

**IMPLEMENTATION OF THE
AFRICAN BROADCAST MEDIA PARTNERSHIP AGAINST HIV/AIDS
AND
ITS IMPACT IN A SELECT NUMBER OF PARTICIPATING BROADCAST COMPANIES**



A study commissioned by the ABMP
and undertaken by
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List of Acronyms

ABMP	African Broadcast Media Partnership against HIV/AIDS
AMG	Africa Media Group, Tanzania
AMICAALL	The Alliance of Mayor's Initiative for community Action on AIDS at the Local Level
ARVs	Antiretrovirals
BON	Broadcasting Organisations of Nigeria
CEO	Chief Executive Officer
CNLS	Comitè National de lutte contre le VIH/SIDA
DG	Director General
FRCN	Federal Radio Corporation of Nigeria
ITV	Independent Television Ltd/Radio One, Tanzania
KBC	Kenya Broadcasting Corporation
KENWA	Kenya Network of Women Living with AIDS
KFF	The Henry J. Kaiser Family Foundation
LVCT	Liverpool VCT Care & Treatment
NAC	National AIDS Council
NACA	National Agency for the Control of AIDS
NASCP	National HIV/AIDS, Sexually Transmitted Infection Control Programme
NEPWHAN	Network of People Living with HIV/AIDS in Nigeria
NERCHA	National Emergency Response Council on HIV/AIDS
NGO	Non-Governmental Organisation
NTA	Nigerian Television Authority
ORTM	Radio et Télévision Publiques de Madagascar
PSAs	Public Service Announcements
PSI	Population Services International
R&D	Research and Development
RM	Rádio Moçambique
RNM	Radio National Malagasy
RTS	Radiodiffusion Télévision Sénégalaise
SBIS	Swaziland Broadcasting and Information Services
SCT	Sahara Communications, Tanzania
STIs	Sexually Transmitted Infections
STV	Sociedade Independente de Comunicação, Mozambique
SWAA	Society for Women and Aids in Africa
SWANNEPHA	Swaziland National Network of People Living with AIDS
Swazi TV	Swaziland Television Authority
TACAIDS	Tanzania Commission for AIDS
TANOFA	Tanzania Network of Organisations of people living with HIV/AIDS
TBS	Tanzania Broadcasting Services
TV Miramar	Rede Televisão Miramar, Mozambique
TVM	Televisão de Moçambique
TVM	Television Nationale Malagasy
VON	Voice of Nigeria

Executive Summary

In February and March 2008 a study was conducted on the implementation of the African Broadcast Media Partnership Against HIV/AIDS and its impact in a select number of participating broadcast companies. The research took place in seven African countries namely Kenya, Madagascar, Mozambique, Nigeria, Senegal, Swaziland and Tanzania. Eighteen broadcasting companies and 36 external stakeholder organisations were surveyed, resulting in a dataset of 100 face-to-face interviews. The aims of the survey were to:

- a. Assess the extent to which the key objectives of the ABMP are being implemented across the sample companies. The key objectives are:
 - develop policies, strategies and structures to ensure integration of HIV/AIDS as a core business priority of the company;
 - dedicate resources, including financial, technical and other expertise, from their own existing resources in support of the above objective;
 - identify and develop programme content across programme genres and schedules with consistent, clear and forthright messaging within a comprehensive communications approach to HIV reduction;
 - engage with government and other in-country partners to co-ordinate with in-country HIV/AIDS campaigns and to leverage additional resources in support of these objectives; and
 - commit a minimum of 5 per cent airtime (radio and TV) per day in an 18-hour daily schedule (06h00-24h00), half in prime time and the balance across the schedule, across all stations and programme formats.
- b. Find out how the sample companies perceive the benefits and challenges of participating in the ABMP.
- c. Examine the institutional opportunities and limitations in the sample companies to the implementation and supplementation of the ABMP's programmes, and the sustainability of the sample companies' commitment to HIV/AIDS programming.
- d. Gauge the perceived contribution to national HIV/AIDS efforts of the sample broadcasters, the ABMP generally and the YOU campaign in particular through short interviews with leaders of the national AIDS councils, relevant government officials and non-government leaders.

Implementation of the key ABMP objectives across sample companies

The surveyed broadcasting companies are meeting most of the five ABMP objectives. Seventeen out of 18 broadcasters indicated that the ABMP caused an increase in the amount of HIV/AIDS programming they are putting on air. In some of these countries a key factor was the ABMP's role in educating broadcasters about HIV/AIDS. Half the sampled companies claim that they are meeting or exceeding the target of 5 per cent of their airtime devoted to HIV/AIDS programming. More than a third of the respondents indicated that their companies had developed policies and strategies/structures to ensure integration of HIV/AIDS as a core business priority.

The objectives where companies are falling short are the formulation of workplace HIV/AIDS-related policies; securing both internal and external funding for HIV/AIDS-related programming; and improving the level of co-ordination between broadcasters and their government, between broadcasters and NGOs, and among the broadcasters themselves.

Perceived benefits and challenges of participation in the ABMP

The ABMP has succeeded in creating a pan-African value-adding platform from which most of the broadcasters in the sample are benefiting. Benefits named by respondents included being able to contribute visibly to the fight against HIV/AIDS and responding to calls from governments for more action against HIV/AIDS. More specific benefits included sharing ideas and experiences around HIV/AIDS programming with fellow broadcasters, building production capacity and broadcast programming skills through ABMP workshops, accessing rights-free, good-quality and ready-to-air content, working in synergy with other broadcasters in the fight against HIV/AIDS, and utilising resources more cost-effectively than before. For many of the broadcasters a key benefit has been their introduction to new creative approaches to HIV/AIDS messaging and reporting, which they say has deepened their understanding of how to appeal to viewers and has increased their audiences. In the process, the ABMP content has challenged them to improve the quality of their own local programming. For many of the

broadcasters in the sample, the ABMP core content is serving as a benchmark of what HIV/AIDS programming should go on air.

At the same time the broadcasters sampled pointed to a number of challenges associated with participating in the ABMP. The most common challenge is their lack of resources, particularly financial resources, with which to increase the production of their own HIV/AIDS programming. This introduces a concern about whether they can ever meet the production quality benchmark set by the ABMP core content. Other challenges mentioned include lack of infrastructure and skills, and the costs associated with modifying the ABMP core content to suit local needs.

View of ABMP and production of company content

The ABMP core content (the YOU campaign, *Imagine Afrika* and the pilot radio edu-dramas) was well received in all seven countries and was aired by all the broadcasters in the sample. The YOU campaign received widespread acclaim both from broadcasters and from external stakeholders. Respondents commented favourably on its production quality, its appeal to a wide range of age groups, and for being a call to action. At the same time (even though all core content is distributed in English, French, Portuguese and Arabic) there is consensus across the seven sample countries that core content needs to be translated into even more local or common regional languages. This was most strongly articulated in the non-English-speaking countries (Madagascar, Senegal and Mozambique). In countries with large Muslim populations such as Senegal, Nigeria and Tanzania, respondents felt that the ABMP core content needs to be more responsive to religious and cultural sensibilities of those societies.

The YOU campaign was adapted into local campaigns against HIV/AIDS in four of the sample countries (Mozambique, Nigeria, Tanzania and Swaziland), in one case at the request of government and in another at the initiative of an NGO. This indicates strong resonance across the public sector and in civil society.

Institutional opportunities, limitations and prospects for sustainability

The sampled broadcasters experience financial constraints in extending the range of local productions on HIV/AIDS. No revenue was generated through the flighting of the core content supplied by the ABMP. However, most said that their company management is very supportive of the ABMP and see this as key to sustaining the initiative. External stakeholder respondents indicated that their respective governments had increased national budgets for HIV/AIDS communication and made it clear that the broadcasters would be able to access the funds, provided they submit sound proposals. Some of the broadcasters were less confident of this outcome.

Co-ordination between the sampled broadcasters and other in-country partners (such as government, NGOs and other broadcasters) is still at an early stage of infancy, but respondents indicated that collaboration had improved since initiation of the ABMP.

Impact assessment

Broadcasters were asked to share the single most important impact of the ABMP on their companies. Five key impacts emerged: learning about HIV/AIDS and about innovative approaches to HIV/AIDS programme production; collaboration; increased broadcasting of HIV/AIDS programmes; targeting youth; and increasing viewership. Most of the respondents also indicated that the *Imagine Afrika* reality show and the YOU campaign had made a positive impact on the target audiences, especially youth. Respondents also indicate that the ABMP is assisting broadcast companies align their communications activities more closely with national efforts against HIV/AIDS. In regard to plans for the future, respondents intend improving their co-ordination with in-country initiatives against HIV/AIDS, sourcing funds and broadcasting a larger number of HIV/AIDS programmes in local languages.

Suggestions/recommendations

Respondents suggest localisation of content as the key means of strengthening the ABMP core content. Two strategies are proposed: using local or common regional languages and producing the programmes within a local context, introducing local personalities into dramas and drawing on local experiences. The key objective is to help the target audience identify more readily with the messages and facilitate easier acceptance. Respondents also indicated that the ABMP could improve its impact by strengthening training and providing financial assistance for programme production to member broadcasters.

Overarching Findings

1. Implementation of the ABMP objectives across the sample companies

1.1 More than a third of the respondents indicated that their companies had developed policies and strategies/structures to ensure integration of HIV/AIDS as a core business priority of the company

- a. Respondents from eight out of 18 broadcasting companies¹ said that the ABMP had increased their attention to HIV/AIDS as part of the core business of their companies.
- b. Respondents from a third of the broadcasting companies² indicated that their companies have workplace HIV/AIDS-related policies in place.

1.2 According to a majority of the broadcasters sampled, the ABMP has contributed to increasing the amount of HIV/AIDS programming on air

- a. Most of the respondents from all 18 broadcasters, except SCT, indicated that the ABMP caused an increase in the amount of HIV/AIDS programming they were putting on air³. In some of these countries a key factor was the ABMP's role in educating broadcasters about HIV/AIDS.
- b. External stakeholders in most of the countries (all surveyed countries except Senegal) said that they had noticed an increase in HIV/AIDS programming since initiation of the ABMP.

1.3 Half the broadcasters say they are meeting or exceeded the target of 5 per cent of airtime to be devoted to HIV/AIDS programming

- a. Nine out of 18 companies claim that they are meeting or exceeding the target of 5 per cent of their airtime devoted to HIV/AIDS programming. However, none of the respondents could produce evidence to support this claim.
- b. The other nine companies⁴ devote less than 5 per cent of their airtime to HIV/AIDS programming, but only three of these, RNM and ORTM/TVM (both in Madagascar) and Nigerian Television Authority, could estimate the actual airtime devoted (1.7 per cent at RNM, 2 per cent at ORTM/TVM and between 3.3 and 4 per cent at NTA). Here too, no documentary evidence was available.

1.4 Most of the respondents indicated that their companies are now developing HIV/AIDS programme content across programme genres and schedules with consistent, clear and forthright messaging within a comprehensive communications approach to HIV reduction

- a. Respondents from nine out of 18 broadcasters⁵ indicated that they have developed editorial policies and quality assurance guidelines on HIV/AIDS programming. Respondents from the remaining nine broadcasters⁶ indicated that their companies had not done so.
- b. Most of the respondents from all 18 broadcasting companies indicated that the ABMP had served as a major influence in introducing them to innovative approaches to HIV/AIDS programming. Respondents claim that their companies are now broadcasting HIV/AIDS-related programming in various formats e.g. drama, music, talkshows and interviews.

¹ TVM, FRCN, NTV, BON, VON, Swazi TV, RNM and ORTM

² STV, KBC, NTA, VON, ITV and Swazi TV

³ In the case of KBC this was disputed by one senior respondent, showing that the view is not necessarily shared.

⁴ ORTM, RNM, NTA, STV, RTS, SBIS, TBS, TVM and TV Miramar,

⁵ KBC, TVM, RM, Miramar TV, VON, FRCN, BON, ITV, SCT

⁶ The broadcasters in Swaziland, Madagascar and Senegal as well as STV in Mozambique, AMG and SCT in Tanzania and NTA in Nigeria

1.5 Respondents in all 18 broadcasters indicated it is a major challenge to secure funding for local HIV/AIDS programming on radio and television. On the other hand all 18 broadcasters indicated that they dedicate human resources in support of the ABMP initiative

- a. Many of the broadcaster respondents say their companies lack the capacity to write sound funding proposals and lack fundraising experience.
- b. The broadcaster respondents also indicated that their organisations do not have a company budget committed to HIV/AIDS programming.
- c. All broadcasters have got at least one member of staff responsible for implementation of ABMP objectives.

1.6 The ABMP has prompted increased co-ordination between broadcasters and governments, and between broadcasters and NGOs in four countries. Inter-broadcaster co-operation is limited

- a. In Mozambique, Nigeria, Swaziland and Tanzania, respondents indicate that since the formation of the ABMP, there is better co-ordination between broadcasters and government, and between broadcasters and NGOs..
- b. In Kenya and Madagascar there is little co-ordination between the member broadcasters and the national or civil society HIV/AIDS structures, while in Senegal civil society players speak of the need for better co-ordination within the HIV/AIDS sector. Some respondents in these countries look to the ABMP to assist in improving co-ordination among domestic HIV/AIDS groups.
- c. Examples of inter-broadcaster co-operation were found in Mozambique and Nigeria⁷ and are attributed to the ABMP. Tanzanian member broadcasters tried to produce a co-production, but were largely unsuccessful, while the highly competitive broadcasting environment in Kenya makes broadcasters in that country reluctant to co-operate around HIV/AIDS programming.
- d. Respondents from 15 out of 18 broadcasters⁸ surveyed felt that joining the ABMP had increased their companies' profile and role in the fight against the disease.
- e. Almost all external stakeholders in all the seven countries surveyed, except Senegal, pointed out that they had seen a lot of positive work by the broadcasters since initiation of the ABMP.

2. Perceived benefits and challenges of participation in the ABMP

2.1 Broadcasters indicate a variety of reasons for joining ABMP

According to broadcaster respondents, a primary motivation for joining the ABMP is their sense of responsibility to educate the public about HIV/AIDS and the perception that the ABMP can assist them in this role. This is particularly evident in Nigeria and Mozambique. Other motivating factors are the enormity of the HIV/AIDS pandemic, the call by governments on broadcasters to play a bigger role in combating the pandemic, and the attraction of international networking around HIV/AIDS that enables broadcasters to learn from each other. This is particularly valuable for low-prevalence countries like Madagascar and Senegal which have relatively less exposure to and experience of HIV/AIDS.

2.2 The ABMP has succeeded in creating a pan-African value-adding platform from which most of the broadcasters in the sample are benefiting

- a. All the broadcasters in the sample see the ABMP as an initiative that provides them with an opportunity to contribute visibly to the fight against HIV/AIDS by educating the public and helps them respond to calls from their governments for more action against HIV/AIDS.
- b. The ABMP has helped most broadcasters become more informed about HIV/ AIDS by providing platforms through which they can acquire information, share ideas, join hands in the fight against HIV/AIDS, learn new professional skills and use these to contribute to the public good.
- c. These benefits are felt at both the individual and corporate level.

⁷ Between Rede Miramar TV and TVM in Mozambique, and between the four Nigerian member broadcasters that have formed 'ABMP Nigeria'.

⁸ KBC, ORTM, RNM, FRCN, NTA, BON,VON, Swazi TV, ITV, TBS, AMG, SCT, TVM, RM and TV Miramar

- d. A few respondents felt the benefits are undermined by their company not deriving financial benefit from broadcasting ABMP core content.
- e. Suggestions for strengthening the partnership against HIV/AIDS include the ABMP involving a wider range of broadcasting staff in its deliberations (not only top management), regionalising programme production, and creating forums to review in-country HIV/AIDS content.
- f. In Senegal the value of the ABMP as a collaborative initiative is recognised, but the airing of the core content was treated as an obligation rather than an opportunity.
- g. For the majority of the broadcasting companies, the biggest gain they see in participating in the ABMP is access to good quality, ready-to-use rights-free content. This has enabled them to increase the amount of HIV/AIDS programming on television and radio, to attract new audiences and increase their profile in combating HIV/AIDS.
- h. For most of the broadcaster respondents the value of a pan-African coalition around HIV/AIDS lies in sharing ideas and pooling resources, while some external stakeholders noted its potential for creating solidarity between broadcast companies and with communities.
- i. Various respondents recommended that the ABMP could grow stronger if broadcasters were to give greater priority to in-country collaboration (ahead of pan-African collaboration), and that broadcasters should make effort to reversion ABMP programmes to fit local conditions.

3. View of the ABMP core content and the development of company content on HIV/AIDS

3.1 The ABMP core content was generally well received. It was broadcast across all seven countries and local versions were produced in four of the seven countries

- a. There was wide-ranging approval of the positive messaging of the YOU campaign among both broadcasters and external stakeholders. In several cases, representatives from national AIDS councils indicated that the messaging resonated with their own communications approach⁹.
- b. The core content was particularly well received in the English-speaking countries sampled. Individual respondents commented favourably on its production quality, its appeal to a wide range of age groups, and for being a call to action. The appeal of the message to the individual – “It begins with YOU” – was felt by some to be particularly powerful and the style of the core content was felt to be persuasive, subtle and non-aggressive. However, some respondents were concerned that the style may be too ‘soft’ to get the HIV/AIDS message across clearly.
- c. In the French and Portuguese-speaking countries respondents generally acknowledged the appealing style of the core content, but questioned its effectiveness owing to concerns about language use and other factors.
- d. The YOU campaign was adapted into local PSA campaigns against HIV/AIDS in Mozambique, Nigeria, Tanzania and Swaziland, and in these cases has stimulated indigenous HIV/AIDS production along the same lines, even where this was not directly in support of the YOU campaign.
- e. In Tanzania the campaign was adapted twice – once by government and once by an NGO. In Mozambique the local production was commissioned by the National AIDS Council and transmitted by all four member broadcasters. This indicates a wide degree of resonance across the public sector and in civil society.
- f. The radio edu-drama was well received, particularly in English-speaking countries, and was broadcast in five out of the seven countries¹⁰. It was translated into local languages in Nigeria and Tanzania.
- g. Virtually all the respondents commented on the challenge of reversioning core ABMP content into local languages. At the same time, the YOU campaign was adapted into local PSA campaigns against HIV/AIDS in Mozambique, Nigeria, Tanzania and Swaziland¹¹, and the radio edu-drama was translated into local languages in Nigeria and Tanzania. Perhaps the solutions found by broadcasters in these countries can be used as a template for progress on the issue of reversioning

⁹ Such as in Madagascar, Mozambique and Tanzania

¹⁰ Kenya, Madagascar, Nigeria, Swaziland and Tanzania

¹¹ In Tanzania the campaign was adapted twice – once by government and once by an NGO. In Mozambique the local production was commissioned by the National AIDS Council and transmitted by all four member broadcasters.

core content into local language programmes. A number of respondents also noted the challenge of gaining closer resonance between the core content and local cultures and traditions. Some expressed a concern that the character representation in the core content may convey the impression that the messages were targeting more educated, sophisticated audiences and may bypass youth in rural areas.

- h. There is some variation in the scheduling of the ABMP core content, particularly the PSAs for the YOU campaign. While some broadcasters schedule the ABMP core content with the target audience in mind and flight it as regularly as possible, in other cases the scheduling is much more ad hoc. In yet other cases there is the risk that the ABMP core content may be bumped from the schedule to make way for other sponsored material when this becomes available.

3.2 According to the broadcaster respondents, the ABMP has developed their awareness of how to communicate HIV/AIDS messaging more creatively to different audiences, particularly the youth, and in some cases this is influencing their approach to local content production

- a. The *Imagine Afrika* reality show generated interest and there is appreciation for its African identity; however, it drew mixed responses as to whether it is an appropriate vehicle to reach African youth audiences with clear messages. Concerns are that its messages are not clear and that it seems to target educated and sophisticated youth.
- b. Three of the broadcasters say they are producing local content on HIV/AIDS in support of the ABMP core content¹² (in some cases translating the ABMP core content into local languages) and three examples of local programmes were cited¹³ that broadly support the direction of the ABMP core content. The other broadcasters produce stand-alone HIV/AIDS content that does not support the ABMP core content directly¹⁴.
- c. In some cases external stakeholders feel that more work is needed by broadcasters to introduce community perspectives into HIV/AIDS programmes and to deal with 'the real issues'.

4. Institutional opportunities, limitations and prospects for sustainability

4.1 Sustainability is seen as a funding issue by the broadcasters, but is regarded as a matter of effective impact by the external stakeholders

- a. Most of the private broadcasters (five out of six) feel that they may not be able to sustain the increased airtime for HIV/AIDS programming, because it compromises the revenue they earn from commercial programmes.
- b. A minority of respondents from private broadcasters¹⁵ have a strong sense of social responsibility and argue that with proper planning and scheduling at the stations, the campaign can be sustained.
- c. The concern about revenue generation is shared to some extent by the public broadcasters.
- d. Public broadcasters have an additional concern i.e. not having access to dedicated production budgets. This constrains the extent to which they can implement the innovative approaches they would like to use in making new HIV/AIDS programmes with wider appeal.
- e. While there are examples in which some broadcasters have translated or adapted ABMP core content for wider coverage¹⁶, other broadcasters say they need additional funding to do this.
- f. Corporate sponsorship for the HIV/AIDS programmes is not in evidence in any of the countries.
- g. None of the broadcasters managed to draw advertising for the *Imagine Afrika* reality show.
- h. Twelve of the 18 broadcasters are not aware of the public funds available for HIV/AIDS communications activities and do not know whether in the past year their government had increased funding for HIV/AIDS-related communication. Even where they are aware of the existence of such funds, many are not equipped to produce proposals that will secure public or donor funding for HIV/AIDS programme production. Among the external stakeholders in all seven countries there was strong support for sustaining the YOU campaign, subject to:

¹² FRCN, VON, SwaziTV

¹³ ITV (Tanzania)'s Golden Life and Family programme; Nigerian Television Authority; the Mozambique YOU campaign

¹⁴ RM, TM, Miramar TV, KBC, RNM, SCT, AMG

¹⁵ Individuals in ITV and NTA

¹⁶ Mozambique National AIDS Council, Federal Radio Corporation of Nigeria, Voice of Nigeria, Swazi TV and Independent Television Ltd in Tanzania

- i. informing people what they need to do to achieve an HIV-free generation;
 - ii. creating stronger local content for the campaign;
 - iii. widening the range of broadcasters carrying the messaging; and
 - iv. involving non-media organisations as stakeholders in the ABMP.
- i. While eight of the broadcasters in the sample¹⁷ indicated that they did not generate any funding from the *Imagine Afrika* show, only one (ITV Tanzania) seems to have taken steps to try raising sponsorship. Unfortunately this was unsuccessful. The others attribute the lack of funding to a reluctance of advertisers to be associated with HIV/AIDS programming, or to the need for the broadcasters themselves to take responsibility for covering the cost of the airtime.

4.3 There is strong executive support for the ABMP in virtually all the broadcasters sampled

5. Impact assessment

5.1 The ABMP is assisting broadcast companies to align their communications activities more closely with national efforts against HIV/AIDS

- a. The YOU campaign was instrumental in showing how messages can be positive and appeal to a wide range of audiences.
- b. The YOU campaign message was positively received by representatives from national AIDS councils in Madagascar, Mozambique and Tanzania.
- c. There was a general sense among respondents that the YOU campaign and the *Imagine Afrika* reality show promoted a strong message against HIV/AIDS stigma.
- d. In some countries external stakeholders felt that the ABMP's support of national efforts against HIV/AIDS could be strengthened by widening the range of broadcast partners, because some of the current broadcasters have limited reach, particularly among youth audiences.

5.2 Respondents in 15 broadcasting companies gave their views about the single most important impact of the ABMP on their work

- a. Respondents from six broadcasters¹⁸ indicated that the ABMP prompted increased **co-ordination** between broadcasters and governments, and between broadcasters and NGOs.
- b. Respondents from five of the broadcasters¹⁹ indicated that the pan-African coalition established by the ABMP helped them to be more informed about HIV/AIDS. They are **learning** things like how to fight the disease in a more focused manner and know better how to produce high quality programming that can change people perceptions about the disease.
- c. Two broadcasters (NTA and ITV) indicated that the ABMP caused an **increase in the amount of HIV/AIDS programming** they are putting on air and to them this is the single most important impact of the initiative.
- d. For Sahara Communications, Tanzania, the ABMP supplied content that **targets the youth** which that broadcaster regarded as the most important impact of the ABMP.
- e. TBS mentioned **increased viewership** as the single most important impact of the ABMP on the organisation.
- f. In the case of the remaining three broadcasters (RTS in Senegal, STV in Mozambique and SBIS in Swaziland), respondents were not in a position to indicate the single most important impact that the ABMP had on their companies.

¹⁷ ORTM Madagascar, ITV Tanzania, Tanzania Broadcasting Corporation, African Media Group Tanzania, Kenya Broadcasting Corporation, Nigerian Television Authority, Radiodiffusion TV de Senegal and Swazi TV

¹⁸ Two in Mozambique i.e. TVM and TV Miramar; two in Nigeria i.e. FRCN and BON; one in Swaziland i.e. Swazi TV; and one in Tanzania i.e. AMG

¹⁹ Two in Madagascar i.e. RNM and ORTM; one in Kenya i.e. KBC, one in Mozambique i.e. RM and one in Nigeria i.e. VON

5.3 Broadcaster respondents feel that the ABMP has contributed to national HIV/AIDS efforts

This has been achieved by raising awareness levels about the disease, introducing new ways of supporting communication about the disease, improving co-ordination between various players and sectors, and strengthening the efforts that were already in place.

5.4 With the exception of RTS in Senegal, the broadcast respondents from the other six countries provided some indication of their plans for HIV/AIDS going forward

Plans include creating HIV/AIDS programming in local languages, improving and increasing the quality and quantity of HIV/AIDS programming respectively, increasing teamwork around HIV/AIDS programming, encouraging more public participation, sourcing funds for HIV/AIDS programming, and drawing youth into HIV/AIDS communications.

Introduction

In October 2005 the African Broadcast Media Partnership against HIV/AIDS (ABMP) was formed at a summit of African broadcast media leaders in Johannesburg. Member companies committed themselves to the following five objectives:

- a. Develop policies, strategies and structures to ensure integration of HIV/AIDS as a core business priority of the company.
- b. Dedicate resources, including financial, technical and other expertise, from their own existing resources in support of Objective a.
- c. Identify and develop programme content across programme genres and schedules with consistent, clear and forthright messaging within a comprehensive communications approach to HIV reduction.
- d. Engage with government and other in-country partners to co-ordinate with in-country HIV/AIDS campaigns and to leverage additional resources in support of these objectives.
- e. Commit a minimum of 5 per cent airtime (radio and TV) per day in an 18-hour daily schedule (06h00-24h00), half in prime time and the balance across the schedule across all stations and programme formats.

To date more than 50 broadcast companies across the African continent have joined the partnership with a view to reinvigorating and increasing the effectiveness of HIV/AIDS broadcast programming.

The ABMP is a unique initiative that provides the first standard pan-African HIV/AIDS communication framework within which HIV/AIDS broadcast content can be aligned for greater impact. The ABMP facilitates two streams of content development:

- **Core content** (generally PSAs and short format programming) that is centrally developed with creative input from the signatory companies and distributed rights-free across all signatory companies.
- **Company content** developed by signatory companies, integrating the key messages and themes of the HIV/AIDS strategic communications framework across existing programme formats.

