view to creating modern mass media institution,
- Encourage the establishment of private-owned mass media alongside the public mass media,
- Strive for the promotion of regional peace and mutual co-operation with neighboring countries.

IV. STRATEGIES

- Formulation of policies, laws and regulations of the mass media,
- Enhance the quality and diversity of programs of the mass media,
- Upgrade public awareness and knowledge by disseminating various publications and by broadcasting various educational programs dealing with political, economic, social, cultural issues,
- Promote civic education and create a forum whereby the public can freely express its views,
- Promote programs whereby the people get to know each other and strengthen their ties,
- Upgrade the quality of manpower through training and recruiting qualified professionals,
- Upgrade the staff's educational level regularly, conduct professional training and establish training centers,
- Introduce a work system and an internal organization capable of enhancing professionalism and specialization,
- Provide training and technical assistance for the establishment of private-owned mass media,
- Construct the necessary building complexes,
- Introduce modern mass media equipment and facilities,
- Strive in order that public-owned mass media work toward self-sufficiency through income generating activities,
- Establish links with regional and institutional mass media establishments and information networks.

Towards the realization of these strategies, a ministry -the Ministry of Information (formerly the Ministry of Information and Culture) was established on June 7, 1993, a short time after the official independence of Eritrea. The Ministry is developing the mass media into a modern efficient information net-work that will support the democratization and reconstruction process taking place in the country. The mass media, among others, will also provide educational, maintain and develop the positive cultural

MINISTRY OF INFORMATION,

RADIO DEPARTMENT

The Department of Radio runs the Eritrean National Radio (Dimtsi Hafash) and Radio Zara (FM).

According to the present structure of the Ministry of Information, the Department of Radio classified its activities into four main categories and archive.

The main categories of the Department of Radio are :-

- SERVICES (all broadcast languages)
- PROGRAMS
- ENGINEERING and
- COORDINATION

The Services comprise seven divisions and four units. The divisions are Tigrigna, Arabic, Tigre, Afar, Kunama, Amharic and Oromo and Radio Zara (FM). The units consist Bilen, Saho, Nara and Hidareb. The services are responsible for all the programs on-air.

The Programs are supposed to consist five divisions but only three (News and current affairs, Educational and Development) were functional in the years 2001 to 2003.

The remaining two program divisions (Society & Culture, Entertainment & Sports) are expected to be functional in the year 2004.

The main activities of the program divisions are to produce or prepare programs of their respective assignments and feed the Services.

The Engineering Division units are a) Transmission b) Studio
c) Maintenance and training d) Music Library.

The function of the Engineering division as its name indicates is responsible for all technical activities of the Department.

The Coordination Division was formed at the beginning of 2001 and some of its functions are to coordinate the work and facilitate the requests of the Services, Programs and Engineering, perform small scale audience research, organize on-the-job training for Radio Department employees, keep records of the Department staff and assist the General Director in discharging his daily activities.

To have a clear picture of the Department of Radio and its functions, please refer to the attached present organizational chart.

Dimtsi Hafash broadcasts using eleven languages out of which 9 are local and two foreign. At present, Dimtsi Hafash is on-air 144 hours per week and Radio Zara (FM) 33 hours which makes a total of 177 hours weekly.

The weekly broadcast hours distribution among the Radio Services of Dimtsi Hafash for the year 2003 are as indicated in the table next page.

CHANNEL I

Tigrigna	Tigre	Kunama	Nara	Hidarib	Radio UNMEE	Total
36 hrs	19.5 hrs	12 hrs	3.5 hrs	2 hrs	1 hr	74 hrs

CHANNEL II

Arabic	Afar	Bilen	Saho	Amharic	Oromo	Tigrigna Sp.	Total
29 hrs	21 hrs	3.5 hrs	3.5 hrs	7 hrs	5 hrs	1 hr.	70 hrs

SCRIPT OUTLINE SOULBUDDYZ RADIO II 5/12/2002[FINAL DRAFT] – Nokuthula Mazibuko

consensus! (Duma has borrowed Phumlani's soccer ball for the day.) They tease Mpho saying she can't run because of all the cigarette smoke that pollutes her lungs. Mpho confesses that her experiment with cigarettes is over! Duma becomes serious and tells the buddies about his father's death from lung cancer. The buddies make a promise to each other never to start smoking. Mpho says from now on she will listen to music, and sing along/dance along to get rid of stress! And play soccer ofcourse!!! The buddies say this is a great idea. They each have radios at home, and the stations play nice dancing music in the afternoons.

EPISODE 6

(The episode highlights symptoms of learning difficulty and it's possible solutions. It also deals with sexual abuse)

CHARACTERS: Class teacher, Sandile, Sandile's mother, Mpho, Mpho's mother, social worker, Amani, Phumlani, Bully 1 and 2.

SCENE 1

Nokeng Primary Class. Morning. -The teacher is busy with a reading exercise. Sandile struggles to read. The kids in class laugh. The teacher immediately tells them to stop.

SCENE 2

Nokeng Primary. Morning. - The teacher talks to Sandile after class. She suspects that he has a learning difficulty and decides to go and speak to Sandile's parents. It is in the same scene that we establish that Sandile lives in an informal settlement outside the township.

SCENE 3

Pinetown Primary. After school. – Amani and Phumlani kick a soccer ball around. The bullies arrive, they insult Amani about being "foreign" and demand that Phumlani hand over his soccer ball. If he is going to hang around with foreigners, they will make school hell for him. The boys bolt into the nearest classroom. The bullies threaten to get them later.

SCENE 4

Sandile's home. Afternoon - The teacher speaks to his mother about possible solutions to help Sandile – (a) The teacher is going to find ways of teaching and testing Sandile differently. (b) She is going to identify a child in class that can assist with reading. (b) Encourages his mother to help with homework .

SCENE 5

Mpho's house. Afternoon. – the social worker visits Mpho's home. She chats briefly about the tragedy of Mpho being raped by her father. Mpho's mother explains that Mpho's nightmares are continuing. The social worker vows to support and help Mpho and her mother. She asks to talk to Mpho (who is reading in the bedroom). She reassures Mpho about the coming court proceedings. She explains what a court is to Mpho, and who the lawyers and judge are. She does this to reduce Mpho's sense of panic about going through a process

SCRIPT OUTLINE SOULBUDDYZ RADIO II 5/12/2002[FINAL DRAFT] – Nokuthula Mazibuko

she knows little about.

EPISODE 7

(The episode is about the stigma suffered by children who are affected by HIV/AIDS)

CHARACTERS: Mihloti (Mihloti appears for the first time here), Mihloti's father, Sandile, Duma, Nomsa, Phumlani, Amani

SCENE 1

Nokeng class. Morning. - Mihloti is introduced to her new class. The teacher asks her to say something to the class. Other classmates laugh at her "model C" accent (she introduces herself in English) Teacher tells them to "be quite!"
Bell rings.

SCENE 2

Nokeng School Yard. Lunch. - Sandile introduces himself to Mihloti at playground. Duma comes to tell Sandile about Phumlani's party. Sandile invites Mihloti to come along. Mihloti realises that the Phumlani who is having a birthday party goes to her previous school and might know about her father's HIV status and her mother's death. She evades the idea of going.

SCENE 3

Nokeng school yard. Lunch. - The buddies spot Sandile talking to Mihloti. When he comes to join them, under the tree. They joke that he must have a crush on her.

SCENE 4

Mihloti's house. Afternoon. - Mihloti is at home looking after her father, he is not feeling too well. She tells him about seeing Phumlani's cousin, and about being invited to the party.

SCENE 5

Pinetown Primary. After school. - Phumlani reminds Amani about his birthday party, Amani has got his overnight bag, he is ready to party!

EPISODE 8

(The episode is on HIV/AIDS)

CHARACTERS: Duma, Phumlani, Amani, Nomsa, Mpho, Mihloti, Mihloti's father. Mandla

SCENE 1

Duma and Phumlani's place. Afternoon. - It is the day of the

SCRIPT OUTLINE SOULBUDDYZ RADIO II 5/12/2002[FINAL DRAFT] – Nokuthula Mazibuko

birthday party. Sandile, Duma, Phumlani and Amani are talking about Mhloti not coming to the party. Phumlani realises he knows Mhloti from school but does not say anything about Mhloti's family situation.

SCENE 2

Mhloti's home. Afternoon. – Her father is particularly sick today. Mhloti is taking care of him while she silently thinks about the party that she could have gone to.

SCENE 3

Duma and Phumlani's house. Late afternoon. - The party is in full swing. The buddies have a dancing competition. Mpho wins hands down! Phumlani's mother (who has nice job in govt!) has bought him a radio/cd player, the buddies play it loud and enjoy themselves.

SCENE 4

Nokeng schoolyard. Afternoon. – The buddies are under their tree. They discuss Phumlani's great party. Nomsa encourages everyone to start taking the re-cycling/re-using project seriously. She has collected 50 cans so far. It turns out she's the only one who's collected anything! She is unimpressed! The buddies also talk about Mhloti being absent from school. Sandile and Nomsa decide to go look for her at her place.

EPISODE 9

(The episode deals with the focus areas of HIV/AIDS and sexual abuse- but mostly highlighting talking about things that are bothering you inside)

CHARACTERS: Sandile, Nomsa, Mhloti, Mhloti's father, Mandla, Duma, Mpho, Sandile's mother, Class teacher

SCENE 1

Mhloti's home. Afternoon. - Sandile and Nomsa arrive and speak to Mhloti. They ask her why she didn't come to school and the party. Mhloti, is uncomfortable, she quickly tells them that her father is not well. When they ask what is wrong with him, she tells a half truth saying, he caught the flu. Mandla asks for food while Nomsa and Sandile are still there. The Father coughs and calls for water. Mpho rushes to help and tells Mandla that he will get food later.

(This obviates Mhloti's struggle to Nomsa and Sandile)

SCENE 2

Township street. Afternoon. - Nomsa and Sandile are walking back from Mhloti's place. They are expressing worry about her.

SCRIPT OUTLINE SOULBUDDYZ RADIO II 5/12/2002[FINAL DRAFT] – Nokuthula Mazibuko

Something doesn't seem quite right at Mihloti's house.

SCENE 3

Sandile's home. Late afternoon. – Sandile's mother is helping him to read. He is struggling, but trying hard. His mother is encouraging him, and correcting him, when needed.

SCENE 4

Nokeng class. Morning. - Mihloti is absent again. The teacher asks if anyone knows about her whereabouts.

SCENE 5

Nokeng School yard, under tree. Lunch time. - Sandile talks to Nomsa about Mihloti's situation. Duma and Mpho join them and they all talk about Mihloti.

Mpho and Nomsa decide to go somewhere together. They walk away. Mpho talks about her abuse case – the court date is drawing nearer and Mpho is scared. Nomsa asks how Mpho feels about talking to a counsellor about her situation. Mpho says it helps to talk. Bell rings.