The following programmatic initiatives (core content) were introduced by the ABMP in 2006 and 2007:

- A multi-year HIV/AIDS public education campaign with the tagline *“Imagine an HIV-free generation: It begins with YOU”* comprising a series of public service advertisements for TV and radio. This started in December 2006 and content is provided to all broadcasters in six-monthly phases.
- *Imagine Afrika*, the first authentically African TV reality show, which provided a more substantive platform for the communication of the campaign’s principal themes launched in October 2007.
- A pilot series of 12 radio edu-dramas broadcast in late 2007

In order to track progress towards the implementation of the goals and objectives of the ABMP, the Steering Committee developed an annual scorecard questionnaire. Member broadcasters are required to complete and return the questionnaire to the ABMP Secretariat and the results are publicized at the annual summit of chief executives of member companies. The first survey of this nature was done in September 2006.

Description of the research sample and methodology

In 2007, the ABMP Steering Committee commissioned an independent study to track the implementation of the ABMP’s key objectives and programmes in a select number of participating broadcast companies. The research took place in seven African countries: Kenya, Madagascar, Mozambique, Nigeria, Senegal, Swaziland and Tanzania. At the time of the study, the ABMP operated in 32 member countries and this provides a sample size of 22 per cent by country.

The countries in the sample were selected using a purposive sampling method. Firstly, at the time of the study most of the ABMP member countries were concentrated in three regions of Africa with the highest concentration in Southern Africa (approximately half), followed by West Africa (approximately a quarter) and then East Africa (approximately a fifth). It was therefore decided that most of the sample countries should be from Southern Africa (4) followed by West Africa (2) and finally East Africa (1). The profile of the sample countries thus broadly matches the profile of the ABMP member countries at the time.

Secondly, within the three African regions the purposive sampling method was used to make sure that the countries in the sample were sufficiently diverse in terms of language, religion and HIV prevalence. For example the Southern Africa component of the sample has all the four working languages which are Portuguese, French, Swahili and English. The region also has got a mixture of Christians, Muslim and indigenous faith as well as countries with varying degrees of the HIV prevalence rate (low, higher and highest). In West Africa, the sample has a mix of two dominant languages which are English and French. The two sample countries in this region demonstrates both high and low HIV prevalence rate. Although both countries are predominantly Muslim, 40 percent of the Nigerian population is Christian. The purposive sampling method thus also worked to ensure that the countries in the sample adequately reflect this diversity of language, religion and HIV prevalence

Finally, the number of the countries sampled was determined by the budget available for the study.

In each country, the ABMP member broadcasters were visited and key informants were interviewed. The study surveyed 18 out of 53 member broadcasting companies, resulting in a sample size of 34 per cent. Both public and private member broadcasters were surveyed. To maximize the quality and quantity of the data, all the member broadcasters in each of the seven countries were interviewed, resulting in a total of 18 member companies.

At the same time, relevant external stakeholder organisations in each country were identified and interviewed. Thirty-six (36) independent external stakeholder organisations were interviewed across the seven countries. External stakeholder interviewees were drawn from various sectors and organisations e.g. government, NGOs and local producers. The findings are thus based on a dataset of 100 interviews (60 broadcasters and 40 external stakeholders).

This sampling and selection method enabled the research team to develop the findings according to two units of analysis, namely by broadcaster and by country.

The ABMP secretariat worked closely with the research team to design the research tools. The instruments for this study drew on a scorecard questionnaire which had been developed by the ABMP Steering Committee to track progress among the ABMP signatories. This study served as a more intensive qualitative assessment among the member broadcasters sampled for this purpose.

The research team conducted a pilot interview as part of training the researchers and tested the research tool prior to the fieldwork. Interviews were analysed using Atlas TI software.

Given the alignment between the sample and the ABMP member profile (countries and broadcasters) we anticipate that the findings of this study are likely to hold true for most of the ABMP members in general terms. The findings demonstrate a mixture of success and partial achievement in respect of the ABMP objectives.

(Please refer to Appendix 3 for more detailed information about the sample and the methodology.)

Objectives of the research

Four objectives were set for the research:

- 1 Document the implementation of the key objectives of the ABMP across the sample companies.
- 2 Record testimony and anecdotal evidence from key personnel in the sample companies regarding the perceived benefits and challenges of participation in the ABMP.
- 3 Examine institutional opportunities and limitations in the sample companies accruing from the implementation and supplementation of the ABMP's programmes, and the sustainability of the sample companies' commitment to HIV/AIDS programming.
- 4 Gauge the perceived contribution to national HIV/AIDS efforts of the sample broadcasters, the ABMP generally and the YOU campaign in particular through short interviews with leaders of the national AIDS councils, relevant government officials and non-government leaders.

Structure of this report

This report analyses the data gathered in each of the sample countries and draws on the country reports written by the researchers following their visit to their respective countries.

The structure of the report is guided by the objectives of the study as contained in the terms of reference for this assignment:

- Section 1 examines the data according to the objectives set by the African Broadcast Media Partnership Against HIV/AIDS Steering Committee.
- Section 2 examines the evidence from key personnel in the sample companies regarding the perceived benefits and challenges of participation in the ABMP.
- Section 3 documents the views of respondents in the broadcasters and external stakeholder organisations on the ABMP core content and the development of company content on HIV/AIDS.
- Section 4 looks at institutional opportunities arising from broadcasters' association with the ABMP, limitations on meeting the expectations of the ABMP and prospects for sustaining the initiative.
- Section 5 captures the views of respondents about the impact of the ABMP on the broadcasters, the impact of the core content on broadcasters and audiences, and perceived impact on national HIV/AIDS efforts.
- Section 6 documents the suggestions and recommendations made by the respondents.

Section 1

Implementation of the ABMP objectives across sample companies

This first section of the report examines the performance of the 18 broadcasters in the sample against the five objectives that were set by the African Broadcast Media Partnership Steering Committee. Questions around these objectives were included in the research instrument used to collect the data for this study.

1.1 Develop policies, strategies and structures to ensure integration of HIV/AIDS as a core business priority of the company

Two indicators used to measure this objective are:

- evidence that the company has formally adopted HIV/AIDS as part of its core business strategy; and
- written workplace HIV/AIDS-related policies for company employees.

1.1.1 HIV/AIDS as core business for the broadcasters

Participating broadcasters were asked to what extent their joining the ABMP had increased their attention to HIV/AIDS as part of their company's routine business. Respondents from eight out of 18 broadcasting companies²⁰ said that the ABMP had increased their attention to HIV/AIDS as part of their companies' routine business. Four of the broadcasting companies are from Nigeria, two from Madagascar, one from Swaziland and one from Mozambique.

... it has increased seriously, to a very large extent. As I told you after my visit to South Africa in May, when I came back, I organised a whole corporation. There is now a committee in the house on the fight against AIDS. Our producers are very active ... Whenever we hear of any HIV/AIDS event, we cover.

Dr Kabir Ahmed, Executive Director: Programmes, Voice of Nigeria

ORTM is now encouraging the broadcast of more HIV/AIDS programmes. Before ABMP, ORTM only used to broadcast what the CNLS or small organisations provided, but now ORTM is producing more of their own radio and TV programmes.

Seva Mboiny, DG, Radio et Télévision Publiques de Madagascar

Respondents from the remaining ten broadcasting companies²¹ note that attention to HIV/AIDS had formed part of their companies' routine business for some years. Their membership of the ABMP was a continuation of this interest.

1.1.2 HIV/AIDS workplace policy

Respondents from a third of the broadcasting companies²² indicated that their companies have workplace HIV/AIDS-related policies in place. These policies discourage discrimination against people with HIV/AIDS and encourage helping those who are at risk of contracting the disease.

..... workplace policy has been improved.

Ene Adubo, Programme Manager, Nigerian Television Authority

²⁰ TVM, FRCN, NTV, BON, VON, Swazi TV, RNM and ORTM

²¹ ITV, AMG, TBS, SCT RM, TV Miramar, STV, RTS, KBC and SBIS

²² STV, KBC, NTA, VON, ITV and Swazi TV

We have an in-house policy on HIV/AIDS. We have even encouraged our staff to go and get tested. There are some who tested positive, and while in the ordinary course of investigating the elements, we discovered that they were positive. We are trying to help them. You know that HIV/AIDS drugs are not common. There is somebody here in Nigeria that we can buy them from at reasonable prices. So we do give that support.

Alhaji Abubakar Jijiwa, DG, Voice of Nigeria and Chairman, BON, Nigeria

So we try as much as possible to make our employees, their spouses and children to come up and be tested. We have done quite a number of activities. So we sat down and prepared a policy. The policy states that there should be no discrimination against people who are HIV positive, we should enlighten our staff as far as possible, and we should be able to supply condoms.

Isaac B Okello, Deputy HR Manager and Chairman: AIDS Co-ordinating Unit, Kenya Broadcasting Corporation

In the case of one Swaziland broadcaster, the introduction of an HIV/AIDS policy is directly attributed to the influence of ABMP:

I think it's also impacting positively on the company itself. For a long time, we never had a HIV/AIDS policy. I think that has been one of the outcomes of ABMP, giving us the initiative.

Setsabile Sibisi, Senior Journalist and Responsible Officer, Swazi TV

To complement their HIV/AIDS workplace policies, Swazi TV and KBC set up committees that deal with HIV/AIDS at their respective organisations:

... after joining the ABMP, Swazi TV created an HIV/AIDS committee which Mathemba heads. It's a Swazi TV committee that basically gets together and they distribute certain information to certain members of staff....

Zakheleni Kumalo, Editor, Producer, Cameraman, Swazi TV

... the committee ... offers some kind of support to members of staff who are affected and infected by HIV/AIDS. Assistance such as provision of anti-retroviral drugs ... extended even to their spouses, ... educational meetings and workshops.

Chris Mutungi, TV Programmes Manager, Kenya Broadcasting Corporation

Respondents from Television of Mozambique indicated that their company was in the process of defining a workplace HIV/AIDS policy.

1.2 Dedicate resources, including financial, technical and other expertise, from existing resources in support of integrating HIV/AIDS as part of core business strategy and across existing organisational structures

The main indicators used to assess this objective are:

- funding for HIV/AIDS-related programme production and broadcast committed from existing company budget resources;
- evidence of efforts to raise funding for HIV/AIDS-related programming from government, commercial and other in-country sources; and
- any other resource commitment, e.g. personnel.

1.2.1 Internal funding for local HIV/AIDS-related programme production and broadcast

ABMP member broadcasters are expected to fund HIV/AIDS-related programme production and broadcast from their existing company budget resources. The responses show that companies do not have a dedicated company budget for HIV/AIDS programming but as demonstrated by the fact that most are producing and broadcasting HIV/AIDS-related content of various kinds they are able to use other resources for this purpose.:

ORTM doesn't have the budget to produce these [HIV/AIDS-related] programmes.
Seva Mboiny, DG, Radio et Télévision Publiques de Madagascar

There has been no increase in company funds devoted to HIV/AIDS programming.
Alain Rajoana, Managing Director, Radio National Malagasy

Regarding budget allocations ... RTS has few resources available generally to consider allocating any and all to specific programming ... e.g. AIDS/HIV broadcasts.
Fara Mendy, Head of TV Programming, Radiodiffusion Télévision Sénégalaise, Senegal

1.2.2 External funding for local HIV/AIDS-related programme production and broadcast

ABMP signatories are also expected to take proactive steps to secure funding (from external sources like government, commercial and other in-country sources) for local HIV/AIDS programming on radio and television. The data show that none of the broadcasters in the seven countries succeeded in raising external funds for HIV/AIDS-related programming. For a company like KBC that tried, the respondents indicate that they failed to convince the targeted sponsors.

We are not able to convince target sponsors ... They want to do it alongside other campaigns, not just focusing on HIV/AIDS ... [and] we don't have a budget.
Henry Makhoha, Controller, Radio Programmes, Kenya Broadcasting Corporation

It is impossible to raise external funds ... [for HIV/AIDS-related] programming.
Seva Mboiny, DG, Radio et Télévision Publiques de Madagascar

Other than the companies that tried to raise external funding, but failed, there are also companies with respondents who indicate that it is not their responsibility to secure funding.

No, we did not try in the first place, because it is not our baby to look for sponsors ...
Thembi Hlope, Programmes Co-ordinator and Responsible Officer, Swaziland Broadcasting and Information Service

It is not our duty to begin to source funds for HIV programming. In Nigeria we have a national body i.e. the National Action Committee against AIDS, it is their duty.
Ene Adubo, Programme Manager and Responsible Officer, Nigerian Television Authority

The data show that even when broadcasters do try to raise funds (see section 4), there are a number of factors that are making it difficult for them to succeed. These include an inability to write sound funding proposals and the fact that some donors do not consider communication as a significant pillar for HIV/AIDS prevention.

Eight of the broadcasters²³ in the sample indicated that, while it was hoped that the *Imagine Africa* reality show would enable them to generate funds through advertising, this proved not to be the case. Constraints range from a reluctance among advertisers to be associated with HIV/AIDS programming, to some broadcasters being under the impression that they need permission from the ABMP to raise funds around the core content.

1.2.3 Any other resource commitment e.g. personnel

Although the surveyed broadcasters indicate that they were finding it difficult to secure both internal and external funding for local HIV/AIDS-related programming, most have assigned members of staff to support the initiative. Maria Ode, the Programme Director at Federal Radio Corporation of Nigeria, has this to say:

We [now] have a desk officer who is always up and always in contact with the national stations ensuring that they don't only carry the ABMP campaign, but they produce more programmes on HIV/AIDS.

²³ ORTM, ITV, TBS, AMG, KBC, NTA, RTS and Swazi TV

1.3 Identify and develop programme content across programme genres and schedules with consistent, clear and forthright messaging within a comprehensive communications approach to HIV reduction

This objective is measured through two indicators:

- a comprehensive HIV/AIDS communication and programming strategy for the company with key messages and defined anticipated outcomes; and
- HIV/AIDS-related programming produced and broadcast across formats i.e. news, entertainment, public affairs, public service advertising etc.

1.3.1 A comprehensive HIV/AIDS communication and programming strategy for the company

The ABMP signatories are expected to develop editorial policies and quality assurance guidelines on HIV/AIDS programming. The research results show that nine out of 18 broadcasters²⁴ in four out of the seven countries surveyed had developed editorial policies and quality assurance guidelines on HIV/AIDS-related programming. These nine broadcasters are in Mozambique, Nigeria, Tanzania and Kenya

Although some broadcast companies in Mozambique, Nigeria and Tanzania had developed editorial policies and quality assurance guidelines on HIV/AIDS programming, respondents at Sociedade Independente de Comunicação – Televisão in Mozambique, the Nigerian Television Authority and Tanzania Broadcasting Services as well as the Africa Media Group in Tanzania indicate that they had not done so yet. All broadcasters in Swaziland, Madagascar and Senegal also indicate that they had not yet developed editorial policies and quality assurance guidelines on HIV/AIDS programming, but that this is an area of attention.

We haven't developed editorial policies and guidelines, because of lack of support from management.
Thembi Hlope, Programmes Co-ordinator and Responsible Officer, Swaziland Broadcasting and Information Service

... again, not yet. I actually instructed the news room to refresh the editorial policy ... We are also refreshing our producers' guidelines.
Vukani Maziya, CEO, Swazi TV

According to Alain Rajoana, Director Radio Nationale Malagasy, and Florentine Rakoto, the Production Officer and Responsible Officer for ABMP implementation at RNM, the company does not have a formal editorial policy on HIV/AIDS programming, but "RNM gives clear instructions to presenters. For example, to broadcast at least one song about HIV/AIDS every hour, and include one HIV/AIDS item in the news. Two weeks before World AIDS Day, we encouraged presenters to talk about HIV/AIDS using resources from UNICEF, UNAIDS, the NAC, libraries and the internet."

1.3.2 HIV/AIDS-related programming produced and broadcast across formats/innovative approaches to HIV/AIDS messaging

Most respondents indicated that the ABMP served as a major influence in introducing them to innovative approaches to HIV/AIDS programming. According to the respondents, their companies are now broadcasting HIV/AIDS-related programming in various formats e.g. drama, music, talk shows and interviews.

Petros Mathemba Dlamini, the Editor, Cameraman and Producer of Swazi TV, describes the changes since Swazi TV joined the ABMP:

.. previously we were recording the speeches of the prime minister and the ministers when they are talking about HIV/AIDS, and play that, but now we ... are not only playing their speeches. We also have interviews with other people. For instance, on World AIDS Day, we do some programmes on HIV/AIDS where we interview many people on certain topics. I think there is an improvement.

²⁴ RM, TV Miramar, TVM, FRCN, BON,VON, KBC,SCT and ITV

Companies like the RTS in Senegal that started broadcasting ABMP content later than the other broadcasters, also acknowledge that the ABMP has the potential to introduce innovative approaches into HIV/AIDS programming since its content is quite different from what audiences are used to.

Drama

Presenting information about HIV/AIDS through drama or road shows is seen as an innovative format of disseminating information about HIV/AIDS by both broadcasters and external stakeholders:

The main innovation I noticed is about the dramas, because drama is attractive. People prefer ... drama because it is lively, realistic and is about everyday life. So people prefer that rather than hearing information about a meeting or about an official opening of a workshop. The most interesting thing with drama... is that the listener identifies himself or herself with the characters of the drama.

Régis Ranaivomandroso, Programme, Production and Publications Officer, Radio Don Bosco, Madagascar

Dramatising information is a very good idea that we should emulate; especially coming up with clips, short clips of two minutes. I think that has been very wonderful because you can provide drama in two minutes.

Mandla Motsa, Director, Swaziland Broadcasting and Information Service

Talk shows and music for youth

The data below show evidence of increased understanding of the importance of reaching target audiences (particularly the youth) through programme content and formats that speak directly to their interests.

We have a production that you don't sit down and say, okay, now we are going to talk about HIV/AIDS and stigma and whatever, but the way its been put across you are talking about the real life – the everyday life. And then in the process, the issue of HIV also comes up like one of those issues that have to be discussed. You know, so we have changed the way of looking at production of programmes. We do have a programme for the youth and we have been able to remodel it.

Joyce Mhaviile, Managing Director, Independent Television Ltd/Radio One, Tanzania

What has changed with the ABMP is the kind of programming. We used to do programmes just because it was a programme and dealt with issues of HIV. But now, we try to think of the audience who might be watching at that particular point. for example, for the young people, it doesn't have to be serious talk. It could be music with an HIV/AIDS base content. Those kind of things appeal to young people. They try to discuss topical issues applying to them such as peer pressure, why you get into sex - those kinds of things. Then we have had talk shows that appeal to adults where we have discussed serious issues, like how to use protection in marriage, and all those kinds of things for our adult viewers.

Setsabile Sibisi, Senior Journalist, Head of Current Affairs and Responsible Officer, Swazi TV

1.4 Engage with government and other in-country partners to co-ordinate with in-country HIV/AIDS campaigns and to leverage additional resources in support of these objectives

This objective is assessed using five indicators:

- co-ordination between broadcasters and their government's HIV/AIDS communication strategy;
- co-ordination between broadcasters and NGO HIV/AIDS campaigns;
- co-ordination among broadcaster companies for economies of scale;
- perceived role of broadcasters in enhancing HIV/AIDS communications effort; and
- new or increased government resources in support of enhanced HIV/AIDS communications strategies.

1.4.1 Co-ordination between broadcast companies and government

Respondents from four of the seven countries surveyed (Nigeria, Mozambique, Tanzania and Swaziland) indicated that there is considerable co-ordination between broadcasters and government. However, results from three of the sample countries indicated little or no collaboration between government and broadcasters: Madagascar, Senegal and Kenya. In these countries, respondents from broadcasters as well as most of the external stakeholders, indicated that they have not seen evidence of any collaboration between the broadcasting companies and government around HIV/AIDS programming. These responses are covered in more detail in section 4.

1.4.2 Co-ordination between broadcast companies and NGOs

As is reflected in section 4 of the report, respondents from four of the seven countries surveyed claim that there is co-ordination, although in varying degrees, between broadcast companies and NGOs around HIV/AIDS programming. Respondents in Nigeria indicate that broadcasters in the country have strong links with civil society organisations. Broadcaster respondents from Tanzania, Swaziland and Mozambique indicate that there is moderate co-ordination and they feel that more could be done to work more closely with the NGOs. By contrast, interviewees in Madagascar, Senegal and Kenya indicate that there is little or no collaboration between the broadcasters and NGOs.

1.4.3 Co-ordination among broadcaster companies

Respondents from two of the seven countries surveyed (Nigeria and Mozambique) indicate that there is a considerable amount of co-ordination amongst in-country broadcasters. Respondents from Nigeria claim that because of the ABMP, the country formed a structure through which they could co-operate to fight HIV/AIDS. On the other hand, the data show that there is very little co-ordination among broadcaster companies in the other five surveyed countries (Madagascar, Senegal, Kenya, Tanzania and Swaziland).

1.4.4 Perceived role of broadcasters in enhancing the HIV/AIDS communication effort

Most broadcasters perceive their role(s) as disseminating information about HIV/AIDS and facilitating HIV/AIDS information-sharing.

Many broadcaster respondents felt that airing more HIV/AIDS messaging, and disseminating this information in an innovative way (different formats discussed above), caused external players to see them in a new way.

... they see us as champions, because any day you tune into NTA, the largest network in Africa, you have one or two messages on HIV/AIDS.

Ene Adubo, Programme Manager and Responsible Officer, Nigerian Television Authority

In some cases the broadcasters became agents of a new approach to HIV/AIDS communication

..... I was called to the Ministry. They formed a committee and that was just before the president launched his campaign and then they asked me: how did you start with this 'It begins with you' campaign? How did you go about it, how did you coin the words 'It begins with you'. So I explained to them, because I was there from the very beginning, I explained to them the whole process and how it's working ... So the president liked the idea, so we did a dub for them and we sent it to them and they watched it and the president coined an idea around 'It begins with you'. ... so it has improved our profile in the sense that if you want to find something new in the fight against HIV AIDS, you just tune to ITV. ...we are at the forefront ... it's not our idea, but the partnership helped us a lot ...

Joyce Mhaville, Managing Director, Independent Television Ltd/Radio One, Tanzania

External stakeholders were also asked to share their views on the role of the broadcasters in enhancing national HIV/AIDS communication efforts in their respective countries. Almost all external stakeholders in six out of the seven surveyed countries (Kenya, Madagascar, Mozambique, Nigeria, Swaziland and Tanzania) point out that they had seen a lot of positive work by the broadcasters. Respondents indicate that the broadcasters are contributing by broadcasting information that increases public awareness about the

pandemic, using a more informed approach and contributing to a co-ordinated effort in the fight against HIV/AIDS.

I think the stations are improving the knowledge about the existence of HIV in Madagascar.
Setou Kaba, UNAIDS Country Co-ordinator, UNAIDS, Madagascar

I think they are doing a good job, because if we would not have the media playing a role, many of us would be doing things in disjuncture.
Dr Pat Matemilola, Co-ordinator, Network of People Living with HIV/AIDS, Nigeria

Broadcast companies are doing a very good job in communicating the HIV/AIDS message and creating awareness. The government has worked very closely with the media houses in an attempt to reach the general public.
Victor Nyalali, Communication Officer, Ministry of Health, Tanzania

... they are reporting on activities that are happening in the country ... they have programmes that are educational about HIV/AIDS issues ... and on radio we even have a programme ourselves that's running.
Thembi Nkambule, Director, Swaziland National Network of People Living with AIDS

Generally, the media in Mozambique has been playing a very relevant contribution in the fight against HIV/AIDS.
Alfredo Mac-Arthur, Deputy National Director for Medical Assistance, Ministry of Health, Mozambique

By contrast, there are some external stakeholders who feel that the broadcasters would only contribute to the fight against HIV/AIDS if they are paid to do so:

They think TACAID and other HIV/AIDS partners have a lot of money so that they cannot just give free air time ... We have been trying to negotiate with them that they also have the social responsibility and maybe we partner and contribute some amount to make these programmes more effective. But they want us to buy air time like breweries and other commercial companies.
Steven Muhunzi, Communications Advocacy Officer, Tanzania Commission for AIDS

Their regard is now highly commercial regarding AIDS ... Even now, there is nothing really concrete on television about health.
Racine Talla, Director, Service National de l'Education, Ministry of Health, Senegal

However, this was a minority view.

1.4.5 Prospects for government funding

Asked whether government had increased funding for HIV/AIDS-related communication in the past year, most of the respondents (both external stakeholders and broadcasters) indicate that they could not say with certainty whether this has been the case. A number of respondents from Nigeria, Kenya, Tanzania and Swaziland indicate that there had been an increase in funding, but they are not aware of the exact figures. Most of these respondents feel that the broadcasters would be able to access this funding for programming, provided they submit sound proposals:

There are channels to access the funds. [It] may require writing proposals to justify the need for the money.
Ifeoma Okoye, Communication and Co-ordination Officer, Society for Family Health, Nigeria

... they will be able to access it.
John Okandi, Community Care Facilitator, APHIA 11 Nyanza, Kenya

If we can plan well, we can access the funds, because they are under NERCHA, the national committee that is responsible for all HIV/AIDS related issues in the country ... If we can make a good proposal and send it to them, we can be able to access ...

Petros Mathemba Dlamini, Editor, Cameraman and Producer, Swazi TV, Swaziland

There is a way to get money from the CNLS [National AIDS Council] ... the CNLS said we need to set up an association and then make a project proposal ... So we have set up the "Association of Women Journalists for the Fight against HIV/AIDS" and we are developing a project that we will submit to the CNLS. So if the association explains to the CNLS what ABMP is, then there is a chance that the CNLS could fund the dubbing or their activities.

Georgine Ravao, ABMP Responsible Officer, ORTM, Madagascar

Nevertheless, some of the respondents indicated that it is extremely difficult for them to get funding from the government. The lack of proposal-writing capacity and the laxity in following up on meetings with government on potential funding are seen as some of the hindrances to accessing these funds. Although public broadcasters like Swazi TV and SBIS point out that they are government parastatals and get most of their funding from the government, they also make it clear that there are never enough funds and that the government's bureaucratic procedures discourage them from asking for more money. In the case of the Madagascar public broadcasters, the mandate of the National AIDS Council prevents it from funding public entities and the broadcasters thus rely on relationships with non-governmental organisations to secure access to production funding from the National AIDS Council.

There is no special production budget – CNLS can't fund public radio.

Alain Rajoana, Director, Radio Nationale Malagasy, Madagascar

Respondents from the private broadcasters indicated that they do not get any funding from the government.

1.5 Commit a minimum of 5 per cent airtime (radio and TV) per day in an 18-hour daily schedule (06h00 – 24h00), half in prime time and the balance across the schedule across all stations and programme formats

Two indicators are used to assess this objective:

- an increase in HIV/AIDS programming; and
- the percentage of airtime that broadcasters are devoting to HIV/AIDS content.

It was not possible to obtain documentary evidence of the estimates made by the broadcasters of how much airtime they are devoting to HIV/AIDS programming. As reflected below, the data is qualitative and anecdotal.

1.5.1 Perceptions of increased airtime for HIV/AIDS programming

Most respondents²⁵ said the ABMP had caused an increase in airtime for HIV/AIDS programming.

We have largely increased our airtime dedicated to HIV/AIDS-related issues. I am sure we are the only media company that has almost doubled its airtime dedicated to HIV/AIDS in Mozambique with the incorporation of the ABMP campaign and its national replica, plus our two weekly programmes produced by the station.

Maria Cremilda Massingue, Director of Programming, Televisão de Moçambique

To check the information provided by the broadcasters, external stakeholders were asked whether they had noticed an increase in HIV/AIDS programming broadcast. Most respondents confirmed that they had noticed increased broadcast time for HIV/AIDS programming.

Some external stakeholders were unsure whom to attribute the increase in HIV/AIDS broadcast content:

²⁵ KBC, ORTM, RMN, TVM (Mozambique), VON, FRCN, NTA, Swazi TV, RM, TV Miramar, STV, RTS, ITV, SBIS, BON, AMG and TBS

Yes, definitely. We have noticed, but we don't know who is contributing to that ... we have noticed a tremendous increase in HIV broadcasting ... there has been an increased space and willingness beyond television and radio [since] there has been an increase even in print media.

Solomon Adebayo, Policy Advisor, Reproductive Health, HIV and AIDS, UNAIDS, Nigeria

There has been an increase in HIV/AIDS-related communication by both print and electronic media.

Asunta Wagura, Director, Kenya Network of Women Living with AIDS, Kenya

It is possible that an increased focus on HIV/AIDS by broadcasters could have prompted greater coverage of HIV/AIDS topics in the print media as well.

1.5.2 Percentage of airtime that broadcasters are devoting to HIV/AIDS content

As a key part of their commitment to the fight against HIV/AIDS, all ABMP signatories pledged 5 per cent of airtime per day (between 6am and midnight) for the scheduling of HIV/AIDS messaging.

Respondents from half of the broadcasting companies²⁶ surveyed are confident that they are meeting this target and possibly exceeding it. Some of the respondents say that their organisations are able to meet this target through devoting some time to talk about HIV/AIDS in all programmes and also by airing programmes produced at local/provincial level:

Far, far more than that. We have done much more than that. We broadcast not only in English.

Maria Odeh, Programme Director, Federal Radio Corporation of Nigeria

... yes, we have. It's more than 5 per cent. We broadcast 18 hours a day and we have 3 shifts a day for our English programmes – morning, afternoon and night. In each shift, the jingle is played five times – so for English alone, it's played 25 times a day. Same thing for Hausa and the last shift. So it's massive.

Yusuf Ajibola, Acting Assistant Director of Programmes, Voice of Nigeria

I think we have met that and sometimes it's even extended over 5 per cent.

Nathan Lwehabura, Planning and Research Manager, Sahara Communications, Tanzania

In fact, I think we are far more than 5 per cent

Vukani Maziya, CEO, Swazi TV

With the ABMP the public broadcaster is now dedicating much more than 5 per cent of its programming time to HIV/AIDS-related topics, including the programmes produced by its Provincial Delegations.

Antonio Ndapassoa, Programming Director and Responsible Officer, Rádio Moçambique

Respondents from the other nine broadcasting companies²⁷ said they devote less than 5 per cent of their airtime to HIV/AIDS programming, but only three of these, RNM and ORTM/TVM (both in Madagascar) and Nigerian Television Authority, could estimate the actual airtime (1.7 per cent at RNM, 2 per cent at ORTM/TVM and between 3.3 and 4 per cent at NTA).

Reasons given for not meeting the 5 per cent target are that some companies are privately owned and are thus commercially driven, so they have to prioritise programmes that bring in revenue; that there is a lack of support from management; and that there is insufficient buy-in from staff at lower levels:

5 per cent of airtime on daily basis? We have tried. There is an increase in airtime allocation, [a] tremendous increase, but I am not sure whether we have met the target. It would be 3.3 to 4 per cent,

²⁶ RM, VON, FRCN, BON, Swazi TV, SCT, KBC, AMG and ITV

²⁷ ORTM, RNM, NTA, STV, RTS, SBIS, TBS, TVM and TV Miramar

which is very good. I think that is excellent. We are commercially driven in any case. Anything on HIV/AIDS, we try to play down the commercial aspect of it. We take it as a social responsibility.

Ene Adubo, Programme Manager and Responsible Officer, Nigerian Television Authority

We are not achieving the 5 per cent because we don't get enough support from management ...

Thembi Hlope, Programmes Co-ordinator and Responsible Officer, Swaziland Broadcasting and Information Service, Swaziland

One respondent from Radio Nationale Malagasy indicated that a constraint in achieving the 5 per cent target is a lack of motivation amongst the presenters who mostly do not work full time and don't get paid extra for presenting ABMP content.

Radiodiffusion Télévision Sénégalaise (RTS) is a newer member of the ABMP than others interviewed and started broadcasting the YOU campaign (and the reality show in particular) later than the other broadcasters. RTS has thus not had sufficient time to work towards the 5 per cent benchmark. Nevertheless, a senior respondent from RTS was positive that the 5 per cent target could be achieved:

The objective of the ABMP of aiming at 5 per cent of airtime can be achieved.

Mamadou Baal, Director of TV, Radiodiffusion Télévision Sénégalaise

Conclusion

The broadcasting companies surveyed are meeting most of the ABMP's main five objectives. Objectives requiring more effort are formulation of workplace HIV/AIDS-related policies; securing both internal and external funding for HIV/AIDS-related programming; and improving the level of co-ordination between broadcasters and government, between broadcasters and NGOs, as well as among broadcasters themselves.

Section 2

Perceived benefits and challenges of participating in the ABMP

This section of the report provides an overview of the extent to which the ABMP has changed the magnitude and nature of HIV/AIDS communication in each of the countries surveyed, and the challenges that have emerged in the process. It draws extensively on the interviews with the broadcasting companies as well as the external stakeholders.

The analysis in this section focuses specifically on the following issues:

- a. Broadcasters' motivation for participating in the ABMP.
- b. The impact of the pan-African coalition. This specifically looks at the extent to which the ABMP has fostered improved interchange between producers of television and radio programmes and what impact this has had on capacity building and the creativity and quality of HIV/AIDS programming.
- c. Benefits gained through participation in the ABMP.
- d. Challenges encountered in participating in the ABMP.

2.1 Motivation for participating in the ABMP

Among the many factors that motivated broadcasters to participate in the ABMP, the one mentioned most frequently is the need to **educate the public**. The most respondents in the public broadcasters said they have a public mandate to educate, inform and sensitise the public so that audiences are empowered to make positive decisions as far as HIV/AIDS is concerned. This is a sentiment that emerges particularly strongly from respondents in Nigeria and Mozambique.

We have accepted the invitation to participate from the initial phases of the project, because we felt it is part of our obligations, as a public service television provider. Promoting educational and informative messages on the HIV/AIDS pandemic is one of our primary obligations, clearly established in the Contract-Programme signed with the Government.

Maria Cremilda Massingue, Director of Programming, Televisão de Moçambique

Anybody who knows why the ABMP exists would know that it's related to HIV/AIDS. We are all aware of the problems HIV/AIDS has brought to our people. If our people are not healthy, I don't see who shall be uplifted. How do we uplift our people? As a broadcast organisation, it's through education, through motivation, through information dissemination. That is the way that we can empower the people. For us, that is the motivation. It's a responsibility to our people. We have been given a mandate and that mandate comes with responsibility. So, as soon as HIV/AIDS became a public issue, we decided to [air] programmes about it. We mentioned it in the news and other such programmes.

Maria Odeh, Programme Director, Federal Radio Corporation of Nigeria

Interviewees from Tanzania, Nigeria and Swaziland cite the **enormity of the HIV/AIDS pandemic** as a key factor fuelling their participation in the ABMP. They say that the HIV pandemic has affected everyone in the continent in one way or another and recognise the potential of HIV/AIDS to wipe out multiple generations, if not controlled. Participation in the ABMP gives them a chance to increase their contribution in the fight against the virus.

The question of HIV/AIDS is not for one country; it's a fight for all of us. That is why TBC had to participate as a media broadcasting organisation. It's our responsibility to educate the people to try to prevent them from catching HIV/AIDS and all those kind of things. It is important as an organisation to take part in this, because the whole world is fighting HIV and AIDS, why shouldn't we join in. It's our

responsibility. Those people out there they need information and who is going to give that information if not us.

Agatha Mshanga, Principal Producer, Tanzania Broadcasting Services

Because of the big threats that the AIDS virus had become to all Africans, it was important to ensure that we support whatever endeavour was going to be put to make sure that this virus was contained, if not eradicated. So those were the reasons ... why we joined the ABMP initiative.

Peter Igbo, Executive Director, Nigerian Television Authority

The third reason mentioned by broadcasters for joining the ABMP is to **respond to government calls for action and the declaration of HIV as a national disaster**. This trend particularly emerges in Mozambique, Tanzania and Swaziland where the broadcasters say they joined the ABMP in support of their governments' fight against HIV/AIDS. The broadcasting companies in Tanzania and Swaziland say that in the last few years their membership of the ABMP has helped them work in partnership with government to promote programming on HIV/AIDS, while in Mozambique the opportunity to join the ABMP has given those broadcasters a further platform to strengthen their efforts and to build on what is already happening on the ground.

I have personally been involved in the ABMP since the initial discussions periods ... As part of the public service radio law, Rádio Moçambique signs a three-yearly Contract-Programme with the Government, in which Rádio Moçambique is assigned to promote programmes on AIDS prevention and treatment. So RM naturally welcomed the ABMP as part of our contribution in the national response to the pandemic.

Antonio Ndapassoa, Programming Director and Responsible Officer, Rádio Moçambique

Also important in motivating broadcasting companies to join the ABMP was the attraction of **international networking** and participation in a forum where broadcasters not only share ideas, but also share content on HIV/AIDS. The respondents feel that the ABMP provides a quick and easy platform to learning and sharing.

Well it is good to share views with others and I believe the ABMP provides a forum where broadcasters from all over the continent can share views on how to tackle the HIV/AIDS pandemic.

Hamza Kasongo, Director of Operations, Africa Media Group, Tanzania

ABMP gave us an opportunity for international networking ... So if you get an Africa-wide operation borrowing from international best practices, then you are better off than just doing local programming in Kenya, based on your Kenyan experience. A lot of people have come to borrow the experiences in Uganda, but now you can borrow experiences from all over African and the rest of the world through the ABMP, because of the research and incorporation of other practices in other parts of the world.

David Waweru, Managing Director, Kenya Broadcasting Corporation

For respondents from Senegal and Madagascar, where HIV prevalence is very low, the main value of their participation in the ABMP lies in finding ways to raise awareness of HIV/AIDS in low-prevalence countries.

Madagascar has the lowest amount of airtime devoted to HIV/AIDS programming in Africa and more needs to be done to check the spread of HIV/AIDS in the country and keep the prevalence low. An effective campaign must be well-targeted and must be in Malagasy.

Seva Mboiny, DG, Radio et Télévision Publiques de Madagascar

Here, in Senegal, people have great difficulty understanding a world with HIV. Apart from those living with HIV, and those of us working in HIV, it's us in these organisations who raise this awareness. It's us then who know of a world with HIV. If you take the rural communities, they will tell you that it is the first time they have heard of HIV.

Rokhaya Nguer, Executive Secretary, Society of Women and AIDS in Africa, Senegal

2.2 Value of a pan-African coalition

For many broadcaster respondents, the benefit of a broad pan-African coalition is that it can provide the space for sharing experiences and ideas, enable the broadcasters to find new ways of approaching HIV/AIDS programming, promote resource mobilisation, and encourage better use of resources. It is also seen as a way of reaching more audiences, particularly youth, through innovative programming.

A pan-African coalition has the potential to provide an appropriate platform for the **exchange of experiences and ideas** by exposing broadcasters to the realities encountered in other African countries. Through involvement in the ABMP, they have been able to learn best practices from other countries and forge co-production opportunities (although these are not always sustained). The ABMP has also enabled broadcasters to gain new insight into producing content for multiple audiences whilst being sensitive to different cultures.

If you are producing in Nigeria, you are producing for people in one state which is mono-cultural or mono-tradition [sic] ... When you begin producing for people from other cultures and traditions without offending any sensibility, you find that it is a very challenging task. The experience we are getting from this pan-Africa, pan-cultural, pan-tradition approach is quite rewarding.

George Chukwu, Programmes Manager, Headquarters, Federal Radio Corporation of Nigeria

The coalition puts people in touch with a range of varied experiences – every country has its own reality, but sharing helps broadcasters adopt new strategies and gain new vision on the fight against HIV/AIDS. Although Madagascar has its own campaign, the ABMP experience exposes broadcasters to new approaches and ideas and we are influenced by the ABMP products.

Alain Rajoana, Managing Director, Radio Nationale Malagasy, Madagascar

In some cases external stakeholders expressed their support for the pan-African approach, for example:

If you look at the continent of Africa, the epidemic varies from one person to another and there are different experiences. We can learn from others in the continent. The epidemic is still maturing in Nigeria and some countries have already matured in this. We can learn from them.

Dr Pat Matemilola, Co-ordinator, Network of People Living with HIV/AIDS, Nigeria

The other benefit of a pan-African coalition is derived from **pooling resources**. Some of the broadcaster respondents feel that a pan-African coalition provides a means of realising economies of scale, enabling them to achieve maximum benefit with relatively few resources.

It is very important for broadcasters to share notes, to know what each of them is doing. That way, one will not be working at cross purposes. Two, we will be able to pool our resources and be able to put our thinking caps together and come up with something that is very creative. If you have a creative programme from South Africa, a creative programme from Nigeria, another one from Ghana and another one from Libya, for example, it is possible for you to compare and put all these creative programmes into one single format. It could also help you say, okay, let people do what is peculiar to their own areas, but you can get new ideas.

Alhaji Abubakar Jijiwa, DG, Voice of Nigeria and Chairman, Broadcasting Organisations of Nigeria

In business we talk about diversification to optimise returns. We have the opportunity to take advantage of the strengths of each unit to produce a synergy. A global policy toward all African countries is better than in individual countries.

Ndogo Diao, Director of Human Resources, Radiodiffusion Télévision Sénégalaise

From the perspective of the external stakeholders, a pan-African coalition is desirable for the same reasons mentioned by the broadcasters, but there was also mention of the importance of **building a sense of solidarity between companies and with communities**.

There is an advantage of them working as a family because we support each other; we share resources, so there is an advantage of working as a team. And besides that, we act as a role model to say to our communities, unity is strength, we have to work together to achieve bigger results.

Fikile Mashaba, Impact Mitigation Manager, Alliance of Mayor's Initiative for Community Action on AIDS at the Local Level, Swaziland

2.3 Benefits of participating in the ABMP

For many broadcasters the perceived benefits of participating in the ABMP are that it has enabled them to share ideas and experiences with fellow members, helped them build their capacity and skills, has given them a new approach in HIV/AIDS messaging and reporting, and, most importantly, has given them access to free good-quality content.

Programme directors and producers, in particular, value the forums that the ABMP has provided for them to **exchange ideas with fellow broadcasters**. In so doing, they get to share what has and has not worked for them, and get a better sense of best practice.

.... when you are together there is more power in the sense that if you talk about the programmes, then you have something new from another person from another country, which maybe you are not doing in your station.

Rebecca Mgondo, Programming Manager (TV) and Responsible Officer, Independent Television Ltd/Radio One, Tanzania

Capacity building and skills: Respondents in some broadcasters felt that through their interaction with ABMP, they acquired skills and knowledge that they would not have ordinarily acquired. This has not only helped them to improve their approach to HIV/AIDS programming, but they have been challenged to produce better quality material using content received from the ABMP as a benchmark.

Creative approach to HIV/AIDS messaging and reporting: According to the broadcaster respondents across all the sample countries, the approach taken by ABMP in developing HIV/AIDS messaging is new and innovative. Several reasons are given for this view. One is that the messages target youth as opposed to past campaigns that have targeted married couples and the older generation. Secondly, the YOU campaign is felt to contain a positive message of hope: it is said to give hope to those infected and affected by the virus as opposed to showing images of death and hopelessness.

Yes, we have benefited by learning a new creative approach. Earlier on we had a lot of messages dealing with AIDS, frightening people and people running away. They were showing skeletons and talking as if people were going to die tomorrow. But the ABMP has adopted a totally different approach from the positive angle, not the negative one. In terms of that as producers and people working in these organisations, we have benefited from that fresh insight and new perspective of producing something like AIDS and other social problems.

George Chukwu, Programmes Manager, Headquarters, Federal Radio Corporation of Nigeria

Participating in the ABMP has helped Swazi TV particularly in the content. The content we have been able to produce and air has been done as a result of ABMP dialogue sessions where you get to get new ideas on aspects or how to report on HIV/ AIDS or how to educate people about HIV/AIDS. ABMP producers have helped a lot.

Setsabile Sibisi, Senior Journalist, Head of Current Affairs and Responsible Officer, Swazi TV

ABMP has introduced a more creative way of communicating HIV/AIDS: the Imagine Africa reality show series has become a great source of inspiration for future initiatives, because it is highly innovative and challenging. It is expensive though ...

Maria Cremilda Massingue, Director of Programming, Televisão de Moçambique

These perspectives are explored in more depth in Section 3 of the report which deals with content.

Access to content: For many of the broadcasting companies, the biggest gain from participating in the ABMP is access to good quality, ready-to-use, rights-free content. This has enabled them to enrich their programming approach and increase the amount of HIV/AIDS programming on television and radio.

2.4 Challenges of participating in the ABMP

As might be expected, a number of operational difficulties have occurred during the implementation of the ABMP at company level. In the course of the interviews with the broadcasters, several factors were mentioned as setbacks to participation in the ABMP. Some of these include lack of funds and sponsorship to air the ABMP content, language use in the ABMP content, and a lack of skills, training, infrastructure and other resources among the broadcasters.

Funds and sponsorship

Most companies participating in the ABMP are national broadcasters and some get funding from their government. However, a number are private, commercial stations and have to sell airtime to generate the revenue needed to manage their daily operations. For both public and private broadcasters lack of sponsorship and difficulty in fundraising for ABMP content has been a major challenge. This has forced them to absorb the cost of dedicating airtime to HIV/AIDS programming and in a number of cases, broadcasters worry about how this can be sustained.

Some of the respondents express their frustration as follows:

We have problems with funding these programmes. Our public communication campaigns are usually sponsored. We have memoranda of understanding with the National AIDS Council and the Ministries of Education and Health, who accept sponsoring programmes on HIV/AIDS. TVM has accepted transmitting the ABMP campaign free of charge, and no external sponsor has accepted covering the costs. This is becoming heavy to us ...

Simao Anguilaze, Chairperson and CEO, Televisão de Moçambique

You find that the contribution that we are giving as opposed to what we are actually getting paid for is so minimal and at times it is a drain to our resources in the sense that this is a channel that is a family channel – it has all genres, dramas, sitcoms, it has youth music, and we are having a dedicated pool to cover HIV-related issues at the expense of everything else and we are a commercial station. We need to make money at the end of the day to sustain this station.

Koigi Macharia, Channel Director, Independent Television Ltd/Radio One, Tanzania

We have constraints in terms of funds, facilities and airtime since we also have to make money. If you give X airtime for airing the message from ABMP and the messages you are producing that are related to the ABMP message, the air time we have for sale now is minus X and that translates to money.

George Chukwu, Programmes Manager, Headquarters, Federal Radio Corporation of Nigeria

To cope with the problem of lack of funding and sponsorship, Alain Rajoana from RNM in Madagascar says they simply have to give less time to HIV/AIDS programming. He gives an estimate of between 1 and 1.7 per cent of airtime being devoted to HIV/AIDS programming, which includes the content from ABMP.

From the perspective of the Madagascar, Swaziland, Tanzania and some Kenyan respondents, the issue of funding extends to identifying funds to do additional programmes on HIV/AIDS..

Other respondents put it this way:

... like now when you, say, try to get 5 per cent of your airtime on HIV/AIDS information. But sometimes when you want to collect information, you don't only have studio-based programmes; you may need to travel to other parts of the country to get information. Sometimes our organisations are not really well funded and these require resources. So those are the challenges. We agree that you require 5 per cent, but do we just have studio-based programming?

Moses Koech, Radio Programmes Manager, Kenya Broadcasting Corporation

In terms of the content we receive from them [ABMP], I don't think there are challenges. We have been able to broadcast everything that they have sent our way. But we do have challenges in that we don't have much of the revenue base, in terms of implementing some of the projects we may want to implement. Especially ideas that we may come back with from ABMP meetings, it is difficult because we don't have budget ...

Setsabile Sibisi, Senior Journalist, Head of Current Affairs and Responsible Officer, Swazi TV

For countries such as Senegal, the ABMP content has only recently gone on air. Two reasons were advanced for this: firstly RTS has commercial needs and initially there was no slot for an advertorial programme that is not paid for; and, secondly, top management sanction was not forthcoming to override this constraint. Ndogo Diao, the Human Resources Director at Radiodiffusion Télévision Sénégalaise and a representative at the early ABMP meetings explains the consequences as follows:

It is important that decisions come from higher ups, from bosses. When they sent me the programme, I gave it to programming to play, but they did not. When I asked and kept asking why not, they explained to me that this programme was replacing paid programming, and the commercial department had a problem with that.

Language

The second key challenge is the issue of language and it was mentioned by a number of broadcaster respondents. Most of the broadcasters felt that the ABMP core content messaging would be more effective if translated to local languages. Their view is well represented by Rebecca Mgondo from ITV in Tanzania who says that programming done in Kiswahili touches the audiences more directly and for this reason 60 per cent of the programming at ITV is in Kiswahili.

Several difficulties were mentioned in regard to the translations of core content. Some respondents felt that the translators sometimes misinterpret/misrepresent the message, had made a poor choice of words that may offend the audience (particularly those infected with HIV), were concerned about the use of accents and/or pronunciation that local people might find difficult to comprehend, and the high cost of translations.

In some cases, the broadcasters had translated the ABMP content themselves to suit their audiences, but found that there is always the case of misinterpretation or poor choice of words which either distorts the message or offends the public (particularly those living with HIV/AIDS). Here are the views of two respondents who talked about the challenge of ensuring that the choice of language is sensitive to audience culture:

We find that one of the challenges from our interaction with other stations and agencies that have benefited from our relationship with them is that they have modified the language. Language becomes a challenge to those suffering from HIV/AIDS. Since we are also communicating with others, we also had to look at the language that we are using. But we should not alienate these guys on account of what we say on air.

Maria Odeh, Programme Director, Federal Radio Corporation of Nigeria

The challenge is at the moment AIDS is known. How do we call some of our ... what names do we put to programmes that will go on air, should we put the word AIDS in our local programme, maybe a programme called Ukimwi, or should we put just another name, but which can reflect the content matter. If someone comes in and says in a short moment we are going to have a programme on AIDS ... and you are watching this programme, he or she might say I don't know this person is thinking maybe I am a victim. So we are thinking of using other names like we have suggested one name which is not putting the word out there, but it resembles just like 'health' or 'protect yourself', or 'take care'. But inside we know this programme is about AIDS.

Clement Mshana, Controller of Television Programmes, Tanzania Broadcasting Services

In Tanzania one respondent pointed out that pronunciations that are not correct are taken badly by the audiences. Hamza Kasongo from Africa Media Group remarks that:

...in Kiswahili there are words that if you pronounce badly as our northern brothers would do to us, it would be offensive. So we are developing our in-house training. Maybe ABMP could come in.

In some cases respondents mentioned difficulties encountered with the language versions of the core content supplied by the ABMP, as in this example:

RTS Radio and TV has always worked with the National AIDS Council to create and air relevant AIDS broadcasting. The ABMP must likewise adopt their programming in light of the national reality. There is a specific language necessary for a country [that is] 98 per cent Muslim. This is a very sensitive area; even in the national campaigns there is a great attention that is paid to the language used.

Oumar Seck, Director of Radio, Radiodiffusion Télévision Sénégalaise, Senegal

Difficulties with the accents used in the core content were mentioned particularly in Madagascar and Tanzania. For example, Georgine Ravao, Responsible Officer for ORTM in Madagascar, feels that the content translated by the ABMP into French is hampered by a strong accent that is not familiar to Malagasy audiences.

From another perspective, Yusuf Ajibola from Voice of Nigeria feels that if ABMP provided the content in various indigenous languages, it would greatly ease the burden on the broadcasters:

What I would like to see as a challenge is that ... Well, it's not a challenge as such, but when you send us the tapes, they are sent in English. For the other service stations to be able to use them, they have to translate, and we have very good translators. But I would have loved a situation where the messages come in all these other languages. If they could come in Kiswahili, Ibo, Yoruba and Arabic, it would be great.

Yusuf Ajibola, Acting Assistant Director of Programmes, Voice of Nigeria

Costs associated with modifying core content to suit local needs

The question of cost was also mentioned, particularly by the respondents from Madagascar, who point out that they have to dub the content in order for it to suit the local audience. Dubbing is an expensive exercise and strains their resources:

No reversioning has been done to fit ABMP programmes to local conditions and to dub them into Malagasy – there is only one organisation that does dubbing, and it is a very expensive process.

Seva Mboiny, DG, Radio et Télévision Publiques de Madagascar

Skills and training

Thirdly, respondents see skills and training as a challenge that the ABMP should be addressing more directly. As noted below, there are broadcaster respondents who feel that ABMP at present is not doing sufficient in terms of training and transferring skills to the participating companies. Although some of the broadcaster respondents comment favourably on the production workshops held thus far by ABMP (as noted earlier in this section), others feel unhappy about not being more directly involved in producing the core content and only being involved as a channel of transmitting the messaging. Some of them echo the following sentiments:

Like now, we just receive ready programmes and we as a station, we are not contributing to the content of the programmes. I can't see it as a challenge. But if there was a way of us participating in the coming ones, although I know our CEO is part of the meetings and he participates well.

Chris Mutungi, TV Programmes Manager, Kenya Broadcasting Corporation

There is also the issue of training, the issue of people being trained to be able to address issues in a way in that will not be counter-productive.

Peter Igbo, Executive Director, Nigerian Television Authority

Lack of infrastructure and resources

Lack of infrastructure and resources for programme-making is also a difficulty mentioned by a number of broadcaster respondents that has an impact on their capacity to make good HIV/AIDS programmes. Resources in this case include equipment, manpower, time and, in some cases, power supply. Many broadcasters mention that they are using obsolete equipment and lack basic facilities like proper video

cameras to capture stories, studio facilities to host talk shows and generators to back up operations in the face of power failures which are a major problem in many parts of Africa.

I would say the main challenge is manpower to do this sort of programming, we need a special team that can concentrate on that particular programme, you know what happens is that we have got a whole lot of other duties that you do so this sort of thing really needs a team in terms of research, actual production shooting, you know, design set, you know and that sort of thing ...

Zakheleni Kumalo, Editor, Producer and Cameraman, Swazi TV

The basic challenges in any broadcasting outfit in Africa is the challenge of infrastructure – equipment, power supply, obsolescence of equipment, lack of enough training, lack of awareness by people in broadcasting of the real central message of HIV/AIDS information.

Alhaji Abubakar Jijiwa, DG, Voice of Nigeria and Chairman, Broadcasting Organisations of Nigeria

Despite all the challenges cited above, a substantial number of the respondents said they have not encountered any challenges since joining the ABMP:

So far, so good, because you look at the reaction; It's very unusual for broadcasters to be excited about something like this; usually they would sit down and, how much money am I making from it, nothing! You won't see anybody, but for some reason we feel like we have a responsibility, that's why I am saying so far its been good and you know we have been told these are the programmes that are going to be coming and they are going to be aired on these and these days at such and such a time and, you know, people just wait for the programme, they come in, we start airing.

Joyce Mhaviile, Managing Director, Independent Television Ltd/Radio One, Tanzania

There have been no significant challenges to our participation.

David Waweru, Managing Director, Kenya Broadcasting Corporation

For the moment there is no challenge. To the contrary, I am very happy to be part of ABMP. I got the materials from ABMP and could use them.