(Nomsa wonders what it is like to talk to someone you don't know about your problems)

EPISODE 10

(Episode is on HIV/AIDS, alcohol abuse and Environmental care)

CHARACTERS: Nomsa, Nomsa's mother, Duma, Mihloti, Mihloti's father, class teacher, Sandile,

SCENE 1

Township street. Afternoon. - Duma and Nomsa are walking home. Nomsa's mother comes across drunk – starts embarrassing her. Talking and singing (racial slurs) loudly.

SCENE 2

Mihloti's home. Afternoon. - Mihloti and her father talk about the HIV/AIDS situation. Mihloti expresses her fears about how children will react when they find out. She is also worried about missing school days, she will fall behind. Her father consoles her. He decides to write a letter to her class-teacher explaining why Mihloti is sometimes absent.

SCENE 3

Sandile's home. Early Evening. – By candle light Sandile and his mother practice reading. Sandile's reading is improving, but he's still struggling.

SCENE 4

SCRIPT OUTLINE SOULBUDDYZ RADIO II 5/12/2002[FINAL DRAFT] – Nokuthula Mazibuko

Nokeng Primary. Morning. - Next morning at school. Mihloti gives a letter to her class teacher.

SCENE 5

Nokeng Primary. Lunchtime, buddies are under their tree –

Buddyz decide that they will make tin and wire car for the re-cycling competition. Sandile will teach the buddies how to make the car. The buddies are thrilled!

EPISODE 11

(Episode highlights HIV/AIDS discrimination, with a sub-theme of environment)

CHARACTERS: Class teacher, life orientation teacher, Mihloti, child 1, Amani, Phumlani, Duma

SCENE 1

Nokeng Primary. Morning. - Mihloti's teacher approaches life-orientation teacher on how to help Mihloti – they're on the school veranda. Life-orientation teacher wishes to help Mihloti's family. They discuss suggesting that Mihloti's father apply for a child support grant. Life orientation teacher says he will write a letter to him, urging him to apply. While the teachers are talking they are overheard by some children in the same class as Mihloti.

SCENE 2

Nokeng classroom. Day. - A child has written a note about Mihloti and it is being passed around the class. All this happens while Mihloti is answering a question/reads. The teacher notices the noise and shuffling caused by the note. She asks what that is about – one child stands up and says Mihloti must not come to school because her father has AIDS.

Bell rings

SCENE 3

Pinetown Primary. Lunch. - Amani and Phumlani are talking about the recycling competition. They are excited to be part of buddies team. They count the cans they've collected so far, twenty five! They will have to hook up with Sandile who will teach them to make can-and-wire cars!

SCENE 4

Township street. Afternoon. - After school Mihloti walks home alone and crying.

EPISODE 12

(Episode is mainly on HIV/AIDS – highlighting facts and discarding misconceptions while promoting acceptance – the sub-theme is environment)

CHARACTERS: Mihloti, Nomsa, Sandile, Amani, Phumlani, Bullies, Mihloti's father

SCENE 1

Township street. Afternoon. - While walking to school, Buddyz talk about what happened to Mihloti in class. They are worried about her because, she rushed home alone. And she looked upset. The Buddyz start talking about HIV/AIDS – some of them are well informed about the facts (like how HIV gets passed on, how to stay healthy etc.). This leads to the Buddyz deciding

SCRIPT OUTLINE SOULBUDDYZ RADIO II 5/12/2002[FINAL DRAFT] – Nokuthula Mazibuko

to get Mhloti to join them for the re-cycling/re-using competition, so they decide to go to her place.

SCENE 2

Mhloti's place. Afternoon. – Mhloti tells her father about what happened at school. Buddyz arrive at Mhloti's place and she chases them away thinking that they have come to laugh at her/taunt her.

SCENE 3

Pinetown Primary. Afternoon. - It is soccer practice. The bullies decide to tackle/kick Amani. A scuffle breaks out. The coach overhears the bullies insulting Amani about being a "foreigner".

SCENE 4

Pinetown Primary. Afternoon. The coach is furious with bullies, they could have broken Amani's leg!!! They get suspended from soccer for the term, and have to go and see the headmaster!!!!

SCENE 5

Phumlani and Duma's home. Evening – Duma tells Phumlani about what happened in class, the kids saying Mhloti must not come to school because she will bring AIDS. Phumlani says when Mhloti was at his town school, some of the kids would talk behind her back saying she should leave because she's bringing AIDS to the school. Phumlani says Mhloti seemed like a very nice person, and he was sorry that some of the kids were saying such mean things behind her back. Phumlani tells Duma about the incident with the bullies – their suspension from soccer, and getting into trouble with the headmaster.

EPISODE 13

(This episode is about experimenting with alcohol with a sub-theme abuse- encouraging family support)

CHARACTERS: Nomsa, Duma, Mpho, Amani, Phumlani, Mpho's mother, Mpho's grandmother.

SCENE 1

Township Street. Morning. - Nomsa, Duma and Mpho are walking to school. They see Mhloti approaching. They decide to talk to her and explain that they had gone to her house to ask that they be her friend and they want to offer her their support.

SCENE 2

Pinetown Primary. Morning. - Amani and Phumlani are at school. Amani expresses how glad he feels that the whole mess with the bullies has been sorted out. They won't bother him again!!! The friends start talking about an upcoming school trip. Phumlani tells Amani about the last trip when some boys brought and drank alcohol. Phumlani tries to convince Amani to bring alcohol. At first Amani is reluctant, but Phumlani finally persuades him. Amani's father keeps gin in a locked cupboard, they will drink half, and replace the other half with water. Amani's father will NEVER find out that his alcohol is missing. Amani reluctantly agrees.

SCRIPT OUTLINE SOULBUDDYZ RADIO II 5/12/2002[FINAL DRAFT] – Nokuthula Mazibuko

SCENE 3

Mpho's mother's spaza. Day. - Mpho's mother-in-law tries to convince Mpho's mother to withdraw the charge of rape against Mpho's father. She claims that the case is disgracing the family. Mpho's mother is not convinced and maintains that she is going to carry on with the case.

SCENE 4

Nokeng Primary. Day –The class teacher talks to the class about what they said about Mhloti the day before. She is firm, saying she will not tolerate any discrimination in her class. If she hears of anyone harassing Mhloti, they will get into serious trouble.

SCENE 5

Sandile's home. Afternoon. Sandile's mother helps him to read. His reading has improved greatly. Sandile's mother is very proud of her son. She wishes she could have gone further with her education, but there was no money to continue at her home. She wants Sandile to be educated, and grow up to be a leader one day.

SCENE 6

Amani's house. Afternoon. - Amani and Phumlani stock up on liquor for the class trip, and sample some.

EPISODE 14

The theme for this episode is HIV/AIDS- encouraging helping those affected, and alcohol abuse)

CHARACTERS: Nomsa, Nomsa's mother, Sandile, Duma, Mhloti, Mhloti's father

SCENE 1

Nokeng Primary, under buddies tree. Lunch. - The Buddyz are discussing the collection of cans for the re-cycling competition. Nomsa has collected quite a few cans, but the rest of the buddies are not as committed. Nomsa gets quite upset saying the buddies are not serious about winning this competition, at this rate the buddies will definitely NOT win the competition!!!! She has heard on the radio that some teams have collected as many as 300 hundred cans, but the buddies only have about seventy! And she collected nearly ALL of them!! Sandile comes with a solution, he suggests to the buddies that they have a "clean-up Saturday" at his squatter camp. They can collect cans for the competition, plastics for his mother to make mats and hats with, and improve Sandile's area! The buddies agree that this is a GREAT idea! In no time, they will have LOTS of cans. The buddies decide to go to Mhloti's place to tell her about the great idea (she is absent from school again, taking care of her father).

SCENE 2

Township street. Afternoon. On the way Nomsa is telling Duma about her mother's drinking problem. She's afraid her stepfather might leave them if her mother carries on fighting with him.

SCENE 3

Mhloti's place. Afternoon. The Buddyz tell Mhloti about their clean up idea, to catch up with the leading team's can collection. Mhloti thinks this is a great idea. Mhloti's father overhears the buddies talking, He suggests that the buddies use his garage to store their cans, he is not using it much anymore. Amani and Phumlani arrive and join the buddies. Phumlani's brought his radio, the buddies sing along and have fun. They plan the clean up campaign.

Appendix 4

Hayenta- the price of bad thing

(This is a translation of Hayenta. I guest translated few pages of this drama as a sample others wise the drama is longer than this. Further, the drama was put on air in 2003 in radio Dimitsi_hafash)

Selam: Dani! Dani! Are you deaf Dani?

Daniel: Oh, Honey! Is that you Selam? I didn't know that it was you. I love you so much that I couldn't stop thinking about you. I think so much about you that I might neglect the red robot while driving and end in an accident. I apologise for not coming to our appointment yesterday.

Selam: why do you ask for apology after you banked our appointment? I love you from the bottom of my heart but I am not sure whether you do. I want you to show me your love. I don't want to hear your flattering reasons.

Daniel: I told you many times that I really love you. Once I open my heart to you, I won't give such kind of love to any body. Why do you doubt? As for yesterday's appointment, I had a guest and I thought I asked for apology before hand.

Selam: Hey Dani. You are full of excuses!!

Daniel: Lets forget yesterday's event. Shall we go out for tea?

Selam: No, not now. My dad sent me to do shopping. I have to buy goods for my father's shop. We can meet tomorrow at 5pm in Senai Cafeteria.

-----Transition music-----

Lidya: Dani my Brother, Why are you late? Are you ok?

Daniel: Selam, Am I late? Selam was just telling me that she was in love with me. She couldn't let me go.

Lidya: What a surprise! Who are you talking about?

Daniel: Your schoolmate –Selam Gurja. Don't you know her?

Lidya: Oh! What does she know about love?! Dani I am surprised. What was your response?

Daniel: Lidya my honey! My answer was obvious. I dumped her. I am not fool to go out with her.

Lidya: yes, I thought you going to tell me you told her Ok. Please Dani brother, don't go in the company of many nonsense people!

Daniel: No, No, you don't have to worry about this things we have you 'good girl'!

Lidya: But you have done a mistake, you were supposed to tell her Ok!

Daniel: why are you saying like that? What do I have to say Ok for?

Lidya: listen Dani-my brother; the world is all about business! You could have told 'Selam' the daughter of Andu (the rich man) that you love her, and then you could have not only benefited yourself with the money but also myself.

Daniel: look Lidu Sweaty; is Selam the daughter of Andu? I never knew she was his daughter! Even now then, there is no problem; everything is still in my hands!

Lidya: Ok then, if you going to accept then do as I say, and I will provoke her from my side!

Daniel: It's good enough that you told me she is the daughter of a rich man. I am cool on my side! And you too do what you have to do from your side. And lets do business from all sides!

Lidya: I am cool from my side too, tomorrow I will see her in school and I will tell her everything good about you- truth and illusion!