Flore Ramanantsoa, Programme Producer, Television Nationale Malagasy, Madagascar

Conclusion

In summary, findings from this section of the report reveal the following key points:

- ABMP member broadcast companies are motivated to participate in the ABMP by various factors. Some of these factors include educating the public about the disease; contributing to and giving HIV/AIDS the profile it deserves; responding to calls by government to make a bigger impact and the need for international networking which would enable players to share ideas and HIV/AIDS content.
- The views on the impact of a pan-African coalition were very positive. Most respondents feel that a pan-African coalition would give broadcasters the opportunity to share ideas and experiences, work in synergy and utilise resources more cost-effectively than before, as well as enabling them to reach more audiences through the innovative content coming from such a coalition.
- The majority companies have seen a lot of benefits as a result of their participation in the ABMP. The two key benefits are, firstly for the broadcasters, access to rights-free, high quality and ready-to-air content; and secondly, for programme directors and producers, building their knowledge and capacity by sharing ideas and acquiring skills through the ABMP workshops. In addition, the ABMP has helped broadcasters gain more insight into creative approaches to HIV/AIDS messaging and reporting, which they feel is helping to increase their audiences. The ABMP core content has also challenged them to improve the quality of their own local content and they are using the core content as a benchmark of what should go on air.

- Although member broadcasters have benefited from participating in the ABMP, there have been challenges as well. Some of the challenges mentioned include: lack of funds and sponsorship for the ABMP content, lack of training and skills development, and language issues.

Section 3

Responses to ABMP core content and the development of company content on HIV/AIDS

A key component of the study was to examine the response of the broadcasters and external stakeholders to the core content produced by the ABMP and aired by the broadcasters. The study also explored the extent to which company content on HIV/AIDS had been produced, both in support of the YOU campaign and independently of it. The views of respondents are captured below under the following headings:

- Views of ABMP core content;
- Views of the pilot edu-drama series for radio; and
- Amount of airtime given to ABMP content compared with other campaigns; and Production of company content

3.1 Views of ABMP core content (the YOU campaign and *Imagine Afrika* reality show)

Views of the ABMP core content that emerge from broadcasters and external stakeholders across the sample of countries cover a variety of dimensions. These have been grouped for discussion as follows:

- Views on the messaging in the core content;
- Novelty or freshness of ideas;
- Style of presentation; and
- The reflection of language, culture and socio-economic status in the core content.

The responses received suggest general satisfaction with several aspects of the core content. These are discussed below. The analysis also lists a number of factors that, in the view of certain respondents, constrain the impact of the core content across the sampled countries.

3.1.1 Views on the messaging in the core content

Opinions vary across the sampled countries and from one respondent to another regarding the actual messaging of the core content produced by the ABMP. Among broadcasters, the sentiments from Nigeria, Swaziland, Tanzania and Kenya are more positive compared with respondents in the other countries. Here we see something of a divide between the countries in which English is used widely as a language of communication and the countries that use French or Portuguese. In the English-speaking countries, terms such as “*excellent*”, “*simple*”, “*innovative*”, “*informative*” and “*realistic*” were used to describe the messaging, but non-Anglophone countries were less effusive.

The **production quality** of the core content was hailed by the majority of the respondents and, in the view of certain respondents, contributes to the impact of the messaging. David Waweru, the Managing Director at the Kenya Broadcasting Corporation (the only ABMP member broadcaster in Kenya), summarises the views expressed with regards to quality of the core content, when he says:

Very thoroughly researched, well produced, extremely rich in content and very well delivered. It is quite powerful.

Some of the responses imply that the messaging is designed in a manner that enables it to find a **ready audience across age groups**. It appears that in the view of these respondents, the core content appeals to the youth as much as it does to adults. In particular, the slogan “*It begins with you*” is considered appropriate

by a cross-section of broadcasters and external stakeholders. Some of these respondents believe that the slogan carries a very simple, but powerful message that speaks to all:

... it was a very unique way of putting it ... every time you think about messages targeted at wananchi [the public]; you don't actually think that you are part of them. When it is addressed to you - it is like, ah! It actually does begin with me ... It's an attitude thing; it's your attitude that has to change; when your attitude changes you have done your bit. You look at it from an individual point of view ... This is what I can do. I don't have money but this is what I can do ... It's just me, it's just my personal traits, it's my behaviour ...

Joyce Mhaviile, Managing Director, Independent Television Ltd/Radio One, Tanzania

One respondent felt that the wide-ranging appeal of the messaging can be attributed to its gender sensitivity:

Both the YOU and Imagine Afrika are excellent, because the ads introduce the notion of gender that is usually ignored. The ads also target almost everyone i.e. married, unmarried, with or without children.

Alice Tembe, Programme Manager, Swaziland National Network of People Living with AIDS

Two of the respondents feel that the YOU campaign amounts to a 'call to action' and commend this approach:

... the YOU campaign is good. It's very creative. It gives hope. It tells our people that you cannot be a future Mr Mandela or Angelique Kidjo unless you are able to live a very healthy and responsible life. This YOU campaign emphasises on the fact that quite often in the initial campaign of HIV/AIDS, we are addressing an unknown third party. That third party is not anonymous. It's within us. It's me and you. If you go to an HIV/AIDS conference in Kenya and after all this talking you go and pick up a commercial sex worker and bring her to your hotel room, it really beats the message you are giving the people there. That is the centrality of the YOU campaign.

Alhaji Abubakar Jijiwa, DG, Voice of Nigeria and Chairman, Broadcasting Organisations of Nigeria

It is a good slogan ... I think that is one of the best messages because it has the great call for action and most messages, you know, don't come out with the call for action - they are just labels. But this one has a strong call for action ... the programmes of themselves, the way the subjects are handling their positions and the way the information are [sic] being handled, it can be easily understood by the youth of different calibres because it has simple messages, simple games, but which are very rich in terms of information and very practical. They give information through practical experiences ...

Nathan Lwehabura, Planning and Research Manager and Responsible Officer, Sahara Communications, Tanzania

There was particular appreciation for the ABMP's effort in producing a reality television series with **an African identity**. Some of the respondents described the uniquely African content of the show as follows:

It is effective because it's very relevant, not like other programmes we are buying from outside Africa from abroad. People can see really, that this is an African arena with African subjects. The topics are real and dealt with within the African context.

Paul Mabuga, Chief Producer, Star TV, Sahara Communications, Tanzania

Arlita Monjane, Programme Producer at Rede Televisão Miramar (TV Miramar) in Mozambique, explained that she liked the reality show series "... because it shows our reality in Africa. I liked very much the series done in Maputo. We only regretted that no young Mozambican could be admitted. We, together with other TV stations in Maputo, had selected some three candidates. They were all very good actors, but were rejected because they could not speak English very well. That was not OK."

Diogo Milagre, Deputy Executive Secretary at the National AIDS Council in Mozambique, was also supportive of the approach:

... I have found the reality show very innovative; it brought to light African realities not known to most of us. I keep remembering an episode in which the group of youngsters touring Rwanda went to visit the genocide museum and some of them could not help it, crying like small kids when shocked with the horrible images of hundreds of human skulls stored in large shelves ... I could see that the youngsters were sincerely shocked with the image of death and suffering and this will certainly help them think on progressive solutions for our problems in Africa, including for the HIV/AIDS pandemic and help others to think positively too ...

3.1.2 Novelty or freshness of ideas

"It is a new idea", "it is fresh", "it is unique", "it is catchy", and "it is creative". These are some of the adjectives used to describe the core content. Again, the trend is clearer in the English-speaking countries such as Kenya, Nigeria, Swaziland and Tanzania than it is in Madagascar, Mozambique and Senegal.

For example, Ben Egbuna, Director General, Federal Radio Corporation of Nigeria, finds the messaging and the format *"new and fresh"*. He feels that this increases audience expectation with regard to HIV/AIDS content and sets a high benchmark for local companies to reach.

Other respondents argue that it is the **appeal to the individual** and the **peer approach to youth** that is particularly powerful:

To me I believe it was a unique way, you know, because you have the youth trying to solve their own problems without some one talking to them like okay, this is the advice that I am going to give you. ... here they were trying to handle things with their understanding with their approach, the way they look at it, which to me was very good – the youth talking to the youth.

Joyce Mhaviile, Managing Director, Independent Television Ltd/Radio One, Tanzania

I can say that it was a very powerful, creative way of addressing it because it goes to the point of addressing people to say each individual is essential. YOU the individual is very crucial. I have supported it from the first time it was presented to us.

Peter Igbo, Executive Director, Nigerian Television Authority

3.1.3 Style of presentation in core content

There seems to be consensus amongst the broadcasters and those external stakeholders who are aware of the ABMP core content, that the style of presentation in the core content is appealing.

Maria Odeh, Programme Director at Federal Radio Corporation of Nigeria, explains the content's appeal as follows:

ABMP has its own approach. They don't bore you. Whatever they offer is short and sharp and to the point. They make it attractive so that you don't get bored easily. Because they don't keep you for too long, they keep that attention until it's done.

Respondents pointed out that the *Imagine Afrika* reality show served to demonstrate how the approach used in the YOU campaign could be extended in a different format. Peter Igbo, Executive Director at the Nigerian Television Authority, described the relationship between the two sets of programmes as follows:

... we must go beyond the YOU campaign. The reality show is an extension ... Luckily, these [programmes] show the youth and how they can help to make a difference.

Although the style of the ABMP core content was described variously as *"subtle"*, *"friendly"* and *"non-aggressive"*, there were mixed reactions as to whether the approach was sufficiently strong to get the message across clearly, or too *"soft"* to make an impact. In some cases the 'soft' approach was seen as a strength; in others it was seen as possibly confusing viewers about the message.

It is unique because it remains subtle. It is one of those messages that you get to internalise and interpret variously depending on the situation at hand.

David Waweru, Managing Director, Kenya Broadcasting Corporation

One thing we are saying at the management meetings is the way they are transmitting the messages. It is very soft; they are not telling; do not do like this, do like that. They educate people to not discriminate ... the spirit of solidarity.

Ricardo Dimande, Information Director (Editor-in-Chief), Rádio Moçambique

It is, yes, about HIV/AIDS, but then the style in which it is represented has been a little bit different and we have been able to take some of that concept which has also been incorporated in our drama ... The way its embedded you don't actually think, oh! They are talking about HIV/AIDS. But the way it goes, the end of it you find Oh! So this was what it was all about.

Joyce Mhaviile, Managing Director, Independent Television Ltd/Radio One, Tanzania

I think it is very interesting. I have never seen it before, but it does not communicate the AIDS message directly. I think it is a bit soft and it is very easy not to get the message.

Alambo George, Community Care Facilitator, APHIA 11 Nyanza²⁸

In the case of Senegal, a country with one of the lowest prevalence rates in Africa, one respondent acknowledged the appeal of the style used in presenting the message, but questioned its effectiveness.

Now there is the other factor of the low prevalence of infection here. If people don't see this reality, they won't feel concerned by it, especially if it concerns countries with higher rates of infection. They won't care because they are not directly affected. Its style is good, but it is better to adapt it at least for the local context or at least the region – with culture specifics. Now I can't speak since I am just seeing it, but it seems to me that this is the most important. Here in Senegal or in the region there are certain things that could make people feel unrelated to the programme. It could even have an opposite effect [from that intended] if people feel they are not implicated. Before airing it, it is important to study and understand if it could work here.

Prof. Souleymane Mboup, Chair of the 15th International Conference on AIDS and STIs in Africa, Senegal

The question of whether there is a good 'fit' between the core content and the local contexts in which it seeks to make an impact, is the focus of the next section.

3.1.4 Language, culture and socio-economic status

As noted in section 2, the use of language and, the issues around religion, culture and socio-economic status, surfaced in the discussion of the ABMP core content across the seven countries. There appears to be widespread consensus regarding the importance of using local languages for HIV/AIDS messaging and the need for sensitivity to religious beliefs and cultural practices in the programming. Countries with large Muslim populations such as Nigeria, Senegal and Tanzania tend to be more vigilant about foreign content possibly infringing on religious doctrines. In some instances, respondents distanced their countries from South Africa, which they consider to be culturally more westernised than their own. Except a few isolated cases, all the respondents felt that more needs to be done to achieve a better fit between the ABMP messaging and the local contexts in the different countries.

A number of the respondents raised the importance of the core content being sensitive to religious beliefs and norms, and local cultural and traditional practices. For example, John Okandi, a Community Care Facilitator with APHIA II Nyanza in Kenya, implies in his response that certain kinds of campaigns (such as those dealing with HIV/AIDS) need to be cognisant of the fact that individuals exist within cultural contexts and should shape the messages and content accordingly. Fara Mendy, Head of TV Programming at RTS in Senegal, says that her company is reticent about airing foreign programming on AIDS because it fears inadvertently offending

²⁸ An internationally funded non-governmental organisation in Kenya. (This respondent was shown an episode of the reality show *Imagine Afrika*.)

religious sensibilities in that predominantly Muslim country. Oumar Seck, Director of RTS in Senegal, explains the extent to which religion, culture and tradition play a significant role in the lives of the Senegalese people, and views this as a significant factor contributing to this country's low-prevalence status:

Pan-African initiatives are good, but you must take it by a case by case basis. Here in Senegal the rates are very low – the lowest in Africa. Compared to South Africa where the rates are catastrophic. Therefore you must take each country case by case. Our national campaign is aimed at our reality, so messages can pass easily. Religions help to carry the message. Here they have really succeeded involving religious heads. NGOs and the National AIDS Council sponsor religious forums where religious heads can speak to people in common language ... and intervene morally. They can speak of such things and people will bear it, but if others do [speak on these issues] it is catastrophic. So if this was to be the tactic in Africa at large, this may not work.

A similar view is expressed by Alfredo Mac-Arthur, the Deputy National Director at the Ministry of Health in Mozambique, when he emphasises the level of complexity that arises in HIV/AIDS messaging as a result of cultural practices:

There are very complicated traditional and religious practices among the population which we still need to understand and integrate into our responses to HIV/AIDS. For instance: in different regions of Mozambique a man is supposed to 'inherit' his brother's wife when his brother dies. This is called 'purification' of widows. But no HIV testing is required ... So we need messages that are African tradition-specific.

Maria Cossa, Executive Secretary at the Mozambican Family Development Association, makes a similar point:

That subject [culture and tradition] is always a source of endless debates in Mozambique. Because we have so many cultures along this very long coast ... We have traditional African believers, Christian cultures and vast areas of Muslim cultures in the North. We are always discussing on what to do about this, because [otherwise] you can shock people with your messages ...

The differences between countries is strongly outlined by Dr Pat Matemilola of the Network of People Living with HIV/AIDS in Nigeria, when he argues for the need to take country-specific cultures into account in packaging the core content for broadcast. Again, this trend seems to be strongest in countries with significant Muslim populations:

There are some things that would be acceptable in South Africa because of the kind of society that they have there. In terms of westernisation, South Africa is way ahead of Nigeria. We would be regarded as conservative as compared to South Africa. There are things ... for example, in Nigeria, it is not common to see people kissing and fooling around. Nudity ... those are the kinds of things that are not acceptable to us. If you want to do a show that should be educative and you want to target the youth, you must give them something that ... I feel comfortable to let my children watch. But I am not comfortable watching it [the Imagine Afrika production in its current form].

In some cases there was a concern that the *Imagine Afrika* reality show may have been perceived as speaking mainly to urban youth.

That is a very important issue ... We in Mozambique feel that the messages are basically made for educated people in the urban areas.

Alfredo Mac-Arthur, Deputy National Director at the Ministry of Health, Mozambique

The messages are fine, but the way it is produced ... it should be adapted to the local realities of Madagascar. Instead of showing expensive basketball shoes, for example, we should show people playing basketball, but in their everyday attire when they play basketball. It should be made with people who are from simple social classes, not the rich ones. Also talk about things that can reach the Malagasy people.

Georgine Ravao, Responsible Officer, Radio et Télévision Publiques de Madagascar

The normal youth, they feel like that programme 'was not for us'; it was for the youth, yeah, but it is for the graduates, for the educated. It's because they could not understand what was actually going on.

Joyce Mhaville, Managing Director, Independent Television Ltd/Radio One, Tanzania

Some respondents had reservations about using an entertainment programme format to deal with issues as serious as HIV/AIDS. For example, Koigi Macharia, Channel Director at Independent Television Ltd/Radio One in Tanzania, had this to say:

There are a lot of reservations that I personally have with the latest campaign, the reality show. ... the mix between the reality and a serious issue ... There are others that are done in a way that you feel they have depth, [but] this one did not have depth. ... you didn't know whether you were watching Big Brother ... I assumed the theme was to move from one country to the other and see how people are tackling challenges and stuff. But the fact that they were tackling these challenges, walking up the mountains – these were games that they were playing ... I think it watered down the whole thing ... trying to joke with something of such magnitude. You don't want to tackle it seriously.

The range of these views suggests that there is considerable interest in the use of the reality television genre as a vehicle for reaching youth audiences, and appreciation for the African identity conveyed through the series. At the same time mixed responses emerged as to how effective this might have been in reaching youth in the different countries with the key message, "Imagine the possibility of an HIV-free generation". In the absence of further research, respondents could only speculate on this point.

3.2 Views of the pilot edu-drama series for radio

The radio edu-drama was well received, particularly in English-speaking countries, and was broadcast in five out of the seven countries: Kenya, Nigeria, Swaziland, Tanzania and Madagascar. The first four countries are English-speaking, while French is one of two official languages in Madagascar. In Nigeria and Tanzania the radio edu-drama was translated into local languages.

However, awareness of the radio edu-drama series appears quite limited among broadcasters and markedly lower among the external stakeholders. Several issues are highlighted below from the responses provided. These are the language of messaging; drama as a preferred style; and perceived effectiveness of edu-drama.

3.2.1 Language use

In Kenya, Swaziland and Madagascar the edu-drama is being aired in its language of origin (English), whereas in Nigeria and Tanzania it has been translated into local languages.

According to a respondent from Madagascar, RNM considered reversioning the programme and translating the scripts, but were unsuccessful due to lack of resources. Similarly, in Tanzania, Sahara Communications and the Africa Media Group were unable to translate the edu-drama series into Kiswahili due to inadequate financial resources. In the case of Sahara Communications, management has since decided to air the programme on its English channel (Radio Free Africa), which they acknowledge is relatively limited in terms of reach. Within the same country, Radio One, with the widest reach, and state-owned Radio Tanzania translated the edu-drama series into Kiswahili. Across the border, the Kenya Broadcasting Corporation airs the edu-drama series on its widely popular English channel.

Respondents felt strongly that the use of English in the edu-drama series limits its potential reach. Discussing the edu-drama series, Dativa Mango, Radio Manager at the Africa Media Group, explains the extent of the language problem in Tanzania as far as the edu-drama is concerned:

I think the format is great, but the language We go back to language because you know most ... I don't know, because, even when we have our departmental meetings, we have people who have gone to school, not that they don't understand English, they do. But I don't know why when you have an English programme, especially when it's purely in English, you rarely get a response; unless, like I said before, unless its Drive Time - the corporate listeners that we expect from 7:00 to 9:00 in the morning

or 4:00 to 6:00. But again, it's amazing because we have programmes here, like for instance like *Isidingo* [a popular South African series in English]; if you make a survey, almost everyone is watching it on television. But, you put that on radio or you put a purely English programme on radio, I don't know! This is something that we are still trying to figure out.

3.2.2 Appropriateness of the programming style

Strong support was forthcoming for the use of drama on radio from Nathan Lwehabura, Research and Planning Manager at Sahara Communications in Tanzania:

But now, because of this transformation, we are bringing drama into it to dramatise the information, because that is why we are having elements like infotainment, apart from the traditional entertainment. It attracts more viewers and listeners to the particular programme rather than being informative alone – it bores, it makes people tired, that's why we are bringing now the dramatic [way] of doing things so that people be fully entertained at the same time. So I support the approach ... if you can bring in musicians, artists, combined with journalists, to package a certain programme, which is infotainment, it would have more appeal to the audience than the crude one which has been done in a formal manner. So it is the kind of value that I see in the YOU campaign, because it has combined this kind of phenomenon to make it a very big appeal.

However, while Henry Makhoha, Controller of Radio Programmes at the Kenya Broadcasting Corporation, acknowledges the power of drama as a communication tool, he warns that listeners' grasp of the radio drama might vary depending on the perceived relevance of the issues and on the audio quality:

Okay, drama itself is a very powerful tool, but it has to be supported, simply because what I have understood about the impact of drama on radio is the immediate issues in the environment. When you base on that to make a drama, it is effective. But when you base on a long-term general issue, sometimes people tend to either make it a drama the way it is. They think it's just a play that you enjoy and you don't take the message serious. This one is working, but one of the issues we had about this one was the audio quality. It was not clear. You know in audio drama, quality is a key thing, because somebody wants to get the logic behind certain dialogue. So they want to get everything, conversation the way it's developing before they can pick the idea. So it became the greatest challenge - not the drama itself.

3.2.4 Effectiveness of the edu-drama

A few of the broadcaster respondents claim that it is much easier to track the views of listeners with radio than it is with other media such as television. On this basis, John Karani, Producer and Presenter at Sahara Communications in Tanzania, argues that the edu-drama series is effective. This conclusion is based on various forms of responses received from listeners.

I think they are very effective because the characters, the impersonation, the people who do those skits, they sound like your average person, the ones you are actually targeting ... the person who is in school, in college, or has basically just started work. It's basically a young generation, so when they relate to the drama ... it's things that they have done before or things that they are going to do and things like that ... I think it is effective.

John Karani, Producer and Presenter, Sahara Communications, Tanzania

Maria Ode, Programme Director at Federal Radio Corporation of Nigeria, approves of the use of the radio edu-drama as an alternative vehicle for conveying accessible HIV/AIDS messages. In her view, radio helps make sure that these reach a wider target audience.

Henry Makhoha of the Kenya Broadcasting Corporation cautions that repetition in drama can prove counter-productive, and feels that the ABMP edu-drama has managed this well by running different themes on a weekly basis.

3.3 Amount of airtime given to ABMP content compared with other campaigns

When asked to compare the amount of airtime given to ABMP content against other campaigns, the broadcaster respondents gave a variety of responses, none of which addressed the question directly. Some of the respondents simply indicated that they prioritise the ABMP core content, but were unable to provide details. For instance, Ene Adubo, Programme Manager at the Nigerian Television Authority (NTA), makes the following claim:

... there will be no day on the network service that you will not have the YOU campaign roll on the network service of NTA, up to four times in one day. It is almost a household name in Nigeria now because of the frequency in transmission from NTA.

This view is supported by Peter Igbo, Executive Director at the same organisation:

I know that we give it a lot of time. When it was launched, we run it to a point where we thought that we were running it too much. We ran it on every programme every day of the week. We are still running it.

Confirming the extensive airing of HIV/AIDS-related programmes at the Kenya Broadcasting Corporation, David Waweru, Managing Director, claims that HIV/AIDS programming is part of a deeply rooted and non-negotiable internal policy:

From where I started, if it's driven at policy level, it is not by choice. It is not that you choose whether to air some of these programmes or not. As I said, there would not be a single day when you don't expect to hear that message. We do it deliberately. One, as part of programming and secondly, every time we have fillers, we have priority for some of these messaging. And the programmes that we make are continuous. We allocate budgets for making those programmes.

Peter Omari, Radio Programmes Manager at Sahara Communications in Tanzania, claims that the station runs the YOU campaign every hour, alongside a production from the British Broadcasting Corporation with whom the company has had a long-standing partnership.

However, other respondents indicated that the ABMP core content does not receive intensive or preferential treatment. For example:

The spots [from the National AIDS Council] are broadcast twice a day at 7:00am and at 1:15pm. They are broadcast 365 days a year so that people get used to it and people know when they are broadcast. The spots from ABMP are broadcast, for example, once a week so people are not used to listening to them.

Lalao Rasoanaïro, HIV/AIDS Programme Producer, Radio National Malagasy, Madagascar

These responses suggest that there is some variation in the scheduling of the ABMP core content, particularly the PSAs for the YOU campaign. While some broadcasters schedule the ABMP core content with the target audience in mind and flight it as regularly as possible, in other cases it is more ad hoc. In yet other cases there is the risk that the ABMP core content may be bumped from the schedule to make way for other sponsored material when this becomes available.

3.4 Production of company content

The comments from the respondents (both broadcasters and external stakeholders) indicated that HIV/AIDS-related content is being produced within the different companies. This takes a variety of forms – from talk shows produced by the Africa Media Group in Tanzania, to health-related programmes such as those produced by the Kenya Broadcasting Corporation, drama programmes, and a youth forum produced by the Voice of Nigeria. From the comments it seems that, while the additional content may be supporting some of the key objectives of the ABMP, it does not necessarily support the ABMP core content directly.

A few of the broadcasting companies claim that they are developing content along the same lines as the ABMP core content, even though there is no indication as to whether these programmes specifically support the ABMP core content. One broadcaster states that it does not have plans to develop its own HIV/AIDS programming in the near future, implying that they would prefer to keep the current arrangement with the ABMP, where it receives free content. One of the respondents also argues that this discussion is a bit misplaced, claiming that the focus should be on fighting HIV/AIDS, in whichever form this takes.

Setsabile Sibisi Senior Journalist, Head of Current Affairs and Responsible Officer at Swazi TV, indicates that they have worked on several initiatives in support of the YOU campaign, in particular an hour-long talk show called "It begins with you", but this is currently on hold owing to a lack of funds.

Joyce Mhaviile, Managing Director at Independent Television Ltd/Radio One in Tanzania, indicates that ITV has attempted to develop content along the same lines as the ABMP core content:

We have done our own in-house programming, it is called Golden Life and Family ... It's also in support of ... it's still based on the same line of the YOU campaign, that we can never have a golden life that we dream of, you don't have to be rich, you don't have to be poor, because I believe the golden life is when you are happy, you have the peace of mind, you take care of yourself first before you start to take care of others. So it was based on the focus of the YOU campaign, it has to begin with you. It was a chat show which was a mixture of the young, the teenagers and the elderly, the parents, and then we had other people commenting on it. So it was based on you, what do you feel, what do you see. What is Golden Life to you, what do you consider Golden Life?

There are cases of broadcasters and external stakeholders who developed content along the same lines as the ABMP core content.

In this category is the National AIDS Council, Mozambique – an external stakeholder. According to Diogo Milagre, the Deputy Executive Secretary at the organisation, the National Aids Council commissioned a production modelled on the ABMP YOU campaign. It uses music, sports and cultural icons in the country and highlights positive dreams and achievements made by well-known national public figures. It is a public education campaign which says "the change has already begun - It has begun with us". She states that the idea was to complement the YOU campaign, which involves African international icons such as (Archbishop) Desmond Tutu and Angelique Kidjo with the inclusion of local public figures.

In Nigeria productions were introduced along the same lines as the ABMP core content, as George Chukwu, Programme Manager at the Federal Radio Corporation of Nigeria Headquarters, explains:

... we produced both short form and long form programmes, not specifically in support of the YOU campaign, but in light with the objectives of the YOU campaign. We don't say specifically that we are doing this in support of the YOU campaign. The YOU campaign is supporting AIDS from a different and fresh perspective. We are doing other things that have been informed by the creative approach of the YOU campaign.

... At times you will find those messages running concurrently. I remember when we had aspects of the YOU campaign running, we had a message from the Clinton Foundation, which was also sponsored by the ABMP, who are the ones who provided it. We put it out in addition to the YOU campaign series that we were running at the time. And then the edu-drama also came and we also injected that.

Ene Adubo, Programme Manager at the Nigerian Television Authority, says that NTA has been influenced particularly by the reality show, *Imagine Afrika*, to develop similar, more localised content:

I mentioned some of the programmes that we have produced. We have telemovies that are being produced based on HIV/AIDS; we have drama series that are being produced. In fact we acquired two quarters ago a drama series that is being watched and being talked about by everyone. And it's all about HIV/AIDS.

At the same time, some contradictions emerged in the data collected from respondents in a single broadcaster. For example, the Executive Director of the Voice of Nigeria, Dr Kabir Ahmed, claims that his company has dramas, discussions and a youth forum, specifically in support of the YOU campaign. However, Chairman Alhaji Abubakar Jijiwa says the Voice of Nigeria decided to translate the ABMP core content into local languages as opposed to developing company content. Similarly, Ben Egbuna, the Director General of the Federal Radio Corporation of Nigeria, indicated that their companies have produced content directly in support of the ABMP core content, but according to Maria Ode, Programme Director at the Federal Radio Corporation of Nigeria, they have adopted an approach similar to Voice of Nigeria's:

... the materials they sent us, we either broadcast on their own or built into programmes and then we translate into languages.

Companies that say they have not produced content directly in support of the core content are: Televisão de Moçambique (TVM), Rádio Moçambique (RM), Rede Televisão Miramar (TV Miramar), the Kenya Broadcasting Corporation, Sahara Communications in Tanzania, and the Africa Media Group in Tanzania. As noted above, however, the Mozambique broadcasters did in fact transmit a local version of the YOU campaign, commissioned by the National AIDS Council in that country, but they did not produce it themselves. It seems that in some cases, the broadcast companies do have company content that in certain cases precedes their membership of the ABMP, and which thus does not support the core content directly.

Nevertheless the examples cited above indicate that the YOU campaign has been influential in shaping new content produced within countries, and has thus served to stimulate indigenous production along the same lines, even where this was not directly in support of the YOU campaign.

3.5 Constraints on developing in-company content

The data suggest that development of in-company content is constrained by various factors: lack of finance or inadequate financial resources, lack of skilled manpower, lack of equipment, and in certain cases time pressure. The most commonly mentioned challenge is lack of adequate financial resources.

According to Régis Ranaivomandroso of Don Bosco Radio, an external stakeholder in Madagascar, broadcasters are active in the fight against HIV/AIDS, but they have a common problem, which is lack of financial resources for production. It is for this reason that some broadcasters work closely with organisations such as NGOs that have the resources to facilitate the production of HIV/AIDS-related programmes, but unfortunately this happens rarely in the case of ORTM and RNM, the public broadcasters in that country.

Osita Nweke, Executive Secretary of Broadcasting Organisations of Nigeria, claims that the major barrier for his organisation has been lack of funds for training and skills development and in this regard he is supported by other respondents, both from broadcasters and external stakeholders:

We need to train our people on how to use portable recorders well and also doing packaged features, the art of interviewing, but also conducting these interactive programmes.

Eddah Sanga, General Manager: Radio, Tanzania Broadcasting Services

We lack the skills and expertise and sometimes the equipment that is required to develop quality programmes.

Agatha Mshanga, Principal Producer, Tanzania Broadcasting Services

Ben Egbuna, Director General at Federal Radio Corporation of Nigeria, and George Chukwu of Federal Radio Corporation of Nigeria mention finance and facilities as the key barriers to production of company content.

The constraints are funds, facilities ... when I say funds; that includes our inability to bring people together to brainstorm and arrive at fresh creative approaches. You know such meetings too would help stimulate new ideas. So funds are a major problem. Facilities too, because there are certain things ... we were talking about drama. You want to have certain effects; you want to have certain ambiances which will need some facilities. Without some facilities, you cannot achieve such things. So

facilities are part of it. I know at times people say that if you have money, you can get anything, but at times you have people who are willing to give facilities, not just money.

George Chukwu, Programme Manager, Headquarters, Federal Radio Corporation of Nigeria

The funding is the major one, because if you get through that I think that's the hard part. So the funding part, that's the first one. Secondly, it requires a lot of time to actually produce, because I will go back again, I will tell you, because otherwise we would be doing the same thing that we have been doing for ages, over the years. But then again at the end of the day the message is not delivered, because people don't watch it. So it requires enough time to produce it. Of course budget goes without saying. So I guess those are the major ones.

Yusuf Ajibola, Acting Assistant Director, Voice of Nigeria

Babacar Diagne, Director General of RTS in Senegal, indicates that the station is prepared to carry programmes on HIV/AIDS, but lacks the capacity to produce its own programmes. Georgine Ravao of ORTM in Madagascar claims that they lack equipment as well as financial resources for the production of company content.

By contrast, Joyce Mhaville, Managing Director at ITV in Tanzania, indicated that the buck stops with her and for that reason, the company does not face any particular difficulty in the content development. Julius Nyaisangah, Head of Radio at ITV in Tanzania, reiterates this position, stating:

We can do it. It probably just isn't in our plans at the moment to do it, but after communicating with you, if you want us to put out more supplements to what already exists, I believe we can do it.

Godfrey Mgondo of the Africa Media Group in Tanzania and Dr Kabir Ahmed, Executive Director of Programmes at the Voice of Nigeria, believe that strong leadership and the full support of management can help deal with the challenges faced in production of company content.

According to Koigi Macharia, Channel Director at ITV, a focus on several other priorities also interferes with the development of core content:

... resources in the sense that we have a lot of other things that we are doing at the moment. If we are going to have a dedicated team on that, then it would impair our other resources on our other activities. And also the other things is that ... every time you get ... like now if you were given another series like Imagine Afrika now you come up with another 12 episodes, fitting it in our schedule is also another nightmare in the sense that for us to be able to give a time slot that is prime time, and that is where we are making our money for something that we are not making money out of, it's a sacrifice, there is a limit to how many can be done in a timeframe, that is another constraint that I see.

Conclusion

Respondents' views of the ABMP core content were generally positive, especially in English speaking countries. Receptiveness to the messaging was lower in countries with large Muslim populations, but even here respondents consider the initiative beneficial in that it is uniquely African.

A cross-section of respondents said that the appeal of the messaging cuts across age-groups. In particular, the slogan "*It begins with YOU*" is considered appropriate and remains a powerful call to action. The messaging also addresses social issues such as stigma and gender discrimination. The production quality is hailed by the majority of the sampled respondents.

A significant number of respondents remarked on the need to use local or common languages in the messaging and the need to recognise and respect religious and cultural sensibilities. This was particularly strongly stated amongst participants from countries with large Muslim populations such as Senegal, Nigeria and Tanzania.

The *Imagine Afrika* reality show is viewed with interest by respondents. There was appreciation for the African identity of its content, and a sense that it appeals to young Africans across different countries.

Compared to the YOU campaign and the *Imagine Afrika* reality show, awareness of the radio edu-drama series is relatively limited among the external stakeholders. (This is not surprising given that it was in a pilot phase at the time of the study.) Nevertheless there is considerable appreciation for the approach adopted with the use of radio drama, although there are concerns about language and culture. Respondents feel strongly that the use of English in the edu-drama series significantly constrains its potential reach and in some cases translated the series into local languages themselves. With respect to French speaking countries, the French accent used in the dubbed versions supplied by ABMP is perceived to be a constraint to access by listeners.

Most of the broadcasters have developed a variety of HIV/AIDS-related company content themselves. In four countries the YOU campaign has given rise to local versions, but other than this, relatively little has been developed to support the ABMP core content directly. The major constraints to developing company content are lack of finance or inadequate financial resources, lack of skilled manpower, lack of equipment, and in certain cases time pressure.

Section 4

Institutional opportunities, limitations and prospects for sustainability

This section focuses on the sustainability and reach of the ABMP initiative in each of the sample countries. It cites specific circumstances and assessments emerging from the interviews conducted during the fieldwork. It examines the data on how the ABMP has impacted on the institutional practices of the broadcasting companies and how new opportunities have been opened up through the partnership. It also documents limitations cited by the companies and assesses the prospects for sustaining the drive for increased HIV/AIDS programming within each country.

Key themes addressed in this section concern the collaboration between broadcast companies and governments, between the broadcasters and civil society organisations, and with each other, prospects for sustainability, and support from the executive authority.

4.1 Co-ordination between broadcast companies and government

In this section the analysis has been done by country, since there is evidence of strong collaboration between broadcasters and their government in some countries, while in others there is little collaboration. The issues that emerged are specific to each country in the survey.

Results from three of the sample countries indicate that there is very little or no collaboration between government and broadcasters: Madagascar, Senegal and Kenya. Respondents from ORTM and Radio Nationale Malagasy in Madagascar indicate that there is no collaboration between the broadcasting companies and government. The Madagascar government works through its National AIDS Council (CNLS) to co-ordinate its HIV/AIDS activities around the country. For programme production, however, CNLS works largely in collaboration with NGOs and regional or community broadcasters, and has no partnership with the public broadcasters. This has made it difficult for the public broadcasters to generate new HIV/AIDS programming in support of the national strategy. CNLS uses ORTM, TVM and RNM, the national broadcasters, for public announcements on HIV/AIDS and to air a monthly programme which it produces itself. At this point there is no clarity whether CNLS always pays for this airtime or not. Seva Mboiny, Director General at ORTM, explains the situation as follows:

We have little interaction with CNLS. CNLS has no interest in working with ORTM, except for us to transmit the monthly CNLS programme. The CNLS sometimes pays for airtime.²⁹ In this sense ORTM is a partner of CNLS because it offers national coverage of Madagascar. But when RNM and TVM make proposals to CNLS, these are regarded as being too expensive ...

In fact, Television Malagasy (TVM) has lodged proposals with the CNLS for funding through an NGO called the Association of Women Journalists established by Georgine Ravao, the ABMP Responsible Officer at ORTM. She specifically set up this organisation to be able to access funds from the CNLS in line with its funding protocol. Alain Rajoana, Managing Director of Radio Nationale Malagasy, confirms the lack of a formal relationship with the National AIDS Council:

There has been no formal contact between the broadcasting companies and the CNLS. All HIV/AIDS-related activities are supervised by the CNLS and RNM has a good relationship with the CNLS through one link person based at the radio station ...

²⁹ However, according to Jean Anicet Randriantsalama, Chief Communications Officer of CNLS in Madagascar, the broadcasters are always paid for the airtime they provide to broadcast CNLS spots or programmes.

The external stakeholders in Madagascar have not witnessed any co-ordination between government and the public broadcasting companies. They say that co-ordination around HIV/AIDS issues is all done by the CNLS, whose main role is to give direction to all HIV/AIDS campaigns in the country. The Chief Communications Officer of the CNLS explains it this way:

The broadcasters make their own productions for the population, for their listeners, but the CNLS provides the general orientation and guidelines for a year to the broadcasters and then it is up to the broadcaster to adapt these guidelines and themes to their local realities and to their ... listeners. There may be spots from the CNLS that are sent to these broadcasters, but it is up to them to broadcast it directly or to adapt it according to the local cultural context. Currently we are setting up communication platforms in each region and this platform gathers all development communication to integrate HIV/AIDS messages within their development programmes. These platforms are working with the local [regional and community] stations.

Jean Anicet Randriantsalama, Chief Communications Officer, CNLS, Madagascar

However, Joshua Andriamahefazafy, Director of Partnerships in the Madagascar Ministry of Health, says that the government is working with many radio stations through the CNLS to broadcast messages. It transpires that a key strategy of the CNLS is to widen its reach through community and regional radio stations which penetrate the rural areas, whilst treating the national public broadcasters as carriers of its programming rather than full partners.

Similarly, all the informants from Senegal indicate that there is little or no co-ordination between that government and the broadcaster in addressing HIV/AIDS issues. The National AIDS Council in Senegal has in the past created radio and television programmes and sought the support of Radiodiffusion TV de Senegal in airing the programmes, but this has been on a purely commercial basis and RTS has been paid for the airtime. RTS did not have any say in the nature of the content aired. Little is happening in this regard at the moment, and virtually no interaction has taken place around this or any other HIV/AIDS programming. Racine Talla from the Ministry of Health in Senegal describes the nature of the relationship between government and broadcasters as follows:

AIDS really relies more on interpersonal communication and the media is used just for the launching of a campaign, announcing an event. It has never been a structured, organised communication strategy with mass media. There has also been a co-ordination problem because the National AIDS programme is lodged not in the Ministry of Health, but with the Prime Minister, which means that it has not institutionalised.

Racine Talla, Director, Service National de l'Education, Ministry of Health, Senegal

In Kenya, respondents are not aware of any co-ordination between government and broadcast companies. Some external stakeholders feel that the reason behind this is the nature of the relationship between broadcasters and government, which is rather strained. Some of the respondents feel that broadcast companies are stifled by government, making for a poor flow of information. They blame the inaccuracy and distortion of information relating to HIV/AIDS on the strained relationship between government and broadcasters. There is, however, general agreement that co-ordination between broadcasters and government is necessary to make HIV/AIDS campaigns more effective. According to the Ministry of Health, the government of Kenya is working towards harmonising its activities with the broadcasters:

[Co-ordination is] very poor if at all it exists – this is the cause of misleading and disjointed information, at times from the same arm of government. There is need for a much closer co-ordination and scrutiny. This is why we have formed a communications office, so that all the information that comes from the Ministry is co-ordinated and the various arms of the Ministry use this same office to avoid passing conflicting information. We have also held seminars where we offer some forms of training to the media, especially in interpretation and presentation of HIV/AIDS related information to avoid passing conflicting or misleading information to the public.

SK Shariff, Deputy Director of Communicable Diseases at the Ministry of Health, Kenya

The situation in the remaining four countries (Nigeria, Mozambique, Tanzania and Swaziland), is quite different. Here there is considerable co-ordination between broadcasters and government.

All the respondents in Nigeria speak positively about the co-ordination between government and broadcasters and the outcome of such collaboration. Through the National Agency for the Control of AIDS (NACA), the Nigerian government is working with a number of broadcasting companies to spread HIV/AIDS messaging. For instance, NACA was deeply involved in the selection process of a Nigerian representative to participate in *Imagine Afrika* through sponsoring travel and accommodation for the auditions as well as prizes for the first and second runners-up. The broadcasting companies have also been able to give air time to NACA at 50% of the rate charged to other clients. Some of the respondents describe the relationship between broadcasters and the Nigerian government as follows:

We collaborate with them. We get information from them because they do have statistics that we don't have. We work with NACA (National Agency for the Control of AIDS) and the Ministry of Health. So we work with them because they have facts and figures which we will want to use for our programming. They also have other programmes across the country which, if we don't get close to, we wouldn't know what they are doing. So in that way, we collaborate with them.

Ben Egbuna, Director General, Federal Radio Corporation of Nigeria

Well, in Nigeria we have a fairly good media involvement because we have an organisation – not one, but quite a number – that are focusing the media. So they train media practitioners and bring them up to speed on what to do and how to communicate on HIV/AIDS. I know that the government through NACA is funding such activities. I think there is fairly good collaboration between them. The only area where all of us have some disagreement with the media at times is when they broadcast something that is not agreeable and that is out of context. Otherwise, I think there is a very cordial relationship.

Pat Matamilo, Network of People Living with HIV/AIDS, Nigeria

Tanzanian broadcasters have worked in collaboration with government, according to the broadcaster respondents interviewed. Some of the programmes are sponsored by the Ministry of Health or the Tanzania AIDS Control Council. Broadcasters and government have worked on various programmes, sharing costs. There have been cases where the broadcasters use their equipment and other facilities and provide free airtime for HIV/AIDS programmes, while TACAIDS pays for travel and other logistics. According to one respondent, there have also been a few attempts at co-production:

We have collaborated especially with the Ministry; we have done a lot of PSAs, same as you have done. We come up with messages and then say at the end this message has been brought to you in association with the Ministry of Health.

Macharia Koigi, Channel Director, ITV, Tanzania

But we have been involved in co-productions, actually we used to have some programmes with the National AIDS Control Programme. That was suspended, they had some problems. Otherwise we have some programmes, which, once in a while ... we work together, not as co-production, but we get information from that side, from these authorities, whether local NGOs [are] involved or NGO AIDS, whether National AIDS Control Programme ...

Clement Mshana, Co-ordinator: Television Programmes, Tanzania Broadcasting Services

In Mozambique, most of the respondents feel that participation in the ABMP has made them more visible to government and has enhanced the co-ordination of their HIV/AIDS-related activities with government. According to Antonio Ndapassoa of Rádio Moçambique, the ABMP has prompted closer interaction with government and NGOs around the HIV/AIDS campaigns. The National AIDS Council called a meeting with all ABMP member broadcasters and urged them to align their messaging with the core content received from the ABMP.

According to respondents from Swaziland, there is considerable co-ordination between government and broadcasters. As is the case in Nigeria, Mozambique and Tanzania, the national AIDS control body acts as the link between government and broadcasters. Activities vary from joint road shows, formulating HIV/AIDS-related messages in partnership, broadcasters offering free or discounted airtime, and training and workshops being convened, to which the broadcasters are invited:

We invite them into our meetings and sometimes, we even tell them about every activity that is happening in different parts of Swaziland. Say if we are going to have a campaign on HIV testing in a certain locality, we make the media houses aware that we are doing that. And if we are doing it jointly with other districts, they are aware and they record and publicise that.

Muhle Dlamini, HIV/AIDS Co-ordinator, Ministry of Health, Swaziland

4.2 Co-ordination between broadcast companies and NGOs

Results from the question on whether there is co-ordination between the broadcast companies and NGOs reveal a mix of responses among the companies sampled. In Madagascar, Senegal and Kenya the broadcasters show little or no collaboration with NGOs. By contrast, broadcasters in Nigeria have strong links with civil society organisations, while Tanzania, Swaziland and Mozambique report moderate involvement and say that more could be done to work more closely with the NGOs.

According to the respondents in Madagascar, Mozambique, Senegal and Kenya, there is no structured co-ordination between NGOs and broadcasters. The relationship between broadcasting companies and NGOs is limited to launching campaigns and announcing events. The relationship is mainly commercial and the NGOs buy airtime like any other corporate client. The only exception is in the case of the national AIDS co-ordinating bodies and in some cases NGOs such as Population Services International (PSI) that get discounted rates for airtime from the broadcasters.

There is no formal co-ordination because everything you do on TV and on the radio is not free of charge; you have to pay something. The only advantage for an NGO like PSI is that the air costs are reduced when it is an NGO that would like to air something. Even the CNLS [National AIDS Council] has to pay for airtime.

Tovo Ranaivomino, Co-ordinator, Communication for Behaviour Change, PSI, Madagascar

Now we also have the problem of the non-co-ordination of efforts. There is no co-ordination of strategies between the stakeholders. Each and every one have their own strategy. RTS has no strategy and this to me is understandable, because it is a broadcaster and that is not their role. So everyone handles their own messages.

Souleymane Niang, Independent Producer/Journalist, Senegal

There is no co-ordination and that is why some of the distorted messages manage to come out and be carried by the media. This [co-ordination] has not happened; everybody is busy on their own.

Asunta Wangura, Director, Kenya Network of Women Living with AIDS

Alain Rajoana, Director of Radio Nationale Malagasy (RNM), remarks that there have been isolated cases of RNM working on special projects with organisations like WHO and UNAIDS. However, he says there is very little contact with local community-based organisations:

Sometimes RNM does special projects with organisations like WHO or UNAIDS [There is] little contact with local CSOs. [RNM once] did a special programme with UNDP on UN Volunteer Day in which they targeted youth and focused 70 per cent of the messages on HIV/AIDS. But this was a once-off live show in which youth associations declared their commitment to fighting HIV/AIDS, interspersed with performances by famous artists.

Tanzanian informants produced a mixed reaction on the level of co-ordination between broadcasters and NGOs. Although the majority respondents are happy with the level of co-ordination and the outcomes, a few mentioned that the activities around HIV/AIDS tend to be carried out at random. In cases where co-ordination has been reported, activities include training and guiding media personnel so that the information conveyed to the audiences is relevant, accurate and consistent. In some cases the NGOs are able to source financial support for local programme production, as described by Agatha Mshanga, Principal Producer at Tanzania Broadcasting Services:

Now we are working with the Clinton HIV/AIDS initiative. It is based here; for example, I told you I was in southern part of Tanzania, and they sponsored us per diems and tickets, so we went there to produce those programmes. We have finished the first and we are going to Pemba next.

In Nigeria, the relationship between the broadcasters and the NGOs seems more vibrant. The responses received indicate that a lot of activities, campaigns and programmes are co-ordinated between the broadcasters and civil society. The NGOs support broadcasters in terms of training and skills development in the area of HIV/AIDS reporting, funding for workshops and content (including statistics and accuracy of information). The broadcasters, on the other hand, act as a vehicle for publicising messages, although this again is a commercial arrangement. There are cases where people living with HIV/AIDS or activists have approached the broadcasters for free airtime and used this as a vehicle to inform and educate the public.

We have public broadcasting institutions and those that are regulated bodies and also attend to community issues. Some of these HIV issues now feature on both private and public TV stations. This is to say there is a lot of synergy and relationship. There is a system between broadcasting stations and the issue of HIV/AIDS. You know things are changing, for instance, over a period of time, specific adverts like those addressing issues around condoms was largely not allowed to be aired at a particular time within the space, but as people engaged with government, engaged with BON, which is also an agency of government, the law also relaxed on when these issues should be aired.

Solomon Adebayo, Policy Advisor, Reproductive Health, HIV and AIDS, UNAIDS, Nigeria

They are bringing their jingles. Sometimes we sit down with them and talk about their activities. Some of them organise seminars and workshops. Some of them even organise training for journalists. So we participate in all these.

Ben Egbuna, Director General, Federal Radio Corporation of Nigeria

According to the respondents, this co-ordination has had a positive effect on the HIV/AIDS campaign in Nigeria. Sam Achipong, Communication Manager at NACA, describes the outcome of the co-ordination as follows:

It's positive and it's quite adding value. When we used to talk with individual groups, on our own, it didn't work. But when more people from public space started talking, broadcasters, CSOs and the church started talking about stigma and discrimination, it became an issue. Today, we have faith-based organisations telling their members who are discordant couples to use condoms. Nobody would talk about condoms in church before. But today they are saying, for discordant couples, use condoms.

The landscape in Swaziland seems similar to that in Nigeria. The results from the question on co-ordination reveal that there is a lot of work being done by broadcasters working in partnership with NGOs, and some respondents attribute this to the influence of the ABMP:

The ABMP fast-tracked the good relationship between broadcasters and NGOs. Examples of this interaction include: organisations like SWANNEPHA are now being given airtime to air their programmes. Both the Swazi TV and the SBIS ask for various NGOs' opinion before airing HIV/AIDS-related programming.

Alice Tembe, Programme Manager, SWANNEPHA, Swaziland

4.3 Co-ordination among broadcaster companies

There is no mention of co-ordination between broadcasting companies in Madagascar, Senegal and Swaziland. In fact, the Swaziland broadcaster respondents say that they only get to meet during ABMP meetings, but recognise that there is a need for better co-ordination among them. The only example of in-country co-operation was around the selection of a participant for the ABMP reality show. Vukani Maziya, the Managing Director at Swazi TV, points out that the lack of a working partnership between Swazi TV and SBIS is due to negligence on both sides. At the same time, he recognises that partnerships between broadcast companies can generate rewards such as good quality productions at reduced cost.

Kenyan broadcasters do not work together on HIV/AIDS programming. Asked why this is the case, they say that broadcast companies do not wish to air content that has already been aired by fellow broadcasters. Henry Makhoha, the Controller of Radio Programmes at KBC, explains this as follows:

There are some stations that insist that material cannot go on their stations and the same package go to another. There are certain problems that arise out of that. Unless you are able to mobilise like what you have been doing – like you give us a time schedule and you tell us all the public service media to transmit the material at a particular time. You see to mobilise that consensus, it's easy for the public service. But now private and personal entities, you might not be able to dictate ...

In Tanzania respondents say that there is no co-ordination between broadcasters on HIV/AIDS-related communication, but mentioned attempts at co-production - between TVT, ITV and Channel 10. It seems, however, that these efforts were not successful. Rebecca Mgondo from ITV gives the reasons for failure as follows:

In the beginning in 2005 when we came back from Johannesburg from that meeting which brought ABMP into existence, I remember we started a co-production with TVT (and mind you TVT is a government body) – ITV, TVT and Channel 10, we started a co-production of a programme to come on air once a week. I remember we had only two programmes and it was not easy to continue. I think it wasn't easy because maybe everybody was busy in their individual stations. If you call to find out the next step, everyone wants the next person to take responsibility ... But I cannot tell you that our bosses stopped us, because they agreed and we produced the programme which was aired by TVT, Channel 10 and ITV. Maybe it is high time we gain courage and start again.

Nigeria and Mozambique are exceptions to this trend. There is a considerable amount of co-ordination amongst broadcasters in Nigeria in sports programming, and now efforts are being made in respect of HIV/AIDS communication as well. This has particularly been seen among ABMP member companies. Ene Adubo, the ABMP Responsible Officer at the Federal Radio Corporation of Nigeria, describes the nature of co-ordination as follows:

.... we work hand-in-hand with NGOs in ways to do this. Even here in Nigeria, we have what is called ABMP Nigeria. This is made of the four organisations that are members of ABMP. We meet regularly and collate and decide on the best way possible on how to go about HIV.

Another company benefiting from forging partnerships with fellow broadcasters, largely as a result of participating in the ABMP, is Rede Televisão Miramar (TV Miramar) in Mozambique. Wanderson Matos, a programme editor at the station, describes the partnerships they have formed with TV Mozambique:

We are starting to co-ordinate among ourselves in Mozambique. We are now about to launch a pioneering experience ... a co-production initiative with TVM, the public television [station]. So the ABMP campaign has further encouraged our two companies to expedite our joint project to launch a Road Show initiative that is mainly aimed at disseminating strong messages on HIV/AIDS, especially among the youth, including in rural areas.

4.4 Sustainability

In examining the respondents' views on the sustainability of the ABMP initiatives, it is important to distinguish between sustainability from the broadcasters' point of view, and the viewpoint of the external stakeholders. While the broadcasters talk of sustainability in terms of financing and resources, the external stakeholders view it in terms of the content currently being aired and what can be done to make it more effective.

For the broadcasters, sustaining the ABMP and the YOU campaign means addressing most of the challenges raised in section 2 of this report viz. funding/ sponsorship for the ABMP content, lack of infrastructure and other resources at the broadcasters, and skills and training.

Most of the broadcasters feel that lack of funding and sponsorship (see section 1) for the HIV/AIDS programming is the biggest threat to sustaining their participation in the ABMP in future. They feel that it may

be difficult for them to sustain the commitment of 5 per cent of airtime for HIV/AIDS programming without any financial return. They argue that, sooner or later, funding considerations may weaken their ability to reach or sustain this target. This is a particular concern for commercial stations. There is also a concern that once ABMP stops providing the ready-to-air content, they will be forced to produce their own content to reach the target, and worry about how they will generate the resources to do this.

So the challenges could be the continuity and sustainability of these kinds of programmes. We don't know how long ABMP is going to be feeding us with this kind of programmes. If ABMP campaign comes to an end, what could we substitute it with, because of the quality and the diversity of the programmes themselves. This programme has youth from almost ten countries and I don't see in the near future Star Television or RFA getting subjects from all over those countries and packaging the programme in the same manner the ABMP is doing. So if the ABMP campaign comes to an end, it would leave out a very big vacuum and now the challenge then is maybe we should start thinking of the sustainability issue that ABMP has started ... but how can we go on our own ... because I don't think this is a permanent kind of intervention.