.....Transitional music.....

Lidya: (calling from far away) Hi! Hi! Hey you! Waite for me there!

Selam: hey Lidya! Is that you? And I am thinking who is calling me. Why are you walking slowly, isn't it time to class?

Lidya: never mind Selam sis (short for my sister)! It is all the same. lets just walk slowly.

Selam: No Lidya- lets go faster! Our test is on the first period. I need to go over the pages just before class starts. For your surprise, my dad yesterday asked me to look after the shop, so I never got the chance to study.

Lidya: hey you Selam, when yesterday were you looking after the shop? Didn't I see you in town with someone?

Selam: Yesterday, you are wrong Lidu sis. I never even left home.

Lidya: Ok then take out my eyes! Didn't I see you with Daniel?

Selam: aha! You are right, I forgot about it. It is when my dad asked me to shop for him some stuff, and incidentally I met Dani there. But where do you know Dani?

Lidya: You mean Dani! For your surprise I know Dani very well, Dani sweet!

-
-
-

Doctor: It is good in fact, I wish if they could willingly come to us to check by themselves. Okay come in, Samuel. We will start by you, are you willing if we can take sample blood from you and we will examine and you will get the response?

Samuel :Yes, Doctor I am.

Doctor: And you Selam are you also willing for what we were saying?

Selam : Yes, I am also willing.

Doctor : So if both of you don't mind, come on Monday and you will be told the result.

Samuel : Okay Doctor, we thank you.

Doctor: You don't mention it, it is my job.

Daniel : Well, now I will meet Lidia by myself and will tell her and make her understand. Both of you go together, see you on Monday right here.

Samuel and Selam: Alright see you on Monday. (Together)

Music break

Daniel : Wow, exactly on time. Let all get in then.

Selam : Hey Daniel, did you meet Lidia? Did you tell her or not?

Samuel Oh yes, Daniel my friend, I couldn't met her yesterday in her house, did you?

Daniel: You can not believe about Lidia, after I told her, she was shocked and now she is hospitalised.

Doctor: Samuel and Selam are you here?

Samuel and selam: Yes Doctor we are here. (together)

Doctor : Alright; come in please. First of all welcome back.

Samuel and selam : Stay well Doctor.

Doctor Your results are here. For your pleasure you are both free.

Samuel and selam: Oh! God we thank you! (Both).

Doctor: I would like to say congratulations again, from now on wards both of you must be honest to your marriage, respect each other, be true lovers.

Samuel: Thank you Doctor. We are glad that we are free now, nothing will happen to us in the future.

Doctor: You are welcome.

Selam : Hi Daniel my brother, we are free! You rescued our life.

Samuel: Daniel, you really rescued our life so you deserve respect and a lot of thanks you so much.

Daniel: you too deserve Congratulations! Because you are true and innocent lovers.

Selam: let us go and visit Lidea. Let us encourage her.

Daniel: yes let us go and visit her. We should encourage and advise her.

Daniel: Oh! Where did she go? She was in this bed alone.

Samuel: Yes, she was sleeping in this bed. But, it seemed that no body sleep on it. Where did she go?

Selam: let us find her. They may change her room

Daneil: ya, let us go and find her in other ward.

The end
Author Zemhired Araya

ISSUES RAISED BY STATE PRESIDENT COVERED BY THE STATION UKHOZI FM ARE AS FOLLOWS:

1. Support for small, medium and micro enterprises (SMME's)

- We have joined hands with Dept of Economic Dev. & Tourism – more in particular Smme's desk, to promote the establishment of small businesses this includes financing them and identifying business opportunities.
- Tycoon – The station has had a programme with a company called Enterprise Management and Innovation sponsored by US Aid. The objective was to encourage people to form their own businesses. The programme had experts in various business fields to address specific topics.
- Ethekwini Business Centre – Programme that helps people to register their businesses, drawing of business plans and help source tenders.
- Inyanda Chamber of Business – There is a regular slot that covers Entrepreneurship topics.

2. Violence (Especially against Women & Children)

- Several campaigns have been conducted. We joined forces with Dept. of Health to raise awareness on violence against the elderly women and children abuse. These were in a form of outside broadcasts, talkshows and interviews.

Experts in our programmes were interviewed on the above topics and promoted family values. Organisations such as FAMSA, Childline, NGO's and Welfare Organisations have been part of these campaigns.

3. Comprehensive Programme Against Aids, Sexually – Transmitted Diseases.

- The monthly OB's on HIV/Aids Awareness Campaigns have been conducted with the KZN Aids Action Unit (Dept. of Health).
- World Candlelight Ceremony and World Aids Day were commemorated, for those affected and infected by the pandemic.
- Religious Youth Rallies involved a speaker on HIV/Aids to address the youth on the issues surrounding HIV/Aids.

Appendix: 5b

100 OLD FORT ROAD, DURBAN, 4001

P.O. Box 1588, DURBAN 4000

TELEPHONE: (031) 362 5 1 1 1

FACSIMILE: (031) 362 5203



To: Dr. S.S.S. Buthelezi
Head: HIV/Aids Unit
KZN Department of Health

Fax: 033 - 341 4008

Date: 2 May 2003

Subject: Quotation - 18 May 2003 : Maphumulo : Candle Lighting Day

Ukhozi FM will be doing an outside broadcast with the Department of Health (KZN HIV/Aids Unit) on 18 May 2003 at Maphumulo.

The total cost for this outside broadcast will be R60,000-00 incl. and consisting of the following:

1. Two live crossings
2. Pre-promo for a week before the event
3. Two DJs from Ukhozi FM
4. PA system
5. Stage
6. Telkom broadcast line
7. Music groups
8. Two technicians
9. 2000 seater tent
10. 2000 chairs
11. 4 tables

Kindly send an order number to confirm this OB, names and telephone numbers of people to be interviewed regarding this event.

Thank you very much.

Lizzie Nxaba
LIZZIE NXABA
UKHOZI FM PROMOTIONS

11/05 to be done

Appendix 50

15 May 2003

To Bheki Msane

I would like to have these people interviewed, tomorrow, Friday 16th and Saturday 17th May, 2003. It is regarding an O.B, World Handlight Ceremony.

Dr S.S.S. Buthelezi HIV/Aids Action Unit can be done on the 15:00-18:00 time slot
And two others, District Manager and The Mayor, Their names will be confirmed
ASAP.

I would suggest one to be on the 12:00-15:00 and another one on 09:00-
13:00(Saturday).

Please let me know if this is in order,

Thanks

Ningi Mgobozi

Appendix 5

Talking among the opposite sex in ukhozi FM

PBS /2003

Topic: Things I hate about you

Date: 2003

Background:

This show will look at what guys hate most about girls and what girls hate most about guys. Guys would talk about girls in private telling each other that this one is so fat, or that they'd really like to do that girl over there but she thinks she's too perfect. Girls are aware of this and do their own bit of bit chin' - "He's so immature", "I hate the way he dresses, can't he afford better, the 'All stars' just aren't happening".

As a guy don't you hate it when you try to ask a girl out and the friends become involved? The girl seems to need approval from her crew - can't she make her own decision. "Oh! Rudeboy is such an? Hole he thinks that he's so cool because he's on radio and will probably expect you to give it up on the first night because he's a celebrity - Don't go out with him".

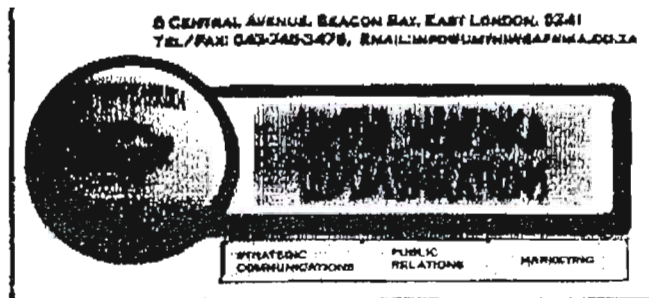
But I suppose it gets deeper than that all the way to guys who beat their girls and girls who play guys for their money. What do you hate most about the opposite sex - let's get it out in the open tonight!

Questions

1. What do you hate most about guys/girls?
2. When you ask someone out - do you hate it when the friends become involved giving their comments?
3. Are those comments valuable or should you be making your own decisions?
4. Can friends sometimes destroy a happy relationship?
5. What about girls who are materialistic?

App 6

6. Do you hate guys who talk about sex all the time?
7. Is this necessarily a bad thing? – Don't you think that it could help you be prepared for when you do have sex?
8. Speaking about sex, do you hate guys who run away when they make a girl pregnant?
9. Don't you think individuals are allowed to chose the way they want to behave at the end of the day



FAX TRANSMISSION

To: Rev. P.V. Zulu	From: Nokwanda Kakana
Fax No: 031 362 5203	Date: 16/10/03
Tel No: 031 362 5110	No of Pages: 3
CC:	
Re: Bambisanani HIV/AIDS Project	

Dear Rev. Zulu

Please find attached a brief background on the Bambisanani Project as discussed earlier with Jabu.

We would appreciate a free slot in one of your programmes.

Also Note the following dates for the planned activities in November:

- Lutshaya Sod Turning (Drop-in centre) in Lusikisiki - 05/11/03
- KwaMpiase Prayer Day in Bizana - 06/11/03
- Candle Lighting Memorial in Lusikisiki - 07/11/03
- HIV/AIDS Conference in Lusikisiki - 07 -08/11/03

Looking forward to working with you.

Regards

Nokwanda
082 428 1058

Bambisanani



"Champions of HIV/AIDS care and support"

Brief background of the Project:

In 2000, the Bambisanani Project was initiated as a comprehensive, integrated, community-based response to the HIV/AIDS pandemic. The stimulus for the creation of the Bambisanani Project emerged in response to the concern regarding the increasing numbers of returning migrant workers with HIV/AIDS. The Project is an independent, non-profit, voluntary association of local community organisations, the private sector, Government representatives and donors whose main aim is to enable communities to respond appropriately to the emerging HIV/AIDS related needs for care and support.

The stakeholder organisations include:

- The communities of Bizana, Umzimkulu, Ntabankulu, Flagstaff and Lusikisiki
- Civil society structures (e.g. churches, traditional healers, NGOs/CBOs)
- The mining companies like Harmony, Anglo Gold
- Organised labour
- Provincial, Regional Government and Local Government
- Funding organisations - Bristol Meyers, US Aid, US Consulate

Bambisanani is built on a broad-based strategy, the main interventions of which are:

- **Community capacity building:** In order to create a suitable environment for home based care and support for Care and Support for Children in Distress (CINDI), capacity building meetings and workshops have been and continue to be held with the communities.
- **Home based care:** 60 Care Supporters have been identified and trained to provide care to people with terminal conditions in their homes.
- **Support groups:** Drop-in centres are being established in each area, linked to a hospital, church or local government

office. At each drop-in centre, support groups will be run for People with AIDS (PWAs), women (particularly those who are primary care givers), CINDI, bereaved families and families caring for orphans.