Nathan Lwehabura, Planning and Research Manager, Sahara Communications, Tanzania

But you find that the contribution that we are giving as opposed to what we are actually getting paid for is so minimal and at times it is a drain to our resources in the sense that this is a channel that is a family channel; [it] has all genres – dramas, sitcoms, has youth music – and we are having a dedicated pool to cover HIV-related issues at the expense of everything else. We are a commercial station; we need to make money at the end of the day to sustain this station.

Macharia Koigi, Channel Director, ITV, Tanzania

However, other respondents were more positive and believe that the issue of funding, sponsorship and resources are issues that can be dealt with institutionally. They argue that with proper planning and scheduling at the station level, the campaign can be sustained. In many cases, the sense of social responsibility to their viewing public overshadows financial constraints, with broadcasters feeling that it would be a disservice not to sustain the campaign. They also feel that this can be dealt with at institutional level.

We believe that the taps will run dry at some point; we believe that it will happen that way. But we also believe that we have got to find a way of sustaining this programming, because at the end of the day, whether we like it or not, we need our viewers out there [to be] healthy, well-informed to make informed decisions for us to be able to continue with the business. So we still believe that we do have a role to play with or without the funding, because we also get funding from other sources, not only for HIV/AIDS.

Joyce Mhaviile, Managing Director, ITV, Tanzania

Like I said before, with or without ABMP, we have the social responsibility to the citizen. But being part of ABMP is like ... me especially, I use it like a weapon. Whichever programme that comes up ... you know, we are signatories of the ABMP. We have signed an agreement that we have to give a certain percentage of airtime to them so, please, you have to put this as content in your programme. My colleagues think that I use that to blackmail them, but it was just a way of getting along and making sure we do something without a scorch³⁰.

Ene Adubo, Programme Manager, Nigerian Television Authority

Among the suggestions made by respondents for mitigating financial setbacks and making the initiative more sustainable were the following:

- Providing broadcasters with basic equipment like news development equipment (such as video recorders) to be used by various producers. This would address the problem of scarcity as well as the use of obsolete equipment.

³⁰ The word means 'burn', 'damage' etc. What she means is she tried as much as possible to ride on other programmes to make sure that the ABMP objectives were implemented, but this had to be done in a way that did not damage their programming.

- Co-production is a good way to go. This would help in producing good quality content, and assists in cutting the cost of programme production.
- Lobby for political and budgetary support by member companies to sustain components of the YOU campaign. In particular, respondents from Madagascar asked for help facilitating smoother working relations between them and the National AIDS Council (CNLS).

From the viewpoint of external stakeholders, everyone interviewed agreed that the YOU campaign should be sustained. They made the following proposals for the ABMP's future consideration:

- The YOU campaign should move a step forward. It should move beyond the 'Imagine an HIV-free generation' and 'It begins with YOU' slogans to a more direct call for action and behaviour change. It should go a step further and inform people of what they need to do to achieve the HIV-free generation.
- Increase the number of channels involved in the campaign, particularly in countries where there is currently only one broadcaster involved in the ABMP.
- Involve more key stakeholders, including non-media organisations, in order to make the campaign more visible and effective.
- The campaign should give more relevance to the local situation to provide wider reach and higher levels of appeal to the viewership.

4.4.1 Revenue generated from the *Imagine Afrika* reality show

Eight of the broadcasters³¹ in the sample indicated that they did not generate any funding from the *Imagine Afrika* show. The reasons for this vary, ranging from a reluctance among advertisers to be associated with HIV/AIDS programming, to some broadcasters being under the impression that they need permission from the ABMP to raise funds around the core content.

Babacar Diagne, Director General at Radiodiffusion TV de Senegal, says that they could not generate funds from the reality show because they were unable to identify a market. The reason is that companies in countries with large Muslim populations, such as Senegal, are careful about their involvement with HIV/AIDS-related adverts. According to Mamadou Baal, Director of TV at RTS in Senegal, most businesses based in Senegal avoid associating their products with AIDS. He claims that even young people don't talk about AIDS because of its connection with sex. He says:

In my opinion, it is not because they do not want to join the fight against AIDS, but rather they cannot afford their brands to be associated with the sexual conversation that is often implicated. Senegal is a secular country; however, the Muslim religion is very powerful.

Mamadou Baal, Director of TV, RTS, Senegal

According to Nathan Lwehabura, Planning and Research Manager at Sahara Communications Tanzania, it is necessary first to sensitise commercial clients to their social responsibility in regard to supporting HIV/AIDS programming:

... the bigger commercial clients will always sell their products to the entertainment programmes. Entertainment programmes take a bigger share of the commercial cake. But it depends on the approach of the marketing experts. Maybe it needs some further sensitisation of the commercial clients on the importance of buying or purchasing of airtime adjacent this kind of messaging and do that, probably not because they want to make money, but do that as their support and commitment to the fight against HIV. But I don't know how much the marketing department [has] done to persuade their clients to sponsor some of these programmes.

³¹ ORTM, ITV, TBS, AMG, KBC, NTA, RTS and Swazi TV.

Rebecca Mgondo, Programming Manager (TV) and Responsible Officer at ITV in Tanzania, talked about the lack of sponsors. She claims that she has personally written proposals to several potential funders, but has not succeeded in getting any sponsorship. She claims that sponsors were unwilling to involve themselves in programmes that they did not have a role in producing:

Sometimes you know the person who would like to sponsor you will think about the production more than airtime, because they will think "airtime, you have the machine, why don't you air them?" Because the programme was already produced, they don't see why they should. That is my opinion.

According to Ene Adubo, Programme Manager at Nigerian Television Authority, the ABMP initiative is considered part of that company's corporate social responsibility effort:

... we never wanted to be dependent on the advert because [the way] we saw it, whether other people play the advert or not, we had the responsibility to the citizens of Nigeria. So when the adverts [ABMP PSAs] came, we made up for it. It's not easy to get money from people. Moreover, the marketing brief was not early enough for us to start negotiating.

Edna Rajabu, Director of Radio Programmes at Tanzania Broadcasting Services, claims that authority is required from the ABMP to be able to legally raise funds from the programmes:

No we have not generated any revenue around these promos, but I am not sure ... are we allowed to with those programmes? In the past we would not have a problem showing these, even if we realise that one of the broadcasters is funded. But I believe we are now a completely different outfit and we could easily decide not to air the promos.

Out of these examples, there is only one (from ITV Tanzania) that indicates any real initiative to raise sponsorship. Unfortunately this was unsuccessful.

I personally tried to write proposals, but we did not get any revenue [for Imagine Afrika] ... maybe it is because they thought it is already produced. Sometimes you know the person who would like to sponsor you will think about the production more than airtime ... Because the programme was already produced, they don't see why they should. That is my opinion.

Rebecca Mgondo, Programming Manager (TV) and Responsible Officer at ITV

4.5 Support from broadcasters' executive authority

The signatories of the ABMP made a commitment to use their executive authority within their respective organisations to fight HIV/AIDS. The respondents' views show that in almost all the participating companies the executive authority supports the ABMP initiative:

We are actually glad that we are partners in this media partnership against HIV AIDS. Our board is very happy; it has no complaints.

Joyce Mhaviile, Managing Director, ITV, Tanzania

I am enthusiastic because the CEO gives me full support. He does not hesitate to give approval when it comes to anything to do with ABMP or HIV/AIDS messages.

George Chukwu, Programme Manager, Headquarters, Federal Radio Corporation of Nigeria

We have a very big support like our CEO. I am sure you know that he attends these meetings.

Chris Mutungi, TV Programmes Manager, Kenya Broadcasting Corporation

I did make a formal presentation to the board ... that we are committing the station to ABMP. I would assume therefore that they are happy about it [because they accepted]. With management at my level, we are happy with it.

Vukani Maziya, CEO, Swazi TV

However, some participants from Radio Mocambique, Swaziland Broadcasting and Information Services, and ORTM/TVM in Madagascar made it clear that their managers are not all that supportive, making it difficult for the staff to be fully committed to implementing the ABMP activities.

For Senegal, people like Fara Mendy, Head of Television Programming at RTS, could not comment on executive management's attitude toward participation in the ABMP, since the ABMP is still a relatively new initiative. On the positive side, Ndongo Diao, Director of Human Resources at RTS, said that fighting HIV/AIDS was and is part of RTS' public mission; this is the rationale for its participation in the ABMP:

This was part of RTS' public mission ... that is why we are participating in the ABMP.

Conclusion

The following key points emerge from this section:

- Respondents from four of the seven countries surveyed (Nigeria, Mozambique, Tanzania and Swaziland) indicated that there is considerable co-ordination between broadcasters and government. These broadcasters work with their governments through the national AIDS co-ordinating bodies, and in the cases of Tanzania and Swaziland, with the Ministry of Health as well. Mozambique broadcasters commend ABMP for strengthening their relationship with government and say that the ABMP has made them more visible to government. However, results from three of the sample countries indicate that there is very little or no collaboration between government and broadcasters: Madagascar, Senegal and Kenya. In these countries, respondents from broadcasters, as well as most of the external stakeholders, indicated that they have not seen evidence of any collaboration between the broadcasting companies and government around HIV/AIDS programming.
- Respondents from four of the seven countries surveyed claim that there is co-ordination, although in varying degrees, between broadcast companies and NGOs around HIV/AIDS programming. Respondents in Nigeria indicated that broadcasters in the country have strong links with civil society organisations. Broadcaster respondents from Tanzania, Swaziland and Mozambique indicated that there is moderate co-ordination and they feel that more could be done to work more closely with the NGOs. Some of the activities resulting from co-ordination include training and skills development in HIV/AIDS reporting for media practitioners, as well as funding for local programmes. In return the broadcasters provide free or discounted airtime. By contrast, interviewees in Madagascar, Senegal and Kenya indicated that there is little or no collaboration between the broadcasters and NGOs.
- Respondents from two of the seven countries surveyed (Nigeria and Mozambique) indicated that there is a considerable amount of co-ordination amongst in-country broadcasters. Respondents from Nigeria claim that because of the ABMP, the country formed a structure through which they could co-operate to fight HIV/AIDS. On the other hand, the data show that there is very little co-ordination among broadcaster companies in the other five surveyed countries (Madagascar, Senegal, Kenya, Tanzania and Swaziland).
- A lack of funds and sponsorship for ABMP content is viewed by the majority of the broadcasters as the biggest threat to the sustainability of the increased level of HIV/AIDS programming. To address these financial constraints, some broadcasters suggest that they should start lobbying for budgetary support to sustain the campaign and are looking to the Kaiser Family Foundation for assistance – either assistance in kind (such as equipment) or financial resources. A third suggestion is for the broadcasters to become more involved in co-production with a view to cutting production costs, but this has not always proved successful.
- None of the sampled broadcasters have generated any funding from the *Imagine Afrika* show. The reasons for this vary from not having made any attempts to do so, to contexts where potential sponsors such as commercial companies tend to be wary of involvement in HIV/AIDS activities. This again is most common in predominantly Muslim countries.
- Most of the broadcaster respondents indicated that the executive authorities of their respective companies support the ABMP initiative.

Section 5

Impact assessment

5.1 Single most important impact of the ABMP

Broadcasters were asked to identify the single most important impact of the ABMP on their companies. Respondents in 16 broadcasting companies responded to the question in a variety of ways. However, respondents in two broadcasters (RTS in Senegal and SBIS in Swaziland), were not in a position to indicate the single most important impact that the ABMP had on their companies.

The responses show that there are five broad types of impact that the ABMP has made on participating companies: fostering collaboration, learning, increasing HIV/AIDS as a programming focus, targeting the youth, and increasing viewership.

Collaboration/co-ordination

Most of the respondents from seven of the broadcasters³² (three in Mozambique, two in Nigeria, one in Swaziland and one in Tanzania) indicate that the ABMP prompted increased co-ordination between broadcasters and governments, and between broadcasters and NGOs.

Most important of all, the ABMP has prompted more interaction and co-ordination between TVM and the National AIDS Council (CNCS), and with one of the country's two mobile phone companies, Mozambique Cellular (Mcell). In reaction to ABMP, the CNCS initiated discussions with TVM and other media organisations which culminated with the launch of national replication of the YOU campaign, in which national figures from culture and sports are performing.

Maria Cremilda Massingue, Director of Programming and Responsible Officer, Televisão de Moçambique

It has helped us to come together, all the broadcasters in Nigeria. Formerly, we had each station producing its PSAs or programmes but right now, we have something [in] common and that is due to ABMP.

Osita Nweke, Executive Secretary, Broadcasting Organisations of Nigeria

... the opportunity to work with broadcasters from other African countries on a very significant issue; that has the potential of changing the course of history.

Godfrey Mgondo, Human Resources Manager, Africa Media Group, Tanzania

Although most respondents mention collaboration as the ABMP's single most important impact, other respondents do not share this view. For example, some respondents from Rede Televisão Miramar and Federal Radio Corporation of Nigeria single out social responsibility as the single most important impact of the ABMP on their company.

MIRAMAR staff, including the management, gave the example, by donating blood at the Central Hospital in Maputo in a live transmission in December 2007. The number of people now donating blood has almost doubled ...

Wanderson Matos, Chief Executive Officer, Rede Televisão Miramar, Mozambique

... they have made us even more conscious of the fact that we need to disseminate more information about HIV/AIDS

Maria Ode, Programme Director, Federal Radio Corporation of Nigeria

³² TVM, TV Miramar, STV, FRCN, BON, Swazi TV and AMG

Some respondents from Swazi TV indicate that ABMP helped with improving the content of the station's programmes. The YOU campaign in particular helped them to market the station's own content as well as targeting the youth:

... the most positive aspect has been that the campaign on the road shows i.e. the theme has been 'Imagine a HIV-free generation - it begins with YOU - knowing your status' - [it helped us] not to only teach about HIV, but our content as well.

Setsabile Sibisi, Senior Journalist, Head of Current Affairs and Responsible Officer, Swazi TV

... the issue of the need to produce more HIV/AIDS programmes and to focus them on the young generation. The tendency in Swaziland was to address older people about HIV.

Vukani Maziya, CEO, Swazi TV

Learning

Respondents from five of the broadcasting companies³³ (two in Madagascar, one in Kenya, one in Mozambique and one in Nigeria) indicate that the pan-African coalition established by the ABMP made them more informed about HIV/AIDS. They learnt a lot about how to fight the disease in a more focused manner and about producing high quality creative programming that can change people's perceptions about the disease. For many of these respondents the impact has been at personal level.

In Kenya initially, it [HIV/AIDS] was an urban issue. When people realised they were in danger in the urban areas, they moved to the rural areas and moved this problem there. Now it became worse there, then now it's the other way round. So we were just moving from rural to urban. Finally, we realised that if we don't tackle this thing from the national point of view, we shall be following it like fighting fire. But when ABMP came on board, at least we were focused.

Moses Koech, Radio Programmes Manager, Kenya Broadcasting Corporation

The most important impact is when I talked and touched a person that is infected by HIV/AIDS in Africa. I realised that these people can live like anyone of us. It [the ABMP] also facilitated my contact with Malagasy people living with HIV/AIDS.

Flore Ramanantsoa, Programme Producer, Radio et Télévision Publiques de Madagascar/Television Nationale Malagasy, Madagascar

... it has changed attitudes [in the sense that people now know] that this is not another person, another movie or another planet. This is me, this is within us.

Alhaji Abubakar Jijiwa, Director General, Voice of Nigeria and Chairman, Broadcasting Organisations of Nigeria

According to Georgine Ravao, the ABMP Responsible Officer at ORTM in Madagascar, the ABMP also facilitated organisational learning:

The single most important impact is diversity, because ORTM can broadcast other things that are related to HIV/AIDS, but in a different format and made according to a different approach.

Increasing HIV/AIDS as a programming focus

For most of the respondents from ITV and NTA, the single most important impact of the ABMP is its ability to make their stations incorporate more HIV/AIDS issues in their programmes in a more creative way.

... to be able to incorporate HIV/AIDS issues in all our programming without feeling like, 'Oh my god, not HIV AIDS again,' you know. That is the style of ABMP. We being members of ABMP has made us able to do that.

Joyce Mhaviile, Managing Director, Independent Television Ltd/Radio One, Tanzania

... awareness and a deeper love for the messages [which] increased HIV/AIDS broadcasting.

Ene Adubo, Programme Manager and Responsible Officer, Nigerian Television Authority

³³ KBC, ORTM, RNM, RM and VON

Targeting the youth

For most of the interviewees from Sahara Communications, Tanzania, the most important single impact of the ABMP was providing the programmes that target the youth. One of the respondents has this to say:

If you have to mention the single impact then I would say touching the youth ... This is the only programme that touches the youth directly and to me touching them in a sense of ... getting to a very crucial segment of the Tanzanian people because when you are addressing HIV/AIDS, the most vulnerable or the most feared, I mean the [biggest] ... portion of the audience that you will want to protect from the HIV scourge is the youth ... I see it as a very significant thing, because we do not have any comparable programme.

Nathan Lwehabura, Planning and Research Manager, Sahara Communications

Increased viewership

Tanzania Broadcasting Services mention increased viewership as the most important impact of the ABMP.

The high quality ABMP content helped TBS see “*various ways of tackling HIV AIDS and also provided a lot of information that can be used to develop approaches in tackling HIV/AIDS that are relevant in this particular situation,*” according to Clement Mshana, Co-ordinator of Television Programmes at the Tanzania Broadcasting Service. He claims that this in turn changed the image of the station and significantly increased their viewership. The viewers in this case also include the youth i.e. the target audience.

We have increased viewership.

Agatha Mshanga, Principal Producer, Tanzania Broadcasting Services

The image of TBC has changed significantly owing to the high quality production from the ABMP that we have been airing.

Edna Rajabu, Director of Radio Programmes, Tanzania Broadcasting Services

The message reaches the target audience.

Selemani Mzee, Head of Radio Programming, Tanzania Broadcasting Services

Interviewees from Senegal (RTS) were not in a position to mention the single most important impact of the ABMP on the company, because they had only started airing the ABMP material during the time of the study.

Respondents from SBIS in Swaziland did not comment on the ABMP's impact on their organisation. Some of them said that it is difficult for the ABMP to have a noticeable impact, because the top management does not fully support the initiative.

5.2 Impact of YOU campaign and *Imagine Afrika* on relevant audiences

Interviewees were asked to comment on audience impact of the *Imagine Afrika* reality show and the YOU campaign.

Respondents in all seven countries are under the impression that the reality show and the YOU campaign had made a positive impact on the target audiences, especially the youth. Some even claim that the programmes were having positive effects such as lowering infection rates and increasing levels of awareness. However, most of these respondents made it clear that they had not done any research to assess the impact of the programming, but are basing their impressions on anecdotal feedback such as call in shows, emails, SMSs and letters they are receiving from people commenting on the reality show and the YOU campaign. One respondent from Swaziland says he obtains positive feedback by talking to members of the public about the programmes, which is possible in a small country like Swaziland.

The 'It begins with YOU' campaign has made a very serious impact and it's a household name, not only in my company, but in the country as a whole. It is a slogan that's used on a daily basis by everybody ... the impact especially for the youth is that they are kept on their toes because of HIV/AIDS. Definitely, there is a lot of abstinence from listeners whom we reach.

Dr Kabir Ahmed, Executive Director of Programmes, Voice of Nigeria

... according to NACA, the numbers of infections have reduced in Nigeria.

Osita Nweke, Executive Secretary, Broadcasting Organisations of Nigeria

I just think that it has been positive, but we have not measured this. We haven't done any formal research, but the feedback that we get from people some of who phone, some of whom we meet ...

Agatha Mshanga, Principal Producer, Tanzania Broadcasting Services

We also got very good responses from people, especially with Imagine Afrika, because with the use of the youth, the other people were saying this is the best target and they are the ones who are used in the programme - the 12 young Africans. So it was a very good choice of the artists. We got many responses on that.

Chris Mutungi, TV Programmes Manager, Kenya Broadcasting Corporation

The main impact on listeners is [that] they are now aware that Madagascar is not alone in the fight against HIV/AIDS. It's a continental effort. On one occasion youth wrote in to RNM in response to an ABMP programme and when they interviewed them, RNM found that the youth were particularly interested in the continental aspects of the fight against HIV/AIDS.

Alain Rajoana, Managing Director, Radio Nationale Malagasy, Madagascar

At the same time there are respondents from Senegal, Tanzania, Kenya, Nigeria and Swaziland who say that it was difficult to assess the impact of the core ABMP content, since they had not planned to do so in the first place. One of the respondents argues that for an organisation to be able to assess a programme, they need an SMS system and/or a phone line where people could phone in and vote for a programme.

We have not assessed the impact of the programming on audiences.

Edna Rajabu, Director of Radio Programmes and Responsible Officer, Tanzania Broadcasting Services

No, we have not done any assessments; this has been the major weakness.

Henry Makhoha, Controller Radio Programmes, Kenya Broadcasting Corporation

5.3 Impact of ABMP on national HIV/AIDS efforts

Both broadcaster and external stakeholder interviewees were asked to comment on the impact of the ABMP in general on national HIV/AIDS efforts. Most of the interviewees feel that the ABMP is making a positive impact on national HIV/AIDS efforts by helping broadcasters raise public awareness about the disease, increasing co-operation and aligning broadcasters with the communications efforts of national AIDS councils.

5.3.1 Raising levels of awareness

A number of the broadcaster respondents feel that the ABMP had helped them increase awareness levels of the general public about HIV/AIDS and are working with important role players like the government to support communications efforts about the disease. Respondents feel that the general public, especially the youth, are the main target of the initiative and this helps to sensitise this audience about the disease with a view to changing their behaviour.

It has helped to spread the message of HIV/AIDS, which has helped several people to change their behaviour, especially the habit of unsafe sex. This has helped in saving many lives.

Clement Mshana, Controller of Television Programmes, Tanzania Broadcasting Services

I believe that the government is aware through the various meetings that the chief executives of the ABMP companies are holding. I am sure they give feedback to the government and I am sure the government will inject more funds and more commitment into the fight against HIV/AIDS.

Yusuf Ajibola, Acting Assistant Director of Programmes, Voice of Nigeria

I think the ABMP has helped to further sensitise the younger generations on HIV/AIDS prevention.
Alfredo Mac-Arthur, Deputy National Director for Medical Assistance, Ministry of Health,
Mozambique

5.3.2 Increased co-operation between sectors

ABMP triggered teamwork in the fight against HIV/AIDS in countries such as Mozambique and Swaziland. NGOs involved in HIV/AIDS work are teaming up with a range of partners in the fight against the disease and some of the respondents feel that the ABMP's approach is supportive of their efforts to bridge divisions in society in the fight against HIV/AIDS.

We are carefully following ABMP's strategies in order to see how we can better implement a project we are about to launch, named "Dialogos" (Dialogues). With "Dialogos" we intend to contribute to a greater interaction between bio-medicine, or conventional medicine, and the traditional medicine, as this is basically a communication issue. We are partnering with academic and research institutions on the scientific dimensions of the subject, and with the Red Cross (CVM), to sensitise selected communities for their active participation in the project. The National AIDS Council is also involved.

Ana David, Executive Director, Mozambique Network of Aids Service Organisations

5.3.3 Supporting HIV/AIDS communication

Communication is one of the key areas of activity in the fight against HIV/AIDS. Most of the respondents from Mozambique feel that the ABMP reinforced the country's communication strategy about HIV/AIDS. Instead of just centering on the ABC strategy (abstain, be faithful and condomise), the ABMP introduced broadcasters to new communications approaches. As a result, there is greater sensitivity to the different ways in which HIV/AIDS communication can better tackle issues of stigma and discrimination against people with HIV/AIDS, for example:

This initiative raises one very important topic for all of us: how to communicate on HIV/AIDS-related issues ...

Ana David, Executive Director, Mozambique Network of Aids Service Organisations

We have noticed in both initiatives - YOU and Imagine Africa - that the ... topic per se is mentioned in a softer way. It is very subtle. You remember that till recently, the response to HIV/AIDS pandemic was basically centred on the ABC strategy: Abstain, Be Faithful or Condomise. But now we know this was far from effective ... So the ABMP initiative has contributed, in the sense it has reinforced our new communication strategies.

Diogo Milagre, Deputy Executive Secretary, National AIDS Council, Mozambique

... I have learned how to better tackle discrimination and stigma against HIV-positive people. We have also realised that a new national public information campaign was recently launched in Mozambique, replicating the YOU campaign. Both the ABMP and its national version are harmonised and aligned with national HIV/AIDS efforts.

Alfredo Mac-Arthur, Deputy National Director for Medical Assistance' Ministry of Health,
Mozambique

In the next section we cite more data on the alignment between the ABMP core content and the national AIDS campaigns.

5.3.4 ABMP as a boost to national HIV/AIDS efforts

There are respondents from four countries (Mozambique, Madagascar, Kenya and Swaziland) who feel that the ABMP boosted national HIV/AIDS efforts in their countries. These interviewees feel that the ABMP is well-aligned with the efforts of the governments and NGOs in the fight against the disease and boosted their HIV/AIDS efforts by providing programming to broadcasters that was supportive of national campaigns:

... the initiative has further strengthened the government's efforts in response to AIDS pandemic. We

at the Ministry of Health have been putting enormous efforts, both in terms of human and financial resources, disseminating messages against discrimination and stigma. ... So ABMP messages against discrimination and stigma are perfectly tuned to help responding to this preoccupation.

Americo Hassan, National Director for Medical Assistance, Ministry of Health, Mozambique

... it has boosted the fight against HIV/AIDS through the provision of programming to help in spreading the message, particularly to the young people who tend to be most affected and pre-disposed to HIV/AIDS.

Chris Mutungi, TV Programmes Manager, Kenya Broadcasting Corporation

... the ABMP campaign sort of interfaced with the national campaign. So it has strengthened the efforts by government. So I would say the impact has been positive and in line with government policy.

Setsabile Sibisi, Senior Journalist, Head of Current Affairs and Responsible Officer, Swazi TV

Significantly, the AMPB core content seems to have made an impact on a number of influential players in some of the countries. For example, one respondent from Nigeria indicates that the YOU campaign message had struck a cord with a range of other broadcasting companies:

The YOU campaign is quite creative. That line 'It begins with you' is being adapted by a number of people and a number of companies, meaning its sticking to people's minds and people like it. It's okay. The messaging approach ... is positive as opposed to being negative which is also fresh. Even the idea that it begins with you is also quite good.

George Chukwu, Programmes Manager, Headquarters, Nigeria

The ABMP core content also caught the attention of highly-placed individuals in Tanzania and in Nigeria. Earlier in this section we refer to the attention that the YOU campaign got from high-ranking officials in the Tanzanian Ministry of Health. In the case of Nigeria, the slogan "It begins with YOU" caught the attention of a former Nigerian president. This is how Dr Pat Matemilola, Co-ordinator of Network of People Living with HIV/AIDS Nigeria explains what happened:

... the first time I heard about it [the YOU campaign message] was in a retreat. One of our ex-Heads of State came up and made a statement. He said that the slogan had really caught his attention. He said that it is a very good idea and encouraged people to work towards it.

5.4 Company plans for HIV/AIDS programming going forward

Broadcaster respondents from six out of the seven countries indicate that they have plans for HIV/AIDS programming going forward. Senegal is the only country that does not have plans. Some broadcaster respondents mention the following plans: creating HIV/AIDS programming in local languages, improving and increasing the quality and quantity of HIV/AIDS programming, more teamwork, more public participation, sourcing funds for HIV/AIDS programming, and drawing youth into HIV/AIDS communications, and training.

5.4.1 HIV/AIDS programming in local languages

ORTM in Madagascar is planning to create an HIV/AIDS programme in Malagasy to reach as many people as possible:

I would like to create a programme in the Malagasy language for the Malagasy people; a programme related to HIV/AIDS such as talk shows or interviews or even spots, but under the supervision and quality check of ABMP and according to ABMP quality standards. I would like to cover things like abstinence, voluntary tests ...