- Income generating activities (IGAs): IGAs such as building, food-related, farming and/or other micro-enterprises will be available at each of the drop-in centers.
- Care and support for children in distress (CINDI): The care and support for identified CINDI consists of access to:
 - ❖ The relevant Dept of Health and Dept of Welfare programmes (e.g. nutrition/feeding scheme and grants)
 - ❖ The drop-in centres for training, support group activities and income generating activities
 - ❖ Youth counsellors for support
 - ❖ Peer educators to enhance their life skills
 - ❖ The home based care programme for support for children who are pre-bereavement and bereavement support and placement of orphans.

The project impacts on the activities of some national and most provincial government departments and the private sector, and provides support in co-ordinating various initiatives and interventions to uplift our region.

Some of the recent Funders include the O.R. Tambo District Municipality with the amount of R1.5 m, the US Consulate for R25 000.00 US dollars as well as BMS R3m. These funds are to assist in strengthening the Home Based Care Programme.

Appendix 9

Interview with Ukhozi FM Staffs

Interview with Annette Makhaya,

1. **Are you communication manager for Ukhozi FM HIV/AIDS only or for other too?**

ANS: I am communication manager for SABC. I did not work for this radio station only. As SABC, we have HIV committee that deals with internal messages but. We also work with external stakeholders. In other words, I am the member of that HIV/AIDS committee which also works to other radio station too. We work how to help HIV/AIDS affected and infected. We also work with outside. Here, we attend conference. I am also a member of HIV provincial. The radio station overall programme are to make the people aware what is going on outside. It tells the people what is happening in terms of monitoring. The radio station is everywhere to tell people what is happening.

2. **In what forms does Ukhozi FM present the message about HIV/AIDS?**

ANS: well, I can say that they tell and inform the people what is going on. They also educate in terms of drama HIV and AIDS. The aim of SABC is to inform, educate and entertain, we inform people by telling in such and such place is something happening in relation of HIV/AIDS. In other words, we go to somewhere and cover it. Along the story line of the drama, we tell who is infected and affected. So that, people can relates this to their everyday life. We also use song.

3. **Do you encourage target audience to write drama especially about HIV/AIDS?**

ANS: Yes, absolutely.

4. **How about songs?**

ANS: There are some songs, which are played.

5. **Do you have specific day for HIV/AIDS programmes**

ANS: there is no specific day to my knowledge

6. **So how do they address HIV/AIDS?**

ANS: they try to address on their convenient days. There are specific days on community days. During AIDS days, sometimes the whole week programmes are about HIV/AIDS. They try to encourage people who are affected and infected. They also talk about the morality issues. They do this now and then. Further, if there is dinner we talk about it.

7. **Do you repeat messages in this radio?**

ANS: yes, we do. For instance, when the department of health gets outside broadcast, they always asks Ukhozi FM to go with them. This occurs when there is some health programmes or they build clinics. Ukhozi FM covers it.

8. **Does this radio station have scriptwriters concerning HIV/AIDS?**

ANS: not necessary. They do not necessary write them rather than produce them. In other words, people in the community write script. In this radio station, they take the script and assess them. If they find them okay, they read them.

9. **Do you have co-partners in this radio stations?**

ANS: Soul City, they talk about Hypertension, abuse, HIV. It goes in TV, SABC and written in the newspaper and similar to the drama partnership with this radio station.

10. **Is there any other organization, which send messages?**

ANS: yes, the department of Health and Welfare are there. They also come to the radio stations to say we now have to talk people. They also speaks to the public to get

cases when children are abused and all organization and NGOS dealing with HIV/AIDS

11. Does this radio station do particular activities to maximize audience participations?

ANS: this radio station encourages people to write drama some make and other does not. Further, when the drama I selected, the radio station buy it. They buy the dramas paying per episode. They also pay the people who come and read the script.

12. Is the script reader come from outside or inside?

ANS: yes, they come from outside. We do use some people who are good in reading who come from outside. They can be a teacher, nurse, or anybody that are able to read Zulu fluently and can express them. You can express the emotions and whatever that in the way acceptable. They come to the studio. Some of them have works and some of them do not.

13. Did this radio do assessment particularly with regard HIV/AIDS?

ANS: I don't think. They do not necessary do just about HIV.

14. What challenges does this radio station facing to fight HIV/AIDS?

ANS: Well, the challenge is that people do not want to come out and talk about HIV/AIDS because of the stigmatisation, which is the biggest challenge. People who are affected do not want to talk about it. We do not know whether the big audience listening to the media like or not. We do not know how the audience are interpreting the information. There is no monitoring that what you are saying is taken as supposed to be taken because they can interpret the way they want.

Interview with drama department manager Mister Brown Maphalala

1. Do you disseminate HIV/AIDS programmes in this radio station?

ANS. Yes, we do because of the HIV situation in South Africa one should say something. In fact we did not concentrate on HIV only as special programme.

2. Do you have specific day?

ANS: We do not have any specific days. This is because each time we keep talking to make people alert. Although we chose any time, especially we disseminate the programme at the peak hour when people get time. We sometimes disseminate at specific days when the government or minister wanted to say something to talk about HIV.

3. Do you use drama? How often?

ANS: We use drama four times a day. That is, 10:40; 15:05; 19:40; 21:05. These are the drama times.

4. Do you have drama, which is about HIV?

ANS: We have had drama but not only concentrating about HIV/ AIDS only. Sometimes, the writer will give Zulu name like incurable snake. Instead calling it HIV/AIDS. It is snake with venom, which cannot be cured, and you want to be alert and then get them involve in a situation where they are.

5. Who acts the drama?

ANS: We get teachers from the nearby school. We get clerks from the nearby place. We sometimes get police, factory personnel. We use our announcers when we get short and we use school livers. The people of standard ten who do not have jobs and they are good in drama action. We use them

6. Do you pay them or they are voluntary?

ANS: Yes, they are paid by the SABC.

7. **Do you produce the drama yourself or you get them from others?**
ANS: Sometimes, they give us drama from Soul City and then I produced for SABC.
8. **Do you translate them?**
ANS: I did not translate them. Translators are hired by SABC what I do is actual production in the studio. I evaluate the drama, choose people to participate in the drama, casting and I correct sound effect in the studio.
9. **Do the script written by others?**
ANS: Other people like Soulbadiz, like Fouter education, write the scripts. All the scripts comes from outside and sometimes we get from ordinary person from the community members who are good in writing drama. They write the dramas and SABC pay them for the dramas. SABC buys the drama from the writers and then we produce them.
10. **How often do the community contribute?**
ANS: They are doing most of the drama production. Soul City is once a year and the whole time is the community.
11. **In producing the drama, what are the problems you face?**
ANS: It is not really because of the HIV issue. But in drama generally, our people are not trained so I have to train them first and then see if they can understand what is going on top of the drama production and all those things. Otherwise, most of our listeners do not concentrate on the technical parts of any drama. They really like the story line and makes a bit easily.
12. **Do you repeat dramas?**
ANS: We repeat the drama at the same day. That is, we play them in the morning and then repeat them in the evening. Because, some people are working at night and some people are during the day. So we play during the day and repeat them during the evening, mostly, during the evening.
13. **Do you mean you repeat one drama in all this days?**
ANS. Not on all days, it repeated only on the same days. We played some episode on Monday morning and repeated on Monday evening and another episodes on Wednesday morning and then it repeated in the evening like we playing four episodes in a week and repeat them four times in the evening.
14. **How is target community participation and contribution in this radio station?**
ANS: Yes they contribute. You know there are university teachers and teachers who contribute. They write the drama and give them to us.
15. **Do they write about HIV/AIDS drama?**
ANS. Ya, but we discourage them from writing the same topic all of them because if they are on same thing, It is not interesting for the listeners any more. I mean when you are educating the community, you remember you need a business. We should get many listeners as w can.
16. **Do they also send the material?**
ANS: Ya, they do. In fact, with soul city and loveLife, they give a lot of worming to our listeners and we are doing the something and we are trying to make people aware and alert because the main danger are when people are not aware.
17. **For the drama you disseminate in this radio, do you also disseminate in newspaper or TV?**
ANS: Well, we do inform people in newspaper what dramas are all playing on air because something you find that people are concentrating on TV. When actually something works are on radio. Usually we use the press. Otherwise, it is not really possible to show what goes on TV in radio because of the difficult listening the

people. It is easy with radio. You can describe any thing in radio but in TV you cannot show everything.

18. Do you repeat the same topic but indifferent form?

ANS: But in that question, you find the radio drama is more effective than the TV drama because people always in their time in the evening.

19. What are the main means which audience send their comment?

ANS: Audience send letters about the dramas. They always say that we should play the dramas again and again. But, you know we have to move forward so we cannot repeat them.

20. Do you do any research before you disseminate the messages?

ANS: We do research all the time. We do research after we disseminate and one way of doing research is to make the audience to write comment. The drama may have 40 episodes and we do the research at the end after the last episodes. We ask them to write their comments about the actors and players. We also prepare 15 minutes programmes in the study about the comments they gave us. We read their letters and answer some of the questions.

21. Do you produce the whole material or you only adjust?

ANS: We adjust them.

22. What are the challenges you get to prepare the dramas?

ANS: Well, one thing you got to know when you produce a drama, first, you have to know the type of audience working with. Number two; you should get to know the story line. It is not just the usual story line because people will never like to listen the obvious. They are always like to get surprises something new all the time and very much challenging. As I have said you have to train your players because they can make the story very good and bad.

23. How many staffs or personnel's does this department have?

ANS: as I have told you, I am doing the work of the manager, producer and the work of receptionist all alone and I am only meet the recording staffs and they are the members of the drama quality team. There is a lot

Interview with Linda Sibiya DJ

1. Do you have HIV/AIDS programmes? How many days per weeks/months?

ANS: yes, we have a programme called love life. Every Tuesday half past five 4:00-30-5. We also touch the topic of HIV and AIDS. One day only but we touch also during my programmes

2. Do you have constant time?

ANS: No, I would not say constant. People love Ukhozi FM at any time. The DJ can talk about HIV and AIDS. The DJ between 9:00-12:00am Saturday. We can talk. The way I put message cannot be the same like the morning. The same messages can be presented in different by different. Besides, we do not wait for specific days because HIV/AIDS is killing people. We should talk change the message even about the same topic. In fact, you are giving more energy today to talk about it. We have to teach our people Everyday.

3. What forms do you use to disseminate the messages against HIV/AIDS

ANS: we use drama, talk show, and interviewing guests. For example, we have youth drama in LoveLife for three minutes; we have also series drama. We sometimes also use HIV positive people to speak. On the coming Monday next week, we will have someone HIV positive who will speak about HIV in this radio station. There were also HIV infected ladies who came to the studio to talk about HIV. We also do panel

discussion and interview with guest speaker who come to the studio and speak about HIV and AIDS. We also tell the listener to call-in, ask, talk and comment about HIV and AIDS. Especially, talk show is powerful because people speak to their minds. I use talk show to talk about HIV/AIDS, safe sex; condom. Further, LoveLife has a lot of topic on HIV and AIDS.

4. Do use music?

ANS: Yes Music is actually fine. The problem is whence they get music they concentrate on it rather than listening to the messages / on the topic. Hence, it is better if first talk and then play the music at the end. I believe that it is good if you have a musician who is well known to play the song composed on HIV/AIDS.

5. In the dramas you use in this radio, do you bring people from outside of the studio?

ANS: The actors of the dramas are from outside such as university. They are paid to act.

6. Do the messages that you prepare/ use also disseminates through other medium such as TV, newspaper, movies or others conditions?

ANS: We have got the partnership between SABC and soul city. Ukozi FM gets some drama. We get partnership sometimes.

7. Do the message you disseminate through Ukozi FM disseminate in other media.

ANS: Not I will be lying that but they have campaign and they running.

8. How do target audience participate in fighting HIV/ AIDS through this radio?

ANS: Our people are getting to use it, if it is at all. You know when you are talking about HIV; you should go to the rural area and teach them. And now if you talk about HIV/AIDS, they understand it. I think a lot of print and other media, department of health, Ukhozi FM and other organization talk about HIV more. Hence, when you open a line, people talk about HIV and give advise to the youth. They say to people please be cautious AIDS is killing people. Please be cautious do not indulge your self in sex, Abstain.

In Ukhozi FM, we run a program with Durban Christian Centre in KZN called abstinence walk. I was part of the walk from Port Shebstain until Petermarsburge. I was reporting while I was walking with the youth who were saying: we abstain. I had girl friend but now I think it is not the right to have sex before marriage. It was good thing. We had Doctors such as DR. Kelinkize from the Department of Health in KwaZulu natal, Mantushabalala who is from the national parliament. She was walking with us. We also had posters. People came and supported the walk. So Ukhozi FM was part of it. Our message was: Please abstain, abstain, and do not indulge yourself in sex.

9. How often does this abstinence walk happen?

ANS: It happens twice a year. People are willing to participate and follow it every year. You see, if youth in different province meet (Knoten, Mpumlamga, Sewazi, KwaZulu Natal, Free State). And say we just abstain not sex before marriage, they can understand. They are youth saying that they know now that they are not sweet in the parcel. If they sit down and say guys AIDS is killing and take them to the hospital and tell them that “ this gay are dying of HIV and they will listen.”

10. Do you do research on producing?

Lovelife and Ukhozi FM is number one. According to the research the youth are preparing to listen to my program in Ukhozi FM Monday and Tuesday. In fact, they are demanding loveLife from Monday to Friday loveLife although it is once a week. This means the youth want to have it from Monday to Friday.

11. How often do you do research before you disseminate the message?

ANS: It takes me one day.

12. when you disseminate the message do you do impact analysis?

ANS: Yes, we have to be very conscious when we talk about HIV and AIDS. Youth must understand like I am doing the program and who got the message. Number two; there are some body that is in the hospital that do not want to tell people who die. He or she is HIV positive and apparently they have a message that day or this day my son or daughter HIV. So you must be analytic when you come on air and talk. This is very conscious. When you start you must have to tell the listeners that now you want talk about HIV/AIDS. Now, gays AIDS kills and has somewhere when and how you can project the message to that because they are listening. So you must talk very serious. Research after loveLife shows that it doing very well. So it means fine.

13. how do you describe entertainment-Education

ANS: Yes, we did in Howeten with the LoveLife. That is while entertaining, you must educate. So, edutainment is fine but sometimes it is difficult to explain while entertaining.

Interview with manager of culture and religion Rev. Prince Zulu

Can you give me some information how Ukhozi FM begins?

Zulu programme in this radio started in 1941 in Zulu Language only in half hour. But this Radio started legally in 1960. It was called Radio Bantu at that time. Later on from 1970s its name became Radio Zulu. From the early 1990s this name changed to Ukhozi Radio in order to eliminate the discrimination and to include Non Zulu groups.

1. Do you have HIV/AIDS programmes?

ANS: Yes we do. In our station it is a policy that every day we should say something about AIDS. We encourage the announcer to say something about AIDS 10 to 30 minutes' programmes at least three times per week.

2. In what forms do you disseminate the messages against HIV/AIDS?

ANS: We mix entertainment with education. We call it Infotainment. We use music, talk show, drama short interviews, interviews with influential people such as religious leaders, and expertise, chat show programmes – people give comments, we invite people on the studio to debate and discuss, debate, and others.

3. Do you have any song (s) targeted against HIV/AIDS? If yes, what are/is the title?

ANS: We use a form of lyric as entertainment. We invite people to the studio and say something about AIDS. And then we put music at the end to entertain the people and keep them. We use gospel music

4. Who are the characters in the drama? From the radio station or the community?

ANS: Normally, we use talented people from outside. They come from the community and we pay them according the episodes.

5. How do you prepare education element along with entertainment?

ANS: We use infotainment. We say something about AIDS- then music- then about AIDS-then music...so people listen the AIDS message because they wait for the music. After the talk, we use competition. So people wait to the competition and do not cloth their radio.

6. At what time do you disseminate the messages against HIV?

ANS: Based on the different age groups, if it is for youth, it is normally at 4:00 or 4:30 pm. If it is for women, and other people who are not at work, it is between 9:00-12:00 am, it depends. When we are setting the time, we take target groups into consideration.

We choose appropriate time according to their convenient time to listen, not working hours. If people are rushing to work, they can switch off their radio, because they need more music. So we choose appropriate time.

7. **Do you receive audience compliance about the time?**

ANS: Not about time, but about how we handle the programmes cultural respect. For example, in English to call the people's name is not problem, but in Zulu most people do not want to call their names. This is the cultural situation.

8. **How many times do you broadcast one message against HIV/AIDS? Why?**

ANS: Normally we do not repeat programmes unless they are very important. Because we have enough fresh materials so we want to proceed to the new one. But if people request us to repeat, we repeat the programme. We get fresh information from the department of health so we do not repeat that much unless people asked us

9. **Do you have scriptwriter(s) or you get them from others?**

ANS: No, we don't have, we buy the programmes like drama from scriptwriters. There are some people from outside. The department of health and other organizations prepare the message and the announcer read them. They also assign people to come to the studio and they tell the people about HIV. People also ask them questions and they answer.

10. **Do you have co-partners such as scriptwriters, organizations, directors with whom you work to design the messages against HIV?**

ANS: Yes, we have such as the Ministry of Health, the municipality, district council, religious organizations, the national health department and NGOs such as Soul City, and Love life. Usually they prepare the message and send to us. So we use them. They also conduct their own research and they have good knowledge about HIV so they tell us how to conduct the programme.

11. **Do the messages that you prepare/ use also disseminate through other medium such as TV, newspaper, movies or others conditions?**

ANS: Yes SABC television programmes also disseminate similar programmes, but not exactly the same. The nature of radio and TV is different. So they prepare in their own way.

12. **How do target audience participation in fighting HIV/ AIDS through this radio?**

ANS: We have about 6.4 million listeners. So people would like to form a partnership with Ukhozi radio. In addition, they participate by telephone, and they come here and talk to us. We also invite popular people like Minister and speak about the use of condoms.

13. **In what activities do audience participate?**

ANS: They come here and talk. They also talk by telephone. They also send scripts.

14. **How do you assess the effectiveness of the messages you disseminate against HIV/AIDS?**

ANS: We get more feedback from the audience, and we check if they really do listen the programmes. They telephone us and we speak with them. They also criticize us and we discuss it. We ask them by telephone

15. **In general, how do you get feedback from audiences?**

ANS: Mostly by telephone and we encourage them to write us a letter, and we ask them whether they are happy or not with our programme.

16. **Do you do a research before you prepare the messages? Why?**

ANS: We look at the Internet to get the information about the issue. We also ask people to know if they know about the use of condom and other important things. We want to understand whether people are familiar with it and to what extent they are familiar

17. What are the major problems you are facing in preparing the entertainment-education message against HIV/AIDS?

ANS: when we are talking about HIV/AIDS and other sex related issue, we often afraid of irritating people. We don't want to make them angry. In addition people challenge us to be very innovative and we must be creative because as time is changing, we must cope with the time and be creative.

18. How do you solve these problems?

ANS: We don't say too much together, we say bit by bit because we cannot keep quite. We say something and try to understand what people say about it bit by bit until the people became familiar with the information.

19. Do you use messages created in other countries? Which country?

ANS: We do not import ready material but some information from outside and adjust and prepare them ourselves. We do not use outside materials, as they are hut we present them in a local way. Further, local is better than the imported so we prefer local programmes.

Interview with Ningi Mogobozi PR in Ukhozi FM

1. Do you have HIV/AIDS programmes? If yes, how many days per weeks/months?

ANS: We try to include it in all our programs. The SABC have a general policy to include about HIV/AIDS in our programs. We have almost all the time,

2. In what forms do you disseminate the messages against HIV/AIDS?

ANS: We have radio drama (Soul city), talk show, outside broadcasting organized by the radio station and Health department for communities about HIV/AIDS incorporate songs and the participation of celebrities.

3. Do you have any song (s) targeted against HIV/AIDS?

ANS: We play songs especially Gospel songs give the people hope and teach morality. We also include popular songs like Koyto to attract the young to listen our program. We select songs from music library often selected by the DJ and the songs have to match program that follows.

4. Who are the characters in the drama?

ANS: The scripts may come from ordinary people. But we have a drama department that produces and short dramas for the station. We buy scripts from any ordinary people or writer, then the drama unit acts it and the material becomes SABC's property.

5. At what time do you disseminate the messages against HIV?

ANS: Dramas like Soul City usually broadcasted from 9:00-12:00 and in the evening at 8:00PM. We try to select convenient time for our audience especially for the dramas and other short plays. But, since we believe that radio is every where, we assume people listens our programmes through out the day at any time and anywhere whether they are in a taxi, at work place, or at home. So we simply disseminate our programs with out giving much attention to the timing.

6. How many times do you broadcast one message against HIV/AIDS? Why?

ANS: Yea, we repeat some dramas and important messages; mostly we repeat them twice. Repeating is helpful because some of the audience who miss the program can have a chance to listen to it again. Repetition also reinforces peoples understanding of the message.

7. How do you produce the messages against HIV/AIDS for this radio?

ANS: We buy scripts from ordinary people, from the community or anywhere. The department unit workout and prepare then as a radio drama format. We also get

information from newspaper or department of health and process the message in a way it suits to be more attractive and informative to radio listeners. We also get prepared dramas from 'Soul City' directly from the SABC and translate into Zulu. some staff members also participate in writing scripts. Eg Cosmos, technician in our department has written a drama in Zulu language called ' IMAMBA EYEHLULA IZIBIBA' meaning 'the sake without cure'. It stresses about the seriousness of the HIV/AIDS

8. Do the messages that you prepare/ use also disseminates through other medium such as TV, newspaper, movies or others conditions?