Georgine Ravao, Television Producer and Responsible Officer, Radio et Télévision Publiques de Madagascar

5.4.2 Improving and increasing the quality and quantity of HIV/AIDS programmes

Respondents from four countries (Nigeria, Tanzania, Kenya and Swaziland) indicate that their companies' plans for HIV/AIDS include improving the quality and quantity of HIV/AIDS programming. They envisage improving the quality by changing the formats currently in use for HIV/AIDS programming and improving the production equipment they use. With regard to quantity, there are plans to produce local HIV/AIDS movies and improving the quality of studios for talk shows.

In our plans we are also thinking of changing maybe the formats or titling of our programmes to bring out the message in a more quiet way. We are also thinking of having short clips of the leaders addressing the issue of HIV/AIDS. Long clips may not be successful.

Clement Mshana, Controller of Television Programmes, Tanzania Broadcasting Service

... we are going for more hi-tech studios to facilitate better presentation.

Julius Nyaisangah, Director of Radio, Independent Television, Tanzania

One of the things we have agreed is that we are going to produce two movies in two years to address this issue of the fight against AIDS. So we need all the support that we can get. We have to ensure that whatever we do in terms of the storyline, we do them in ways that are not counter productive. We have to have properly resourced persons. I have to talk to my writers when they are writing the story. Two, in the execution, we have to make sure that we have the state-of-the-art equipment so that at the end of the day, the technical quality matches the positive content that we are bringing into the movie. These are areas they can look at. The jingles and the announcements are working, but at the end of the day, most people want to watch more content.

Peter Igbo, Executive Director, Nigerian Television Authority

... we want to do more. We are limited by infrastructure. We would like to develop more into the talk shows. In Swaziland, we have not been doing a lot of talk shows and we realise that people like them. Due to infrastructure, we have limited space for talk shows. In fact, we don't have a studio where we can do talk shows. I think we want to construct a talk show studio and do more talk shows. HIV does very well when people talk about it, than just read.

Vukani Maziya, CEO, Swazi TV

It seems that some of the thinking about future plans is influenced by respondents' perceptions that the ABMP's approach to HIV/AIDS content is an effective way of fighting the epidemic. As a result Daniel David, CEO of STV in Mozambique, says that future communication initiatives on HIV/AIDS should build on the innovative approach adopted by the *Imagine Afrika* reality show. The Mozambique Ministry of Health is also planning to build on the YOU campaign to launch an enhanced communication campaign on the availability of free ARV treatment in the districts. The ministry believes that mobilising people to go for voluntary testing is no longer enough, and that it is also necessary to tell people that treatment is available for free.

One of the respondents from Madagascar say that while ORTM is planning to use the YOU campaign to shape messages for young people, it will also be necessary to deal with issues that are specific to Malagasy concerns, such as circumcision. In Madagascar, circumcision is a tradition that is carried out every winter and the broadcaster is keen to sensitise people to do this in health centres or hospitals, instead of doing it the traditional way. Radio Nationale Malagasy also has plans to use traditional forms of debating in Madagascar (the 'kabar' tradition, which is structured and spoken in a particular way) so as to encourage people to talk more freely about HIV/AIDS in public.

5.4.3 Strengthening teamwork

Since HIV/AIDS is a cross-cutting issue, some broadcasters in Kenya and Nigeria are planning to take a more holistic approach in fighting the disease. This includes teaming up with other NGOs and various government departments and extending the effort to other areas such as substance abuse. In some cases plans are being made to give discounts to organisations that want to air HIV/AIDS programming. Teaming up with organisations such as the National AIDS Council will help broadcasters strengthen their HIV/AIDS programme production skills so as to deal with issues in a positive way i.e. avoiding stigmatisation.

So what we are trying to do is link up with NGOs and other government institutions, taking this to a higher level to bring all the intervening NGOs and stakeholders – not necessarily in AIDS alone – because for instance, if there is a lot of incidents of drugs and alcohol abuse, a lot of infections happen because people are drunk. ... We do work with some ministries and NGOs. If for instance they want discounted rates, we will do that.

David Waweru, Managing Director, Kenya Broadcasting Corporation

We have had the tourism and culture directorate come to talk to my writers about how to incorporate our culture and promoting our country in their movies. I am also trying to bring in NACA to talk to my writers on how to incorporate AIDS messages in a way that is positive and that will serve the purpose that we want.

Peter Igbo, Executive Director, Nigerian Television Authority

5.4.4 Increasing public participation

One of the respondents from Kenya Broadcasting Corporation says the organisation is planning to involve people from the grassroots at almost every stage of HIV/AIDS programme production. This will help people to feel part of the programming, and is anticipated to have a huge impact on the content of the programmes.

We were thinking that we can put a question to which people can respond. We can attract response. We can integrate even the shooting process to be part and process of the campaign itself, so that when we go to meet people, we can go with the questionnaire and give them room to respond and incorporate their views before we give the final product. Also, participation by engaging the larger community and the grassroots society in the campaign and even suggesting the themes to address.

Henry Makhoha, Controller Radio Programmes, Kenya Broadcasting Corporation

One of the respondents points out that it does not make sense to put adults up front when it comes to teaching the youth about HIV/AIDS. Fikile Mashaba, the Impact Mitigation Manager of The Alliance of Mayors' Initiative for Community Action on AIDS at the Local Level (AMICAALL) in Swaziland, gives the example of mothers and fathers carrying posters which read 'I abstain' when everyone knows that they don't! She argues that it would be far more powerful to have young people doing this. Resty Ngonyani from Tanzania had a similar view:

We have decided that in future we are going to have the youth lead most of our HIV/AIDS-related communication. We think it will be more effective.

Resty Ngonyani, Head of Marketing, Africa Media Group, Tanzania

Alain Rajoana, Director of Radio Nationale Malagasy, and Florentine Rakoto, the Production Officer and responsible for ABMP implementation in RNM, says their plans include airing "Interactive programmes e.g. having a specialist answering questions phoned in or sent by SMS or email."

5.4.5 Sourcing funds for HIV/AIDS programming

As indicated in sections 1 and 4, the data show that most of the participating companies have not managed to secure funding for local HIV/AIDS programming. It is thus encouraging to note that some broadcasters have this as one of their future objectives. The Nigerian Television Authority is planning to use its marketing department to secure funds for the organisation to be able to produce socially related health programmes, including HIV/AIDS.

Marketing will go outside and find the funds for the company. To stay on, we must be able to produce programmes that enable us to pay our bills. But if we are getting additional funds, we will be able to produce more ... socially relevant health programmes ...

Peter Igbo, Executive Director, Nigerian Television Authority, Nigeria

Conclusion

- Most of the respondents were able to share the single most important impact of the ABMP on their companies. Responses show that the initiative made five broad types of impact: fostering collaboration, promoting learning about HIV/AIDS, increasing HIV/AIDS as a programming focus, targeting the youth, and increasing viewership.
- Most of the respondents in the seven countries are under the impression that the reality show and the YOU campaign made a positive impact on the target audiences, especially the youth. Some even claim that the programmes are having positive effects, such as lowering infection rates and increasing levels of awareness. However, most of these respondents make it clear that they had not done any research to assess the impact of the programming, but are basing their impressions on emails, SMSs and letters they are receiving from people commenting on the reality show and the YOU campaign.
- Both broadcaster and external stakeholder interviewees feel that the ABMP is making a positive impact on national HIV/AIDS efforts by helping broadcasters raise public awareness about the disease, increasing co-operation, and aligning broadcasters with the communications efforts of national AIDS councils.
- Broadcaster respondents from six out of the seven countries indicate that they have plans for HIV/AIDS programming going forward. Senegal is the only country that did not have plans for future programming. The plans mentioned by some broadcaster respondents include creating HIV/AIDS programming in local languages, improving and increasing the quality and quantity of HIV/AIDS programming, more teamwork, more public participation, and sourcing funds for HIV/AIDS programming.

Section 6

Suggestions and recommendations

This section captures the key suggestions made during the in-depth interviews, both by broadcaster respondents and by external stakeholder respondents. The following issues are discussed:

- suggestions for improving the use of radio;
- how to improve and strengthen the YOU campaign and the reality show; and
- how to improve the impact of the ABMP in future.

6.1 Suggestions for improving the use of radio

The following suggestions were made to strengthen the use of radio in the fight against HIV/AIDS and to improve the current edu-drama format for radio:

- A wide range of respondents across the various countries mention the need for **localisation of the content**. This is mentioned throughout this report, but is briefly dealt with here as well.
- From the respondents' point of view, there are two key aspects to localising content: first, using local or common languages that are easily understood by the majority of the population; second, producing the programmes within a local context. This may mean using local personalities for the drama, interviews or testimonials. The key objective is to help the target audience readily identify with the message to facilitate easier acceptance of the messages.
- With respect to production of programmes, Oumar Seck, Director of RTS in Senegal, argues for the use of local theatre to strengthen the appeal of local radio productions. This, he feels, would enhance the reach of programming through the various stations that serve regional audiences. David Waweru, Managing Director at the Kenya Broadcasting Corporation, suggests that production could be localised through the use of local icons. He gives the example of a new radio channel that KBC has introduced for lower-income listeners, many of whom live in slum areas. In his view, the broadcaster can only communicate certain messages effectively by using stars from the neighbourhood sports clubs, or people who have made their way through the same neighbourhood and have gone on to achieve success.
- Another approach to improving the use of edu-drama on radio comes from Lalao Rasoanairo, HIV/AIDS producer with RNM in Madagascar, who suggests the **use of thematic programming** as a means of injecting variety into the drama. She says that RNM focuses on specific themes in different months (e.g. the month of June may be dedicated to HIV/AIDS programming for children, another month to women and HIV/AIDS, a third to the prevention of mother to child transmission, etc.). Alhaji Abubakar Jijiwa, Chairman of the Voice of Nigeria, supports the need for variation, which he feels would be the key to winning and retaining the interest of the younger generation.
- A third approach is **adopting a community-based approach** to production. According to Asunta Wagura, Director at Kenya Women Living with AIDS, she may understand a message, but this is not necessarily the case among the various local communities that she works with in Kenya. Her advice is as follows:

... work with the communities to formulate those messages - the communities believe that if you say this, this is what you mean. For instance, we were working for what we call Folk Media and the messages we were designing for the communities, you could hear members asking - you said this, what did you mean? But our assumption was that the messages were consumable, which was not the case. But when you work with communities to come up with messages that they want, messages that are digestible, they will enjoy being part of that and identify with that. I think that is one. It's important to have the touch of the community. Also use people that the community can identify with. Don't make the message complicated. Go simple

simple simple and of course repeat it a million times. Don't say this one has been there for long.

- Henry Makhoha, Controller of Radio Programmes at KBC, believes that supporting radio drama **through the use of additional (value-added) services** will serve to enhance its effectiveness. He gives the following explanation:

First of all, we are using the drama in conjunction with other value-added services around it, like in the morning, we can run a drama for five minutes and base a quiz on it and we have a live phone-in ... You are using the drama as a launch pad for any debates and so on. The other thing is that you can run those inserts continuously at different intervals across the day ... I have seen a situation where we were saying that after this episode in the afternoon so and so (just give them a snippet) is going to get this challenge. Let us see how he is going to tackle that challenge. So people would be very curious in the afternoon ... It doesn't create impact when it's disconnected.

Stephen Malai, Advocacy Officer at the National AIDS Commission in Kenya, has a different approach to improving radio communication. His concern is with radio as a channel, as opposed to drama as a format. He feels that the needs of listeners have evolved over time and with the increasing availability of real-time media such as the internet, radio is being left behind. Broadcasters must therefore come up with innovative ideas to keep up with these technological changes. He argues that someone who is dealing with an issue may not be ready to wait until the following day to write a letter or send an email. Radio must address this urgency in information needs of listeners:

They just want to pick their cell phones and ask a question or share. So there is a lot of competition now on live programmes as compared to recorded.

He notes, however, that there are still some good recorded programmes where people are successfully asked to send emails or call during or after the programme.

Dr Kabir Ahmed, Executive Director: Programmes at the Voice of Nigeria, is more concerned with training of producers as well as giving producers greater exposure to the ABMP as a means of enhancing radio communication. This is a view that is shared by Peter Omari of Sahara Communications, Tanzania.

6.2 Suggestions for improving and strengthening the YOU campaign and the reality show

The ABMP core content show elicited strong sentiments from respondents regarding the use of local characters and use of local languages. There are also other elements that respondents feel could be adjusted to improve and strengthen both the YOU campaign and the reality show. Some of these include taking a regional approach to localising HIV/AIDS programming, strengthening programmes for youth, and widening the reach of HIV/AIDS programmes.

6.2.1 Localising the ABMP core content through a regional approach

Dr Kabir Ahmed of the Voice of Nigeria thinks that localisation of core content could occur at a regional level. He argues that there could be versions of the show for Southern Africa and for Western Africa. His argument is based on the varying cultures that seem acceptable to the different regions:

From what we were able to realise from the first campaign, there had to be some editing because there are some things that can be pardoned in South Africa but because of culture and religion in West Africa, they cannot be accepted. We realised there was kissing and a delegate from Ghana and we from Nigeria said that when you attempt to peg a kiss like that on a campaign in West Africa, it will cause problems. Maybe we are too African than the Southern Africans. But the reality is that the kiss

can kill the message. So whenever it's done, let there be one delegate from West Africa so that those kinds of scenes can be rooted and taken care of.

...we also have to be particular about the mode of dressing. Let us not show what the South Africans and the Mozambicans wear. Let us show a Ghanaian with their traditional wear - the same with a Hausa or Yoruba. People will quickly notice this and realise that the message is directed at them. It will have a serious impact. So those given the responsibility of producing the jingles, let them have this in mind. Even if it means a little bit cost over in putting the clips together, let them try and carry West Africa as well. Let them have a broader horizon on the content, especially the visual. Radio can be okay, but the visual can be very important. We cannot underestimate the power of television. Also when you come to select the personalities, let us say those who are celebrities in the jingles, let them remember West Africa very well - a Mozambican musician, an athlete from South Africa, someone from West Africa, especially Nigeria, because we have 140 million people.

He argues eloquently about certain cultural similarities in West Africa as the basis for his regional approach to programming:

... there are some cultures that are the same - the culture in northern Nigeria can be the same thing with Ghana, Cameroon, Gabon and many other countries in West Africa. So you see you are killing many birds. You are making an influence in West Africa by a simple gesture. Let them realise its very important to take a continental approach. I want that one to be taken by the producers of the video clips. Their messages are excellent but let them take care of a little bit of ... not too much. We are not competing for equal victory but let there be a holistic approach to this.

Emphasising how important local representation is to the people of Senegal, Rokhaya Nguer of SWAA in Senegal bluntly expresses her feelings:

We sense that there are people from Central Africa, Southern Africa, Eastern Africa; we can't really see the Ivorian, which would be the closest to Senegal. There are no compelling reasons to watch this. There is no one from this region from there ... the Malians ... because Senegalese watch people from these countries. ... This is better to watch in countries where the young people are from. Because even in seeing their faces, you can tell that no one is from Senegal. Couldn't we put a Senegalese team on or at least one person from Senegal?"

Rather than focusing on local representation, Macharia Koigi of ITV in Tanzania is more interested in telling a local story. He claims that there are several local problems that no one seems to notice.

Dr Kabir Ahmed of Voice of Nigeria feels that more regional and local participation is essential when it comes to choosing the characters:

... I want the producers to give the responsible officers a chance to encourage people to come for the reality show, if we see good ones. Myself physically, I could have picked 10 people from Kano. They are young and educated and they are already popular. They have won awards in London and here in Lagos. But when ABMP said that the call should be made through advertisements only, such people did not respond. ... There was one young Ibo boy who was active, but we could not take him because he did not advertise. So I think we should be given some powers."

6.2.2 Strengthening programming for youth

It is important to keep varying the storyline and to retain a creative approach in order to win new viewers as well as retain existing viewers. Peter Igbo of the Nigerian Television Authority believes that variation caters for the different people of Africa, with their varying interests. He is particularly pleased about the growing trend that sees programmes for the youth being produced by younger people.

Yusuf Ajibola of the Voice of Nigeria believes that variation in programming could be partly achieved by churning out new messages continuously – probably one every two weeks or every month as opposed to one every three months. From the same organisation, Dr Kabir Ahmed feels that the reality show should be

produced annually. It should involve more Africans and more HIV/AIDS-related activities should be created in the course of the show.

Clement Mshana, Co-ordinator: Television Programmes at Tanzania Broadcasting Services, introduces a language dimension to the creative component of the programming:

Language remains one of the major challenges, but it depends on how you put the message across, if you are producing a youth programme and you want your audience to get that message, it will be different if you are producing a programme for adults, for the old generation, because the young boys and girls they are interested in music. So how are you going to use that music, but still pass on the message? If you can do such a programme you can capture the audience. Now, yes the issue of language and cultural sensitivities, they have a stake in that, but again if you have a cultural programme, maybe the traditions, whatever, you can use the opinion leaders, whatever they say they have their constituents and you can use them, just as religious leaders, so it depends what you want to focus on, what is your target audience at that time and looking to what genres are you going to use.

According to Regis Ranaivomandroso of Don Bosco Radio (Madagascar), programming has to be done in such a way that it becomes part of the state of mind of the young people. This means that it must be attractive, it must be repeated, and it must help the young people act in accordance with the goal of a generation that is HIV/AIDS-free.

Diogo Milagre, the Deputy Executive Secretary of the National AIDS Council in Mozambique, raises the issue of collaboration as a way of strengthening programmes for the youth. She feels that there is much to be gained by collaborating with similar initiatives:

A national successful programme on HIV/AIDS prevention directed to young generations, known as "Geracao Bizz" (Busy Generation) has now gained international recognition due to its impact among young people and adolescents. If some sort of interaction were to be considered between "Geracao Bizz" and the Imagine Afrika's reality show, then success and impact for both would be greater.

6.2.3 Widening the reach of HIV/AIDS programming

The data show that in some countries there is low awareness of the ABMP's core content, while the opposite is the case in other sample countries. Some respondents say that this is partly a function of the choice of broadcaster. For instance, Lucy Mungála of Liverpool VCT in Kenya and Alambo George of Aphia II Nyanza, also in Kenya, both feel that KBC TV (the only ABMP member broadcaster) has a limited reach, particularly among youth audiences. The suggestion is that in Kenya the ABMP should consider bringing on board the more popular Nation TV (NTV) and Kenya Television Network (KTN) so as to give its core content wider reach.

Rokhaya Nguer of SWAA (Senegal) raises a similar point. She asks why the ABMP does not consider one of the more popular Senagalese television channels in addition to RTS, the current member.

Diogo Milagre, the Deputy Executive Secretary at the National AIDS Council in Mozambique, argues that widening audience reach by recording YOU campaign programmes on video-cassettes or DVD for re-broadcasting in public places or at public gatherings, including at community level, could improve and strengthen the impact of the ABMP core content. He also suggests that the CNCS could join forces with such an initiative, through broadcasting these videos at its public viewing and listening centres established throughout the country. A similar suggestion was made by Tovo Ranaivomino, Communication for Behaviour Change Co-ordinator at PSI in Madagascar, who said that service providers could play an important role in providing the YOU campaign with wider reach, particularly in rural communities.

6.3 How to improve the impact of ABMP in future

Throughout the report there are suggestions for strengthening the impact of the ABMP. What follows are some additional points that amplify these comments.

6.3.1 Widen stakeholder collaboration

Alambo George of APHIA 11 Nyanza in Kenya argues for wider stakeholder collaboration on the basis that well-co-ordinated consultative forums that involve government as well as relevant NGOs work very well in the HIV/AIDS arena. He warns that the ABMP should never attempt to work in isolation, nor limit itself to the media.

Ifeoma Okoye, Communication and Co-ordination Officer at the Society for Family Health in Nigeria, believes that part of the challenge for the ABMP is to undertake context analyses of the various countries where it has representation, including finding out what has been done and possibly complementing what already exists.

Nathan Lwehabura of Sahara Communications (Tanzania) suggests that the ABMP use its clout to push for a working relationship with multinational commercial companies based in Tanzania:

It will be very difficult for us individually to get into the big commercial plans to support these. I understand the ABMP is working with some of the big commercial companies such as Coca-Cola. Now instead of Coca-Cola supporting the pre-production or the post-production of the programmes at ABMP headquarters, it should extend its arm into buying airtime for these programmes so that the dissemination is done effectively, even evenly without any problem, because some of us, as our commercial strengths, because some of the stations cannot broadcast these programmes on a prime time, because these are the areas where we have to sell, and if we are not airing during prime time, then the possibility of missing key audiences is very high. So I don't know how it can be initiated, but there must be some effort to persuade commercial players to be involved in buying airtime for these programmes or sponsoring some of them in one way or another, so that the members do not suffocate from giving away free airtime, particularly during prime time. For example, now, Star TV is saturated. We cannot sell any prime time now, because it is bought already. So even if there is something of interest we would like to air during that spectrum, there is no space. It is full of Coca-Cola, telephone companies. But those clients have potential to give some of their airtime to this kind of programmes. By so doing they will be doing a good service to the people and also taking part in the war against HIV. I think those three areas have the potential for such an operation.

The need for collaboration is also supported in Senegal. Racine Talla, Director at Service National de l'Education, Ministry of Health, states that they could facilitate closer collaboration by bringing together all the stakeholders, including the RTS. He warns, however, against overlooking the Ministry in these initiatives. Others in Senegal who are supportive of widening collaboration are Souleymane Niang, Independent Producer-Journalist, and Babacar Diagne, Director-General of RTS.

6.3.2 Monitoring and evaluation

The data show that feedback mechanisms through which broadcasters can assess the reach of their programmes and gather the opinions of audiences are virtually non-existent. Left to their own devices, broadcasters apply non-standardised approaches to reach conclusions regarding the reach and effectiveness of the ABMP core content. This makes it difficult to determine whether and how ABMP objectives are being realised.

While the ABMP appears to rely on members reporting on their performance, it is not clear that this arrangement has been effective. The responses gathered in the study suggest that there is a need for a more rigorous process to track the extent to which individual broadcasters are contributing to the fulfilment of the ABMP objectives.

Many of the respondents have ready suggestions regarding the way forward in monitoring and evaluating ABMP activities and products. For example, Peter Igho, Executive Director at Nigerian Television Authority, suggests the appointment of regional or country co-ordinators who monitor implementation:

... in every country, whether they are going to call them regional or country co-ordinators, appoint officers who will be like regional co-ordinators – who will go from country to country and see that in

each country there is synergy among all broadcaster. If we work together, we will form a stronger element for the pan-African coalition. They will have to have something more than the co-ordinator from South Africa, there must be a regional, not country. There must be someone who is passionate about this, go round and look at different broadcasters and recommend to them, for example, that in Nigeria, this is the kind of programming that they are doing and therefore the support should be in this way.

John Karani of Sahara Communications, Tanzania, recommends interacting with audiences for purposes of obtaining high level feedback:

You need to find a way of having a quiz, maybe giving away small gifts to people such as ABMP t-shirts or caps. This will be a way to make the programme more interactive and find out whether people are internalising the message. You could for instance take a minute during the beginning of the first episode to receive answers from a number of people on a question from the previous episode. Such as during the last episode, what did so and so say to Susan. You will find out how many people try to call in or send sms or emails and the selected names win a small gift. If you can run the campaign this way for one month, you will be able to tell whether the campaign is effective or not and whether to change it. This is the best way to do it.

6.3.3 Increasing support to broadcasters

A number of respondents, particularly broadcasters, make a plea for direct support from the ABMP in respect of training and for financial support. However, not all make a coherent case regarding how this will contribute towards improving the impact of the ABMP. Among those who do, Nathan Lwehabura of Sahara Communications, Tanzania, claims that by receiving training from the ABMP, local media houses will be able to emulate the quality of the ABMP programmes and in this way be able to sustain in-country HIV/AIDS messaging. Others who state that they require training are Dr Ezikanyi Sampson of Communication and Social Mobilisation in Nigeria, Agatha Mshanga of Tanzania Broadcasting Services, Alhaji Abubakar Jijiwa of the Voice of Nigeria, Ene Adubo of Nigerian Television Authority, and Osita Nweke of BON in Nigeria.

Salif Kindo, Head of Programmes at Aso Radio in Nigeria, believes that by building the capacity of producers through training, attending workshops and conferences, internships and sharing of experiences with others, ABMP member broadcasters will in a way be taking ownership of the project. He also says that impact can be improved by training local producers to translate the campaigns into local languages.

Requests for financial assistance come from Setsabile Sibisi of Swazi TV, Alhaji Abubakar Jijiwa of Voice of Nigeria, and Lalao Rasoanaïro from RNM in Madagascar. Requests are for equipment or financial support to pay for airtime, as well as drama production fees. Fara Mendy of RTS in Senegal mentions payment for airtime in addition to technical support, while Ndongo Diao of RTS also requests direct assistance.

Julius Nyaisangah, Head of Radio at ITV in Tanzania, states more generally that the ABMP should support broadcasters to prepare HIV/AIDS programmes by providing equipment.

6.3.4 Extending the range of messages

According to Ana David, Executive Director of MONASO (National Network of NGOs on HIV-AIDS) in Mozambique, there is a need to go beyond issues of stigma to start tackling messages about treatment and care:

The ABMP has strongly tackled sensitive issues such as stigma and discrimination. The messages on discrimination were very strong indeed, as were also the messages on preventive attitude. But now there is a great need to also tell people who are HIV positive that they should go and get ARV for free
...

Along similar lines, Americo Hassan of the Ministry of Health in Mozambique, feels that there is a great need to tell people who are HIV positive that they can view their future positively:

... we need messages which encourage people to go for treatment.

Lucy Mungala, the Youth Programme Co-ordinator at Liverpool VCT, Care and Treatment in Kenya, feels that now that awareness of HIV/AIDS has increased, media houses should tell people where they could get support services. She explains:

... like if you want ARVs, this is the place to go. They should not just show a short clip of someone who has been on ARVs looking thin and miserable and those horrifying pictures. It has to be something positive.

Vukani Maziya, CEO of Swazi TV, feels that there is need to expand the focus of ABMP messaging without necessarily deviating from the key objectives. He suggests that there might be a need for specific focus on the drivers of HIV/AIDS:

One of the most difficult things for instance is poverty. If I meet a girl who hasn't had food for three days and I promise to give her food if she comes to my house, she will come. She will not reason like me who has had a plate this morning. She can't say no. She wants the money. And most of our girls are falling into this problem because of poverty. We may need programmes to address self-help kind of problems. We have got many people who are not working in Swaziland. How do they make a living? How do you address that? By addressing those kinds of things and empowering people to start self-help schemes, gardens and all those kind of things, somehow, we can contribute to reducing HIV/AIDS. It is not just a matter of saying that HIV has these consequences, you live better if it begins with you. It also begins with you if you feed yourself. And there are other things, really. But we are not giving people that kind of empowerment in our programming. I don't know about other countries, but in Swaziland, we have very little of that kind of programming which would have people earn a living somehow without being employed.

Conclusion

- Suggestions for strengthening the use of radio in the fight against HIV/AIDS include localising the content through using local or common languages and local personalities for the drama, interviews or testimonials; the use of thematic programming as a means of injecting variety into the drama; adopting a community-based approach to production and using radio to complement other media e.g. the Internet.
- Suggestions for improving and strengthening the YOU campaign and the reality show include taking a regional approach to localising HIV/AIDS programming; strengthening programmes for youth; and widening the reach of HIV/AIDS programmes by including in the ABMP membership those broadcasters that are most popular among youth audiences.
- Suggestions for improving the impact of ABMP in future include widening stakeholder collaboration; putting monitoring and evaluation systems in place; increasing ABMP support to broadcasters; and extending the range of HIV/AIDS messages.