ANS: Radio Ukhozi is part of SABC. Thus it has closer links with the other broadcasting units under this corporation. So we exchange materials when needed. A program broadcasted in TV may also be broadcasted in our radio station if it is good. So we have closer link with the broadcasting media and publication units. This helps us to get more resource. Programming materials and information

9. Do you have link with other organizations like Soul City or other?

ANS: We have links with NGOs, like Soul City, we have links with health departments.

10. How do audience participate in the program?

ANS: We encourage audience to participate in our program by opening the phone line. The Outside Broadcasting is also a good way of involving to participate in our program. Outside Broadcasting is a way of involving the audience by taking the studio into the communities and allows people to discuss about their own issues. They also write scripts and give their ideas. We also encourage people to comment or forward their suggestion to us either by phoning or fax or some times by coming to our studio.

11. How do you assess the effectiveness of the messages you disseminate about HIV/AIDS?

ANS: By the feedback we get from audience. The number of calls made and the comments forwarded from our audience the immediate means the effectiveness of our program.

12. In general, how do you get feedback from audiences?

ANS: We get feedback through telephone and letters

13. Do you do a research before you prepare the messages?

ANS: We did not employ research to produce the materials. In most instance either we buy them from other people or get them form Soul City or ministry health or other organizations.

Interview with Alex Mthinane DJ

1. Do you have HIV/AIDS programmes?

ANS: We don't have a regular and specific program about HIV/AIDS, but we often include about HIV/AIDS in our every day programs. We comment about it. it is Often disseminated mixed with the other programs. Almost everyday

2. In what forms do you disseminate the messages about HIV/AIDS?

ANS: We use dramas ,talk shows and inviting guest speakers, AIDS activists such Zacki Achamat was in our program one day, short advertisings/spot. We broadcast inspirational music that boost people's morality and teaches society to be aware of HIV/AIDS.

3. Do you have any song (s) targeted against HIV/AIDS?

ANS: I can't remember exactly now but most gospel songs although they do not directly mention about HIV/AIDS, they have strong effect in teaching society to act and behave properly and morally. Thus we play them in our studio quite often.

4. At what time do you disseminate the messages about HIV? Why?

ANS: Mostly, in the morning from 6:00 up to 9:00 and in the evening from 7:00 up to 9:00. Because these are the times that we get most of our audience listening our program. This is also their free time.

5. How many times do you broadcast one message about HIV/AIDS? Why?

ANS: Mostly twice. This gives people chance to listen for those who miss the program. But we some times change the style or format with the same message to make.

6. How do you produce the messages about HIV/AIDS for this radio?

ANS: the Health departments produce materials and we organize it in away suitable to the station. We get from newspapers and we comment on it. We get dramas and articles from community people, from Soul City, LoveLife.

7. Do you have scriptwriter(s) or you get them from others?

ANS: We do not have but we get the material from NGOs, National AIDS foundation, National Association of People living with HIV/AIDS. We also interview famous HIV/AIDS activities like Zachi.

8. Do the messages that you prepare/ use also disseminates through other medium such as TV, newspaper, movies or others conditions?

ANS: Radio Ukhozi being under SABC, we have closer links with different Television and radio stations and newspaper publications that are under SABC. We exchange materials and resources among each other with in the SABC's broadcasting and print media.

9. How do audience participate in the program?

ANS: They participate by providing their comment when we invited then to the station, through telephoning and fax. They also participate in organizing outside broadcasting and visiting communities.

10. Are there any efforts that you done to maximize audience participations in fighting HIV/AIDS through this radio?

ANS: we broadcast announcements that encourage people to participate in the program and to send their message to us. We also send our announcement through local newspapers.

11. How do you assess the effectiveness of the messages you disseminate against HIV/AIDS?

ANS: we assess them by the comment people give us. We ask audience to send us their feelings and opinions, by the number of calls made and positive comments forwarded to the station.

Appendix 10

Transcribed and translated interview with staffs of Radio Dimisti-Hafash

Interview with Simon Zewde Educational Desk

1. Do you have HIV/AIDS programmes? If so how many days per week?

ANS: Yes, we have two days per week health programmes, which are on Monday and Wednesday. HIV programme is always on Monday.

2. What forms do you use to disseminate the messages against HIV/AIDS?

ANS: We disseminate the messages in the forms of drama, normal script (reportage, documentary,) and spot after the news, Talk show. We also talk with HIV affected people, interview with religious people, medical experts. We also use sometimes, like story telling. We also do interview with experts such as doctors and with the people who are HIV positive. We also use radio spot always after the news.

3. Do you have any song (s) targeted against HIV/AIDS?

ANS: Yes, we have very little in number, which broadcast in the air often. However, you can ask the radio station programmers because they know more about this.

4. Who are the actors in the drama? (From the radio station or the community)

ANS: We ourselves prepared the drama. The actors are from the radio station most of the time although we sometimes bring people from outside. Most of the time, we make characters few in number and we also make them antagonist. Besides, our dramas are short so they do not continue for long time.

5. How do you prepare education element along with entertainment?

ANS: First we bring the facts. And then, in order to be believable, we supported it with examples. We make the drama entertaining by adding something that makes people interesting. For example, we say that our mothers say like this.

6. At what time do you disseminate the messages against HIV?

ANS: We broadcast the message about 7:00 PM in the morning and about 8:00 PM in the evening. Sometime, we broadcast it in the noon.

7. Why do you choose this time?

ANS: We choose the above time because people especially farmers and those who works during this time are free. So, they can listen the message and get the information. They are also in their home during these times. But, during the midday everybody is busy to do his or her own business

8. Do you receive audience compliance about the time?

ANS: We do not get audience complain about this time. But sometimes, they inform us about the dramas we prepare concerning how they should be. In fact, according the audience research, many people say that our programme is fine/good.

9. How many times do you broadcast one message against HIV/AIDS? Why?

ANS: One message repeats two times on the day it disseminates. But, it does not repeat on other days. We do this because those who do not get the chance to listen the message in the morning they can listen it in the evening and visa versa.

10. Do you think repeating the messages in the radio can help the audience to grasp the messages?

ANS: yes, repeating is very important and good because if you listen the information again, it does not harm you. It also clarifies for some message you understand wrongly. But, it is not attractive to listen for drama, which listen in previous time again.

11. How do you produce the messages about HIV/AIDS for this radio? Why?

ANS: Before interview, I get general understanding about the thing, which I want to interview. I also prepare the questions for the interview. And then I interview. I also think how I should use the idea. If there is unclear to the audience, I ask them again. I also consult the ministry health and other countries experience. We also collect documents and information from Internet and books. This helps us to have some ideas for the interview. We also write based on other peoples understanding.

12. Do you have scriptwriter(s)? If yes, how many?

ANS: There is educational desk and this desk prepares most the messages against HIV. We are two scriptwriters.

13. Do you have co-partners such as scriptwriters, directors with whom you work to design the messages against HIV/AIDS?

ANS: There are no co-partners who cooperate in script writing except those scripts which written by audience outside of the radio station. We prepare all the scripts and then direct the drama ourselves by helping and commenting each other.

14. Do the messages that you prepare also disseminate through other media such as TV, newspaper, movies or others channels?

ANS: It does not transmitted through radio or TV. But, we sometimes share ideas and they take the ideas and then prepare a story.

15. Do you have partnerships/link with other organizations to design messages on HIV/AIDS like HAMSET?

ANS: yes, HEMSET, ministry of health and Bedho an organization of the people who have HIV/AIDS cooperates with us. Ministry of Health cooperates with us by sending some books and scripts, which we use for reference. We use it by translating it to Tigrigna. HMSET finances all the messages that produce and disseminate to the audience. Especially, ministry of health documents helps us as the sources sometimes.

16. Do you use any theoretical framework for designing the scripts /messages?

ANS: no, we do not use any specific theory although it might be helpful to make the script and messages very attractive

17. Who are your target audience?

ANS: Since you cannot differentiate parents and young people, our messages are targeted for both of them.

18. Do target audience participate in producing HIV/AIDS messages you broadcast?

ANS: Almost no because there are very few people from the target audience who participate by sending some scripts such as drama as well as by asking about our programmes. For example, HAYENT is a drama that is produced by target audience and broadcast in the radio station for sex time in the radio in this year. We also encourage them to talk about HIV and to send their comment and other scripts.

19. How do you assess the effectiveness of the messages you disseminate against HIV/AIDS?

ANS: We know through comment we receive from audience, audience research, which is done recently, through informal talks with friends when we meet them and other people about the programmes. We also assess the programme through letters; we receive from audience, the comments which ministry of Health gives.

20. Do you do research before you prepare the messages?

ANS: Yes, before I go to prepare something, I ask and refer about the question. I want to ask and write. I also read books and Internets in order to have clear ideas about the things I want to prepare the messages.

21. Do you do audience impact analysis after you disseminate certain messages against HIV/AIDS?

ANS: No, we do not do any audience impact analysis because we do not have enough facilities. We have also few people to do that. There is no budget.

22. How do you evaluate the messages you disseminate in relation to entertainment and education?

ANS: We can call it as educational information because most of the time, we emphasise education. The elements of entertainment are almost few.

23. What are the major problems you are encountering in preparing the entertainment-education message against HIV/AIDS?

ANS: Less numbers of people. We do not get enough people who can read what we write. We do not also get incentive for what we do.

24. Do you use messages produced in other countries?

ANS: We do not use until now. But we sometimes take the Ugandan cases as example. We do this to take the information only otherwise we do not use it by translating.

Interview with Absara Tewelde

1. Do you have HIV/AIDS programmes?

ANS: Yes, we have two days per week for health programmes, which are on Monday and Wednesday. HIV programme is always on Monday.

2. In what forms do you disseminate the messages against HIV/AIDS?

ANS: We use normal scripts to teach the people. This deals how HIV transmits and what kinds of people transmit it. We use drama, which deals with how people get HIV after they involve with many sexual partner. We present this in such a way people can learn from it. Talk show on Wednesday, in this programme people come to the studio and discusses about the issues of HIV and some phone-in to participate in the discussion. We also discuss with experts from the ministry of health and they give their advice. We also talk with religious leader because in our country people hear and believe them. This is present in a sort of panel discussion.

3. Which forms do you use most of the time? Why?

ANS: We use debating or panel discussion because this enables many people to participate. Further, it is highly accepted by the society. For example, in one hour from 25-30 people can participate in the discussion through the telephone. They can also meet and exchange ideas very easily. Drama is also another format, which is widely used in the radio station because many people like it.

4. Do you have any song (s) targeted against HIV/AIDS? Who are the singers?

ANS: Yes, we have songs, which come from the people in the Defence Force. For example, Munasie Belay. There is also music, which informs the people to take care from HIV/AIDS. The singers are ordinary people but the famous people do not have song.

5. Who are the actors in the drama? (From the radio station or the community?)

ANS: The actors of the dramas are the members of the Radio station and Ministry of Information, that is, the newsreader, writer, announcer and others. We do this because radio drama should not read like a normal script or news. Hence, we have the experience of reading as the result we present it with good reading. Sometimes, the radio station also brings few people from outside to participate. Further, we present it in two opposing form. For example, I act as sexy or care less person. We also present the characters in such a way that they regret for all bad thing that they have been doing.

6. At what time do you disseminate the messages against HIV?

ANS: We have two day per week for health programmes, which are on Monday and Wednesday. On Monday, we disseminate information about HIV about 7:15am in the morning and about 8:30pm in the evening. This means we broadcast one message two times per day. Further, we also disseminate spots every day after news. On Wednesday, we disseminate about other health issues.

If the message is very important, it repeats in other days in radio Zara. For example, one drama called Nibahri Lewti (behaviour change) which broadcast for 12 times put on air in Radio Zara FM for the interest of the target audience.

7. Do you think repeating the messages in the radio can help the audience to grasp the messages?

ANS: If we have shortage of material, we repeat it. Even if the message is the same, we repeat it in different form. For example, those present in the form of drama should be present in normal script form and Vic Vera. Because if you repeat it as it is, people will be bored. Even they say why they are repeating the message. People needs new thing and it is better to explain them by creating new things.

8. Do you have scriptwriter(s)? *If yes, how many?

ANS: I like to write poem and short stories. We get some dramas from the audience. We use some of them and we leave other, which do not have importance.

9. Do you have co-partners such as scriptwriters, directors with whom you work to design the messages against HIV/AIDS?

ANS: We have skilled people in our department so we did not get document from outside. Since all the staff members' have the skill, we correct and comment each other. We do not keep quit while we are observing wrong thing. there is no people who come from outside and help us. But, We get drama from people outside the radio station. We use some of them.

10. Do the messages that you prepare/ use also disseminates through other medium such as TV, newspaper, movies or others channels?

ANS: Except radio Zara, we do not cooperate or work together with other media. But, the Ministry of health took one radio drama from us recording the sound to prepare it in video form. If the drama we prepare and broadcast had been broadcast in TV in the form of drama, it would be helpful in educating the society.

11. Who are your target audience?

ANS: The message is targeted to family and the youth between the age of 18 and 40.

12. Do the target audience participate in producing messages about HIV/AIDS?

ANS: target audience follow the programmes. when we plan to do panel discussion, we also invite our listeners to participate in the discussion. Here, we tell them when we will do the discussion too.

13. Do you have any drama, song or other against HIV/AIDS produced by the target audience, which is broadcast via this radio?

ANS: Yes, target audience participates by sending script such as drama, poem and by giving their opinions. Especially, they give a comment about dramas how they should have been. They also give comment whether the actors were good or not and they also comment about the people who infected by HIV in the drama. Hayenta was contributed from the target audience.

14. How do you assess the effectiveness of the messages you disseminate against HIV/AIDS?

ANS: We get feedback through letters, telephone and there are also few people who come to the radio station and give the feedback. Some also give us their comment when they get us outside in person.

15. Do you think that these messages help the audience to change their habit/ways of life?

ANS: I think it is helping people because when HIV related issue broadcast in the radio all people even old mothers listen to it. After they listen to , they tell to their children to take care from the radio disease (HIV-some mothers call it Radio disease). In fact, “you say AIDS-AIDS and you will have AIDS” as some mothers used to tell me.

16. Do you do research before you prepare the messages?

ANS: We do not do research

17. Do you do audience impact analysis after you disseminate certain messages against HIV/AIDS?

ANS: Although we do not do audience impact analysis, we have four months old research unit in the radio station. Recently, this unit did general research concerning the whole radio programmes. From this research, we come to know that people follow and receive well the HIV messages. They said that messages are helping the youth in understanding and informing about HIV/AIDS.

18. Can you describe what entertainment -education?

ANS: I cannot describe it.

19. What are the major problems you are encountering in preparing the entertainment-education message against HIV/AIDS?

ANS: We are few in number and there is shortage of budgets. We also loaded with a lot of work.

20. Q: Do you use messages produced in other countries? If yes, which country/ies?

ANS: We do not use any script by translating it but some of our listener sends to us some script by translating from some books.

Interview with Amanuel Ghebrat DJ

1. Do you have HIV/AIDS programmes in this radio station?

ANS: Yes, we have two days per week health programmes, which are on Monday and Wednesday. HIV programme is on Monday.

2. In what forms do you disseminate the messages against HIV/AIDS?

ANS: We use drama, normal script (reportage, documentary,) interview, spot after the news. Talk show, panel discussion, and song from the Defence Forces. Talking with HIV affected and affected people, interview religious people, medical expertise and doctors. we present them in a dramatic ways. Radio spot are also always there after the news.

3. Do you have any song (s) targeted against HIV/AIDS? Who are they?

ANS: We have songs, which come from the youth who are in the national service with Eritrean Defence Forces. For example, there is a song, which is sung by Munase. There is also a song which song by Kahsay Berhe and Alex. These are also other singers which I cannot remember though very few.

4. Who are the actors in the drama? From the radio station or the community?

ANS: Most of the actors are from the radio station: the newsreader, writer, announcer and others. Sometimes, people from outside also participate but not often. In the drama, we reflect negative and positive role modelling. For example, in one drama I acted as HIV carrier. There is one who has good morals and there are also others who have bad behaviour. We also act in the play as waiter at minimum level and as HIV/AIDS carrier

5. At what time do you disseminate the messages about HIV/AIDS?

ANS: We have health programme on Monday and Wednesday in which Monday is devoted to HIV/AIDS programmes. We also disseminate on Sunday. We can say that it has more than enough time. It broadcast on Monday morning about 7:00AM and in the evening about 8:00PM

6. How many times do repeat one message about HIV/AIDS?

ANS: We repeat and broadcast the messages on the same day two times. This means in the morning, evening and sometimes on the noon in case it is not convenient on the evening.

7. How do you produce the messages about HIV/AIDS for this radio? Why?

ANS: Although I did not write about HIV, there are no enough and complete books. We direct and write the play ourselves. We receive only raw material/ un processed scripts. Therefore, we rewrite and change it. That is, we change the climax to resolution and the resolution to climax. Anyway, we create everything. Especially, Brikiti, and myself we do a lot of effort sometimes we write them ourselves in order to suit the radio drama. We did not receive complete script so we rewrite it again.

8. Do the messages that you prepare/ use also disseminates through other medium such as TV, newspaper, movies or others channels?

ANS: I am not the client of TV but there is no relation in my opinion.

9. Do you have partnerships/link with other organizations in disseminating and preparing messages about HIV/AIDS?

ANS: I know HAMSET. However, this organization does not help us. Even we did not get any accreditation letter, which says that we did well. They often need somebody known and if we had been known they would give us a lot of many. They did not cooperate. They only encourage people who already have the reputation.

10. Who are your target audience?

ANS: The youth who are living in city because they are careless and they do not accept the messages about HIV/AIDS. On the contrary, in rural area people receive very soon as well as easily. In town, people say that HIV/AIDS do nothing. Therefore, these are our target audience

11. How do you assess the effectiveness of the messages you disseminate against HIV/AIDS?

ANS: We assess through letter, telephone and recently through audience research, which is conducted by the radio station.

12. How do you evaluate the messages you disseminate in relation to entertainment-education?

ANS: I did not know clearly but it seems for me that teaching people while entertaining.

13. What are the major problems you are encountering in preparing the entertainment-education message against HIV/AIDS?

ANS: We have shortages of people who can act the drama. All the dramas are acts by the studio workers such as reporters and newsreader. This means we do not have enough time to rehearse time, the radio drama seems like a mere reading. Since people are forced to read the drama leaving their work, they do not get enough time. There are no enough budgets; we do not bring people from outside of the studio. We have also lack of sufficient information particularly from Ministry of Health. For example, if they could send to us some cases they encounter about testing HIV/AIDS without mentioning the name, it would be helpful to write nice scripts. Anyway, to avoid the problems, we try to solve all the problems ourselves in our own efforts.

14. Do you use messages produced in other countries?

ANS: I did not see any until now.

Interview with Birikti Kidanemariam

1. Do you have HIV/AIDS programmes?

ANS: Yes, we have two days per week for health programmes, which are on Monday and Wednesday. HIV programme is on Monday and general other health issue on Wednesday.

2. In what forms do you disseminate the messages against HIV/AIDS?

ANS: We use interview with experts, drama, and short articles like reportage, short dialogue, and spot after the news. We have also talk show and Panel discussion with religious leader and health experts like doctors.

3. What is/ are contents of messages?

ANS: The content of most dialogues is how to avoid fear of HIV/AIDS among the people. Since young people are so hot in behaviour so they can do sex negligently. Therefore, the messages targeted to make them aware about HIV/AIDS without creating fear. The content also deal in informing the young generation how and if what activities they do can HIV/AIDS can transfer to them. In informing/ identifying the way HIV transfers clearly. It also deals with the messages that focus on avoiding stigmatisation against people who are HIV positive and from isolation of the social life. Furthermore, to make everybody responsible for not transmitting the disease to others without feeling responsible and other information which can educate people. This is to help people to protect themselves from becoming infected.

4. Do you have any song (s) targeted against HIV/AIDS?

ANS: Yes, we have songs which are sang by few Eritrean artists such as Samuel Tages, Kahsai Berhe and Alex and other singers who are the members of the Defence Force.

5. Who are the characters in the drama? (From the radio station or the community)

ANS: There is an understanding that the changes begin in the society or the nuclear family. Therefore, the characters act as father, mother and children. Since in our society we did not speak openly about sex, peer education is important in this case. This is done because we believe peer education makes the young people to understand each other. Besides, in the drama, we play as HIV positive and as HIV negative. In most of the time, the people who act in the drama are from the radio station. That is, the newsreader, writer, announcer and others. Sometimes, people from out side also participate. Some people say that HIV is innocent disease, if you do not go to it, it will not come to you. Brikiti.

6. How do you prepare education element along with entertainment?

ANS: First, you should have knowledge about the thing you want to write. And then, you think what you should do with the knowledge in relation to your aim. I first identify the facts and then I prepared it in entertaining way rather than disseminating it simply. I first identify the ways HIV transmits and those it does not. I then try to prepare it in an entertaining way.

7. At what time do you disseminate the messages against HIV? Why?

ANS: Most of the time, in the morning about 7:00AM and in the evening about 8:30PM. People who miss the message in the morning can listen the message in the evening. For example, in rural area, most of the time people listen radio in the evening.

8. Do you receive audience compliance about the time?

ANS: There is no complaining because this time is the right time for most people. They choose this time because during the noon it is not convenient for them to listen since they do not have time.

9. How many times do you broadcast one message against HIV/AIDS? Why?

ANS: One message is repeated twice in one day. But, spots are everyday after the news. This is done in order to remind and make the people more cautious about HIV/AIDS.

10. Do you think repeating the messages in the radio can help the audience to grasp the messages?

ANS: Comparing with other programmes, repeating one message twice on the same day is enough. It would be also good if it could be given additional time too. However, since the other sickness also kill people we cannot neglect them and concentrate only on HIV/AIDS. Hence, we should fight other diseases too equally as HIV/AIDS.

11. How do you produce the messages against HIV/AIDS for this radio? Why?

ANS: In producing the message, first I think about the idea and then I think what I can do with that idea. At this point, it is also important to mention that the way our society is trying to control their children. That is, they tell them that they should not go out. However, we cannot bring behaviour change by doing strict control on children rather than we should teach them the reality.

12. Do you have scriptwriter(s)? If yes, how many?

ANS: Yes, we have two who are assigned to write for HIV/AIDS and other health issues. I also write sometime especially for HIV. Some people from the target audience also send to us some scripts. In most instances the educational desk produce the script we read it.

13. Do you have co-partners such as scriptwriters, directors with whom you work to design the messages against HIV/AIDS?

ANS: Yes we have. These are Ministry of Health that supports us by providing information. We also interview doctors. There is also an association of the people with HIV/AIDS called Bidho which sometimes help us by providing some information.

14. Do the messages that you prepare/ use also broadcast through other medium such as TV, newspaper, movies or others channels?

ANS: It does not transmit through TV or newspapers because they are different media. For example, TV includes picture, radio for listeners and newspaper for someone who can read.

15. Do you have partnerships/link with other organizations in preparing messages about HIV/AIDS like HAMSET?

ANS: We do not have an organization, which helps us to disseminate the message. We have HAMEST organization, which have an agreement with the ministry. This organization finances the messages, which we put on air. Except in this case, it does not help us in providing scripts.

16. Who are your target audience?

ANS: The main victim of HIV/AIDS is youth. Thus, these are our main target audience. Furthermore, we also target family/ parents because they can advise and control their children/ youth. Here, it would be difficult to change 60-year-old man but it is easy to change the youth since they are in the age in which they can change. Hence we hammer them to change their behaviour.

17. Do the target audience participate in producing HIV/AIDS messages you broadcast?

ANS: We have some people from the target audience who sent script to the radio station. For example, we have a radio drama, which broadcast for six times in this

radio station, which was written by one person from target audience. There also other peoples who send script for Sunday. There are also other people who send questions about HIV/ IADS. Some of these writers are doctors.

18. Are there any strategies you have devise to ensure maximum audience participation in fighting HIV/AIDS through this radio?

ANS: Yes, we have. In any programme, we tell them that the programme is from them and for them. This is specifically done for the programmes where target audience can participate

19. How do you assess the effectiveness of the messages you disseminate against HIV/AIDS?

ANS: We evaluate through letters, which come from the target audiences, telephone . Especially, audience likes drama so they write their a comment about the ending. That is, how we should have end the drama.

20. Do you think that these messages help the audience to change their habit/ways of life?

ANS: Any information/education is helpful. Hence, I can say it is helping them. Here, the messages which broadcast might be elementary for some target audience, however it is helping them. The problem is to know whether they are doing practically what they know.

21. Do you do research before you prepare the messages?

ANS: Yes, I do. To increase my knowledge about HIV, I go to the Ministry of Health and ask them. For example, one day, I went to the ministry of health.

22. What is the purpose of doing this research?

ANS: I did the research to be safe from saying something, which could be offending to target people especially to the people who are HIV/AIDS affected and infected.

23. Do you do audience impact analysis after you disseminate certain messages against HIV/AIDS?

ANS: We did not do audience impact analysis because there is no person who assigned to do it. For example, even if I think to do impact analysis, I cannot do it because I do not have time.

24. How do you understand by entertainment-education?

ANS: This can be described in relation of human behaviour. That is, one day I participated in one workshop and the teacher asked us whether people like entertainment or education/facts. Most of the participant chose entertainment. It is easier to watch drama than to read book. In this condition, it is good to prepare the drama in an entertaining and educational.

25. What are the major problems you are encountering in preparing the entertainment-education message against HIV/AIDS?

ANS: We have the problem of time and capacity. There are very few people. There are no skilled people who have the skill how to read radio drama outside the members of the radio station. Those who works in the ministry do it in addition of our work so we have a problem of time to adjust with all our work. On the top of this, although we do it with all other loads, there is no incentive. The radio station pay for people who come from the target audience to read the drama but they did not pay for us. We are also few in numbers. We did not have enough people who can write and act the dramas.

26. Do you use messages produced in other countries?

ANS: Until now, we did not use any.

Interview with Paulo Ghebremariam

1. Do you have HIV/AIDS programmes?

ANS: Yes, We have two days per week health programmes, which are Monday and Wednesday. HIV programme is always on Monday.

2. In what forms do you disseminate the messages about HIV/AIDS?

ANS: We use drama, commentary (scripted text), interview, and radio spot after the news, talk show. We sometimes make discussion with HIV positive people, religious people, and doctors.

3. Do you have any song (s) targeted against HIV/AIDS?

ANS: Yes, we have but the radio station programmers know more about this so you can ask them

4. Who are the actors in the drama? (People from the radio station or community?)

ANS: the actors are about opportunistic and selfish people who come to take money and then regret. Most of the time they are from the radio station: the newsreader, writer, announcer and others. Sometimes, we also use people from the target community.

5. At what time do you disseminate the messages against HIV? Why?

ANS: well, we put on air the messages two times per day on Monday. It is in the morning and evening. These times are morning about 7.00AM and evening about 8:00pm. But if it is not convenient in the evening, it disseminate in the noon about 1:00PM. We think during this time most people can have time to listen the radio in their home. They are also free from work.

6. How many times do you broadcast one message against HIV/AIDS? Why? do you do this?

ANS: The messages are repeated two times per day on Monday. This is done because those people who do not listen it in the morning can lesson it in the evening. Outside this time, we do not repeat on any other days because we have enough new materials, it is not necessary to repeat it. However, there are radio spots, which presents after the news every day. This is done in order to remained and makes the people more aware about the seriousness of HIV/AIDS.

7. How do you produce the messages against HIV/AIDS for this radio?

ANS: We read and consulted different packages, documents that are written about HIV/AIDS. We also ask, interviews doctors in ministry health. There is also one organization in Ministry of Health, which is established to control the spread of HIV/AIDS, and we consult them. We also do a research on our own ways. We also go to workshops to collect information. Our main concern is to prepare the script in a way that the people can understand it. We also consult IEC in the Ministry of Health.

8. Do you have scriptwriter(s)? *If yes, how many?

ANS: Yes, in this radio station there are special unit, which called Educational Desk. This desk has two scriptwriters who prepare messages related to health. In fact, we write all the scripts, which are about HIV/AIDS as well as other health issues.

9. Do you have co-partners such as scriptwriters, directors with whom you work to design the messages against HIV/AIDS?

ANS: We do not have co-partners who provide us scripts or acts as directors. But, Ministry of Health department of HIV/AIDS control, HAMSET project, helps the Ministry of Information by providing money for every message we disseminate in the air against HIV/AIDS. Some of our listeners also send some scripts to us and based on its relevance, we edit it and disseminate it.

10. Do the messages that you prepare/ use also disseminates through other medium such as TV, newspaper, movies or others channels?

ANS: TV programmes and newspaper desks have their own programmes about HIV/AIDS as the result they have their own people who prepare the scripts and others. Moreover, we have never thought about this idea. It cannot also be one and the same. So, we do not disseminate it through other medias.

11. Do you have partnerships/link with other organizations like HAMSET concerning HIV/AIDS? How?

ANS: There is a department in the Ministry of Health, which have an agreement with Ministry of Information to cover all the expenses of the programmes, which are disseminated on the air. When we ask them for information about HIV/AIDS or other related issue, they give us the information. Otherwise, they do not give us any script themselves. Further, I would like to inform you that there is another department in the Ministry of Health called IEC, which follows the programmes about HIV/AIDS.

12. How do you design the messages about HIV?

ANS: We looks in books. We try to follow the principles, which say soothing how to make people understand the messages as well as the issues.

13. Do you use any theoretical framework for designing the scripts /messages or you prepare them simply?

ANS: we do not follow any theoretical frame works.

14. Who are your target audience?

ANS: Our main target audience are youth between the ages of 15-40. They are the main victims of HIV/AIDS. We also target all the organization such as Eritrean youth and student association and institutions such as family, which have great influence on the youth.

15. Is the target audience participating in production of HIV/AIDS messages? * If yes, how?

ANS: We do not have as such strong participations from the target audience. But some of them send scripts, letters for the programmes. For example, we disseminate one radio drama that was written by our target audience.

16. How do you assess the effectiveness of the messages you disseminate against HIV/AIDS?

ANS: Through telephone, letters. we did not do any assessment to know the effectiveness of the messages. Moreover, the information about the programmes goes to the radio station broadcasting section. We are the one who works behind the curtain to feed the radio station. Our work is to produce the material only.

It is through telephone, Letter, and recently audience research. Recently, the ministry did audience research about the overall of the radio stations. There they describes that the programmes is fine.

17. Do you think these messages help audience to change their habit/ways of life?

ANS: It helps the people to know about HIV. In our country if awareness about HIV/AIDS is to exist it is only through the radio, which could count 80%

18. Do you do research before you prepare the messages?

ANS: We do a research in books. We read the books, which are written about HIV. We also ask doctors and the voluntary consoling test. We do interview with them and we use this for reference.

19. Do you do audience impact analysis after you disseminate certain messages against HIV/AIDS?

ANS: No, we did not do it.

20. How can you describe entertainment-education in this radio stations?

ANS: I worked as teacher for a long time before I come to the desk. We have never seen entertainment and education as you are saying. But, we often take care that the message should not be offensive to the target audience. However, it seems for me that something which teach through entertaining. But I do not have clear understanding about this.

21. What major problems do you encounter in preparing the messages against HIV/AIDS?

ANS: Lack of experienced people. We have problem that we are few in number. There is no participation from the HIV/AIDS infected and affected people because of the stigma. Even though people are dying because of this disease, no body speaks that they died because of HIV/AIDS. The infected people also do not come and say that they are HIV infected. Moreover, they do not speak even in the radio although we invite then to do so. They also ask a lot of many if they are to speak.

22. Do you use messages produced in other countries?

ANS: No, we did not. In this country, we have one big problem. We did not get people who are HIV/AIDS positives. Therefore, we use examples, which happen in other country such us Uganda. But if people are to believe you, you should bring people, which look like you.