Appendix 1: Interview schedule for broadcast companies

STUDY ON THE IMPLEMENTATION AND IMPACT OF THE ABMP

INTERVIEW SCHEDULE FOR BROADCAST COMPANIES IN THE SAMPLE COUNTRIES Final Draft 7 February 2008

Section 1 Views on participation in the ABMP: Institutional opportunities, limitations and prospects for sustainability

- 1.1 What are your company's primary motivations for participating in the ABMP?
- 1.2 Do you think your company has benefited from participation in the ABMP? If so how specifically, and if not why?
- 1.3 Do you think there is benefit in a broad pan-African coalition like the ABMP (if so what are the benefits?) or are broadcast companies more effective working on their own?
- 1.4 What, if any, are the challenges for your company of participating in the ABMP?
- 1.5 Has the ABMP created opportunities for co-production and multi-country production of HIV/AIDS-relevant materials?
 - a. Have you participated in this process and, if so, what was your experience?
- 1.6 What technical and infrastructural support have you received through the ABMP?
 - a. How has this enhanced your in-country HIV/AIDS-relevant production capacity, broadcast connectivity and mechanisms for extending audience reach?
- 1.7 To what extent, if at all, has the ABMP managed to introduce innovative approaches to HIV/AIDS programming among managers and programme producers in your company?
 - a. Do you think the ABMP should be concentrating more effort in this area?
- 1.8 It seems many organisations are investing money in training and skills development for broadcasters. Do you think ABMP should be supporting these types of activities as well, or is it not appropriate for ABMP to do so? If ABMP should consider providing such support:
 - a. What level person in your company should be the target of these efforts?
 - b. How should the support organised: by company, regionally, more generally?
- 1.9 Have you discussed with government representatives ways to co-ordinate HIV/AIDS-related communication and programming with the government's HIV/AIDS communication strategy?
 - a. If so, what was your experience in this regard?
 - b. What was the outcome?
- 1.10 Have you made any attempts to discuss with non- governmental organisations and other broadcasters and producers, ways to co-ordinate your company's HIV/AIDS-related communication and programming with non-governmental HIV/AIDS campaigns?
 - a. If so, what was your experience in this regard? Please give details.
 - b. What was the outcome?
- 1.11 Have you been able to secure additional funding for local HIV/AIDS programming on radio and television?
 - a. If so, please describe the process involved, and the sources you have tapped. Will you be able to continue accessing these funds?
 - b. If not, what difficulties have you faced? How might these be overcome in the future?
- 1.12 Has government in your country in the past year increased its funding from the national budget for HIV/AIDS-related communication?
 - a. If so, to what extent will you as a broadcaster be able to access this funding for programming?

1.13 Have you increased the proportion of your own company budget and other resources committed to HIV/AIDS programming?

Section 2 Implementation of the key ABMP objectives across sample companies

2.1 Since joining the ABMP, has your company's approach to HIV/AIDS changed? If so how? If not, why not? [NOTE: the response to this question may cover some of the questions that follow.]

2.2 Since joining the African Broadcast Media Partnership against HIV/AIDS (ABMP), to what extent has attention to HIV/AIDS as part of your company's routine business increased, if at all?
a. If increased, what are good examples of this?

2.3 Has your company developed editorial or programming guidelines for development of HIV/AIDS-related content?
a. How has the ABMP assisted in this process?

2.4 What impact, if any, has the ABMP had on your company's programme content and your approaches to promoting HIV/AIDS messaging and information? What are good examples?
a. Has the project enabled the company to be more creative in its approach to HIV/AIDS messaging and information?
b. Has the company managed to achieve the target of devoting 5% of its programming between 6am and 11pm to HIV/AIDS messaging? If yes, how has this been achieved? If no, what are the challenges encountered?

2.5 How does your executive management view your company's participation in the ABMP? And what are the reasons for your answer?

2.6 Since joining the ABMP has your company's profile and role in the fight against HIV/AIDS in your country changed? If yes, what evidence do you have of that? If no, why not? [Also probe the factors that have led to the change.]

2.7 Since joining the ABMP, has there been any change in the company leadership's view of the role of media in combating HIV/AIDS? If yes, demonstrate why you think so. If no, why not?

2.8 How have you perceived your role as a member of ABMP? (E.g. how do you see your role as Responsible Officer?)

Section 3 Content development

3.1 The ABMP supports two streams of content development: core content and company content. **Turning to core content first.** The ABMP's anchor campaign is called the *YOU* campaign. What is your view of the *YOU* campaign?

- a. Specifically how does it work in your company: how much airtime do you give it relative to other campaigns; what is your view of the creative approach and the message (*Imagine the Possibility of an HIV-Free Generation*); how has the *YOU* campaign been received in your country generally? Have you adapted any of the scripts to local conditions in respect of language and culture?
- b. Do you think the *YOU* campaign has helped increase your company's profile in the fight against HIV/AIDS in your country? Give examples if yes; reasons if no.
- c. Do you think the *YOU* campaign is effective in promoting a stronger response to the HIV/AIDS epidemic in your country? If yes give examples; if no say why.

3.2 The *YOU* campaign has been extended to include the reality show *Imagine Afrika*. What was your experience with the reality show? [NOTE THE REALITY SHOW WAS TV ONLY]

- a. In your view, did it provide a more substantive platform for communication of the *YOU* campaign's principal themes? If so, how?
- b. How was the reality show received by your viewers? Did it expand your audience reach?
- c. Were you able to generate any advertising revenues around the show?
- d. Do you think the reality genre is a good means of engaging young people, or not?
- e. Do you think the show should be repeated, or not?
- f. To what extent, if at all, do you think the *YOU* campaign and the reality show are effective in getting people in your country, and Africans in general, talking about a more optimistic future for Africa and an end to the HIV/AIDS epidemic? Support your answers with examples.

- 3.3 **RADIO ONLY:** The ABMP has produced a pilot edu-drama series for radio only. Did your company broadcast this series? If so, what did you think of it? If not why?
- Do you think this format is a potentially effective way of reinforcing the YOU campaign's main messages? Do you have suggestions for other radio program formats that might be even more effective?
 - How are you using radio to reach rural audiences with HIV/AIDS programming? How can the ABMP assist in this process?
- 3.4 Do you have suggestions for how the YOU campaign overall, and the reality show in particular, could be strengthened and improved?
- 3.5 **Turning now to company content:** Has your company produced and broadcast content specifically in support of the YOU campaign? And if so please give examples; if not why not?
- 3.6 Has the ABMP and the YOU campaign in particular changed the focus of your company's attention to HIV/AIDS content? If so, how has that impacted staff motivation and commitment; new ideas for communicating about HIV/AIDS; expanded audience reach; broader engagement with external stakeholders?
- 3.7 What constraints does your company face in developing core content to support the YOU campaign?
- 3.8 Since joining the ABMP has your company increased the amount of HIV/AIDS programming in general (other than programming in support of the YOU campaign)? Please give examples of such programming. [NOTE: The response to this question may overlap with that asked under 2.3 and 2.4 above.]

Section 4 Impact assessment

- 4.1 What has been the single most important impact of the ABMP on your company?
- 4.2 Turning to the impact of the YOU campaign,
- What has been the impact, if any, of the YOU campaign, in increasing your company's HIV/AIDS programming in general?
 - What has been the impact of the programming on relevant audiences? How have you assessed this? [NOTE: This may already have been answered under 3.1 above.]
- 4.3 What has been the impact, if any, of the reality show *Imagine Afrika* on the relevant audiences? [NOTE: This may already have been answered under 3.2 above.]
- How have you assessed this?
- 4.4 How are these findings impacting on your plans for HIV/AIDS programming going forward?
- 4.5 What has been the impact, if any, of the ABMP in general to national HIV/AIDS efforts in your country?
- 4.6 How can the impact of the ABMP be improved in future?

Section 5 General

- 5.1 Do you have any suggestions for the ABMP?

Thank you for your contribution and for your time.

Appendix 2: Interview schedule for external stakeholders

STUDY ON THE IMPLEMENTATION AND IMPACT OF THE ABMP

INTERVIEW SCHEDULE FOR EXTERNAL STAKEHOLDERS IN THE SAMPLE COUNTRIES Final Draft 10 January 2008

Introduction Awareness of the ABMP

- 0.1 Are you aware of the African Broadcast Media Partnership against HIV/AIDS programme (ABMP) and more specifically the YOU campaign? If so, please tell us what you know about it.

Section 1 Implementation of the key ABMP objectives across sample countries

- 1.1 In your view, to what extent, if at all, is a pan-African coalition among African broadcast companies likely to impact positively on national HIV/AIDS efforts?
- 1.2 Have you noticed any specific benefits to HIV/AIDS efforts in your country as a result of broadcast companies in your country participating in the ABMP, or not?
- 1.3 How, if at all, are the broadcast companies in your country contributing to the national HIV/AIDS effort?
- 1.2 In your view how much, if any, co-ordination is there between government, civil society and the broadcast companies around the national HIV/AIDS effort? And how is this co-ordination organised?
- 1.5 Please give us your views on the two programmatic initiatives that the AMPB has launched:
- Are you familiar with the YOU campaign? What do you know about it?
 - What is your view of the YOU campaign?
 - What do you think of its objective of promoting an HIV-free generation?
 - Do you think the YOU campaign is contributing positively to the national HIV/AIDS efforts in your country? And if not, how can it be made more effective?
 - Do you think the YOU campaign should be sustained? If not what would you suggest as an alternative approach?
 - Are you familiar with the reality show *Imagine Afrika*?
 - Do you think this program is an effective way to re-engage young Africans in efforts to combat HIV/AIDS, or not?
 - Do you think *Imagine Afrika* made a positive contribution to the national HIV/AIDS effort in your country?
 - Has it strengthened the communication of the YOU campaign's principal themes? If so, how?
 - To what extent, if at all, does the YOU campaign and the reality show resonate with local cultural, traditional and religious practices?
- 1.6 The ABMP aims to promote more HIV/AIDS programming. It also aims to integrate HIV/AIDS messaging and themes across program platforms.
- Over the past year have you noticed increased HIV/AIDS broadcast programming?
 - In the past year have you noticed a more innovative approach to HIV/AIDS-related programming?

Section 2 Institutional opportunities, limitations and prospects for sustainability

- 2.1 Has there been any progress in the establishment of a funding and resource-sharing mechanism for local HIV/AIDS programmes on radio and television?
- If yes, please describe your experience in this regard.
 - If no, what would it take to make progress towards this goal?
- 2.2 Has the broadcast company/Have the broadcast companies made any attempt to discuss with government representatives ways to co-ordinate HIV/AIDS-related communication and programming with the government HIV/AIDS communication strategy?
- If so, what was the outcome?

- b. What has been the value of this interaction?
- 2.3 Has the government engaged local broadcast companies more actively in planning local HIV/AIDS campaigns, or not?
- 2.4 Has the broadcast company/Have the broadcast companies made any attempt to discuss with non-governmental organisations and fellow broadcasters and producers, ways to co-ordinate their HIV/AIDS related communication and programming with non- governmental HIV/AIDS campaigns?
 - a. If so, what was the outcome?
 - b. What has been the value of this interaction?
- 2.5 Have civil society organisations engaged more actively with broadcast companies in planning local HIV/AIDS campaigns, or not? If so, what was the impact?
- 2.6 Has government in your country in the past year increased its funding from the national budget for HIV/AIDS related communication, or not? What vehicles are being used for communication?
 - a. If so, to what extent will the broadcasters be able to access this funding for programming?
 - b. What vehicles does government plan to use for HIV/AIDS communication?
- 2.7 Do you anticipate that any of that funding could be made available to support HIV/AIDS-related communication and programming plans in the broadcasters?

Section 3 Impact assessment

- 3.1 What contribution, if any, has the ABMP made so far to national HIV/AIDS efforts in your country?
 - a. Is there awareness of the idea of an HIV-free generation, or not?
 - b. If so, how has this stimulated more discussion of HIV/AIDS and the behaviours that drive the epidemic?
 - c. How has the ABMP contributed to building this awareness?
 - d. How can the ABMP's contribution be more effective?
- 3.2 Has the ABMP and its YOU campaign in any way influenced your organisation's approach to HIV/AIDS broadcast communication, or not?

Section 4 General

- 4.1 Do you have any suggestions for the ABMP?

Appendix 3: Sample and methodology

Description of the sample

The study was conducted in seven out of the 32 African countries in which there are broadcasters who are members of the ABMP: Kenya, Madagascar, Mozambique, Nigeria, Senegal, Swaziland and Tanzania. This provides a sample size of 22% by country.

When considered by broadcaster, 34% of broadcast companies that are ABMP members were surveyed (18 out of 53 members). Below is a breakdown of the broadcasting companies that were surveyed, per country:

- **Kenya:** Kenya Broadcasting Corporation, Radio and TV
- **Madagascar:** Radio et Television Publiques de Madagascar (ORTM)/ Television Nationale Malagasy (TVM) and Radio National Malagasy (RNM)
- **Mozambique:** Televisão de Moçambique (TVM), Rádio Moçambique (RM), Rede Televisão Miramar (TV Miramar), Sociedade Independente de Comunicação – Televisão (STV)
- **Nigeria:** Voice of Nigeria, Broadcasting Organisations of Nigeria (BON), Federal Radio Corporation of Nigeria, Nigerian Television Authority
- **Senegal:** Radiodiffusion TV de Senegal
- **Swaziland:** Swaziland Broadcasting and Information Service, Swaziland Television Authority
- **Tanzania:** Sahara Communications, Independent Television Ltd, Africa Media Group, Tanzania Broadcasting Services

The breakdown of the full sample by country (broadcasters and external stakeholders) is reflected in Table 1.

Table 1 Number of interviews conducted per country

Country	Broadcasters	External stakeholders	Total number of interviews
Kenya	5	6	11
Madagascar	6	5	11
Mozambique	8	9	17
Nigeria	10	6	16
Senegal	5	4	9
Swaziland	8	5	13
Tanzania	18	5	23
Total	60	40	100

The full list of broadcasters and external stakeholders that were included in the sample are listed in Table 2.

Table 2 Broadcasters and external stakeholders interviewed

Country	Broadcasters	External stakeholders
Kenya	1. Kenya Broadcasting Corporation	1. National AIDS Commission 2. Liverpool VCT, Care & Treatment (LVCT) 3. Kenya Network of Women Living with AIDS (KENWA) 4. Ministry of Health 5. APHIA II Nyanza
Madagascar	1. Radio et Television publiques de Madagascar (ORTM) (including Television Nationale Malagasy (TVM)) 2. Radio Nationale Malagasy (RNM)	1. Ministry of Health 2. National AIDS Council (CNLS) 3. UNAIDS 4. Population Services International 5. Radio Don Bosco
Mozambique	1. Televisão de Mozambique 2. Radio Mozambique 3. Rede Televisão Miramar (TV Miramar)	1. Ministry of Health 2. National Network of NGOs on HIV/AIDS 3. N'weti-Communication for Social Change

Country	Broadcasters	External stakeholders
	4. Sociedade Independente de Comunicação – Televisão	4. National AIDS Council 5. Movement for Access to ARV Therapy 6. Mozambican Family Development Association
Nigeria	1. Voice of Nigeria 2. Broadcasting Organisations of Nigeria (BON) 3. Federal Radio Corporation of Nigeria 4. Nigerian Television Authority	1. ASO Radio 2. National HIV/AIDS, Sexually Transmitted Infection Control Programme (NASCP) 3. UNAIDS 4. Society for Family Health 5. Action Aid 6. National Agency for the Control of AIDS (NACA) 7. Network of People Living with HIV/AIDS in Nigeria (NEPWHAN)
Senegal	1. Radio Television Senegalese	1. Service National de l'Education et de l'Information 2. Chairman International Conference on AIDS and STI in Africa 3. Society for Women and AIDS in Africa 4. Independent producer/Journalist
Swaziland	1. Swaziland Broadcasting and Information Services 2. Swaziland Television Authority	1. National Emergency Response Council on HIV/AIDS (NERCHA) 2. Ministry of Health 3. Swaziland National Network of People Living with AIDS (SWANNEPHA) 4. The Alliance of Mayor's Initiative for community Action on AIDS at the Local Level (AMICAALL)
Tanzania	1. Sahara Communications Tanzania 2. Independent Television Ltd Tanzania 3. Africa Media Group Tanzania 4. Tanzania Broadcasting Services	1. Tanzania Association of AIDS 2. Ministry of Health 3. UNAIDS 4. Tanzania Commission for AIDS (TACAIDS) 5. Benchmark Productions

The sample of broadcasters comprises both public and private broadcasters in the seven countries and spans both radio and television. In addition, three broadcasting institutions/organisations were included in the sample, two of which are broadcasting authorities. The spread of broadcasters surveyed in this study is captured in Table 3 below.

Table 3 Spread of broadcasters in the sample, by type

Country	Public broadcaster	Private broadcaster	Other
Kenya	Kenya Broadcasting Corporation		
Madagascar	Radio et Télévision Publiques de Madagascar (ORTM)		
	Radio Nationale Malagasy (RNM)		
Mozambique	Televisão de Moçambique (TVM)	Rede Televisão Miramar (TV Miramar)	
	Rádio Moçambique (RM)	Sociedade Independente de Comunicação – Televisão (STV)	
Nigeria	Voice of Nigeria (VON)		Broadcasting Organisations of Nigeria (BON)
	Federal Radio Corporation of Nigeria (FRCN)		
	Nigerian Television Authority (NTA)		
Senegal	Radiodiffusion TV de Senegal (RTS)		
Swaziland	Swaziland Broadcasting and Information Service (SBIS)		
	Swaziland Television Authority		
Tanzania	Tanzania Broadcasting Services (TBS)	Independent Television Ltd Tanzania (ITV)	
		Africa Media Group Ltd Tanzania (AMG)	
		Sahara Communications Tanzania (SCT)	
TOTAL	12	5	1

The sample represents a diverse range of broadcasters that participate in the Africa Broadcast Media Partnership. Diversity is reflected in the regions in which they are based, their language usage, the religious

composition, HIV/AIDS prevalence rate and literacy rate of the country in which each broadcaster operates, and their ownership (public/private).

- **Diversity by region:** The sample spans broadcasters in two West African countries (Senegal and Nigeria), one East African country (Kenya), and four Southern African countries (Madagascar, Mozambique, Swaziland, and Tanzania).
- **Diversity by language:** The sample reflects the following spread of official languages spoken:
 - Two French-speaking countries (Senegal and Madagascar, which has Malagasy being the alternate official language);
 - One Portuguese-speaking country (Mozambique)
 - Four English-speaking countries (Kenya, Nigeria, Swaziland, Tanzania) with Kiswahili being alternate official languages in Kenya and Tanzania.
- **Diversity by religion:** The sample countries differ in relation to the religions practiced by local populations.
 - Two countries have a majority of adherents to Christian and indigenous faiths (Kenya, Swaziland),
 - Three countries have a majority of adherents to the Muslim faith (Senegal, Nigeria, Tanzania)
 - Two countries have a mix of adherents to the Christian, Muslim and indigenous faiths (Madagascar and Mozambique).
- **Diversity by HIV prevalence:** Two of the sample countries, Senegal and Madagascar, are low-prevalence countries with HIV prevalence rates of 0.9% and 1% respectively. Prevalence is higher in three of the sample countries with Nigeria at 4% and Kenya and Tanzania at 7% (although in some parts of Kenya prevalence rates rise to 16%). Highest prevalence in this sample of countries is found in Mozambique at 16% and Swaziland at 38% (Swaziland also records the highest prevalence rate worldwide).
- **Diversity by literacy level:** Literacy levels vary widely in the sample countries with Kenya being highest at (85%), followed by Swaziland (82%), Tanzania and Madagascar (both at 69%), Nigeria (68%), Mozambique (48%) and Senegal (39%).³⁴ This creates a context in which broadcast media take on particular significance as communications mechanisms.
- **Broadcasting organisations by medium and ownership:** Two of the broadcasting organisations in this sample are broadcasting authorities (ORTM in Madagascar and Nigerian Television Authority in Nigeria), which *inter alia* shape programming through other stations; one is a broadcast membership organisation established by government (Broadcasting Organisations of Nigeria); seven of the broadcasters work in both radio and television, five are radio broadcasters and three are television broadcasters. Twelve of the broadcasters are state-owned public broadcasters and six are private broadcasters (see Table 2). Within the sample countries, the greatest mix of public and private broadcasters is located in Mozambique and Tanzania.

The external stakeholders

The 40 external stakeholders interviewed for the study included health ministry representatives (in 6 countries), representatives of national AIDS councils (in 6 countries), international organisations such as UNAIDS, and local NGOs and local producers.

In general the study sought to establish whether the external stakeholders were aware of the ABMP, whether they had detected any change in the quantity and quality of HIV/AIDS programming on air in the past year, their responses to the ABMP core content, and their perceptions of the ABMP and broadcasters' contribution to the national AIDS effort.

³⁴ Data downloaded from <https://www.cia.gov/library/publications/the-world-factbook/geos/ni.html> in April 2008.

Methodology

Instrument design

The research instruments i.e. the broadcaster and the external stakeholder interview schedules were designed by the research team. The ABMP Secretariat provided Helene Perold and Associates with the ABMP Score Card questionnaire, which is intended to track ABMP member Company's progress toward achieving the above stated objectives, to guide the design of the research instrument.

The process of developing the instrument was an iterative process, with the client actively commenting on the instruments and adding questions that the ABMP wanted covered. The client had the final sign-off on the instrument before the fieldwork commenced.

Setting up appointments with interviewees

The ABMP Secretariat made initial contact with the 18 participating broadcasters, informing them about the study. Helene Perold & Associates (HPA) followed up with letters to chief executive officers of the participating companies, informing them of the proposed dates for the interviews. In some cases (Madagascar, Nigeria and Tanzania) the assistance of in-country contact people was enlisted to finalise appointments where these could not be confirmed by email and telephone calls. In Kenya the HPA researcher organised all the external stakeholder interviews once in country. In Swaziland, HPA was assisted by Swaziland Television Authority to set up the interviews with external stakeholders.

Training of researchers

Independent in-country researchers were appointed to undertake the fieldwork in Mozambique and Senegal so as to ensure that there was no language difficulty. In the case of Madagascar, a translator was used to ensure that the HPA researcher was able to conduct the interviews. In all the other countries (Kenya, Nigeria, Swaziland and Tanzania) HPA researchers were sent to conduct the fieldwork.

Prior to going into field, the researchers convened in Johannesburg on 7 February 2008 for an orientation workshop. Common approaches were established to conducting the interviews, data capture, report writing etc. All the researchers had experience in interviewing, analysing information and report writing, and the workshop provided an opportunity to discuss how to approach anticipated pitfalls.

During the orientation workshop one of the researchers conducted a pilot telephone interview with the Responsible Officer at eTV, one of the companies participating in the ABMP, while the other researchers observed the process. After the broadcaster pilot interview, researchers were given an opportunity to comment on the questionnaire, which led to minor changes being made to facilitate the flow of questioning. No substantive changes were made to the instrument.

Data collection

In most instances the researchers travelled to the institutions where the interviewees were working. Most of the interviews were done face to face and were recorded with the consent of the interviewees. Only in a few instances where telephonic interviews conducted owing to non-availability of the interviewees on the dates when the researchers were in field. The researchers attempted to obtain documents from the interviewees where these were relevant to the research. These are listed in the country reports in the appendices.

The initial plan was to conduct 102 interviews, but in the case of Nigeria, the total number of interviews was reduced by two:

- The research team conducted one interview with Alhaji Abubakar Jijiwa instead of two. He is CEO of the Voice of Nigeria and also the chairman of Broadcasting Organisations of Nigeria. His interview thus covered both organisations.
- The CEO of Nigerian Television Authority indicated that he did not know anything about the project, and so he was not interviewed.

Other variations that occurred during the fieldwork were as follows:

- More external stakeholders and fewer broadcasters were interviewed than initially planned. This is because some of the companies, such as Rede Televisão Miramar (TV Miramar) and Sociedade Independente de Comunicação – Televisão (STV) in Mozambique, said that they were too small to have three interviewees per station (as originally planned in the research design). In these cases the broadcaster interviewees were replaced by interviews with external stakeholders so as to make up the quota for that country.
- Another constraint on conducting the number of broadcaster interviews originally planned was that some broadcasters e.g. Sociedade Independente de Comunicação – Televisão (STV) and Tanzania Broadcast Services were unavailable at the time of the fieldwork and this led the team to increase the number of external stakeholder interviews whilst in the field.
- A total of 24 interviews had been planned in Tanzania and 10 in Kenya. However, our researcher was in Tanzania at the same time as US President George Bush, and it proved impossible to conduct one of the interviews as planned. Twenty three interviews were thus secured in Tanzania, while an additional interview was conducted an external stakeholder in Kenya, making a total of 11 in that country.

Timelines and completion of interviews

The initial intention was to complete interviews within two weeks during the month of February 2008. However, due to the difficulty in contacting some of the respondents, especially in Mozambique, Senegal and Tanzania, interviews were completed mid-March 2008. This meant that the data were collected over a period of five and half weeks.

Data analysis

All recordings of interviews were transcribed. The data were then coded using the Atlas TI software programme according to a list of codes developed by the research team. Each researcher wrote a country report which provides an overview of the key findings in that country.

The interviews and the country reports constitute the basis of this consolidated report.

Research team

This study was undertaken by the following research team, established for this purpose by Helene Perold & Associates:

- **Helene Perold**, the team leader, holds a BA (Hons) degree and has worked in education, media and development for the past 30 years. An educationist, evaluator, facilitator and researcher, she has worked in a wide range of fields, including educational broadcasting, youth development and community service. In 2005/6 Helene served as a research fellow with the Centre for Social Development at Washington University in St Louis, Mississippi, USA.
- **Karima Grant Abbott** holds an MA degree in African/African American Studies from Mount Holyoke College, a B.A. degree in Anthropology/ Ethnology from The Union Institute and University and is currently pursuing an MA degree in MFA Creative Writing with Pine Manor College. She is based in Senegal and has extensive experience in the fields of research, consultancy, work shop facilitation and education. She is fluent in English and French, and has working knowledge of Wolof and Spanish.
- **Tomás Vieira Mário** is based in Mozambique and holds a Masters degree in Studies in Legal Sciences from Eduardo Mondlane University. He specialised in Human Rights: Right to Information and Freedom of Expression. He has large professional experience in programme planning, management, monitoring and evaluation. Tomás has experience also as a multidisciplinary research team leader and has the

ability to design and manage projects. He has great working experience as a senior journalist and Editor-in-Chief. Tomás is fluent in Portuguese and English, and has a working knowledge of French, Spanish and Italian.

- **John Mark Mang'ana** from Kenya has experience in research, writing and organisational development. He has worked for the Commonwealth Human Rights initiative in New Delhi, India, specialising in budgetary and strategy issues. He speaks and writes fluent English and Swahili, and undertakes research on a freelance basis.
- **Eugenia Mpofo** from Zimbabwe holds a Master of Science degree in Development Planning from the University of the Witwatersrand and is the Research Coordinator for Helene Perold & Associates. She has research experience in fields ranging from strategic planning, local development planning, youth development and volunteering as well as media. Eugenia has excellent co-ordination skills and has experience in co-ordinating national research projects.
- **Pius Oba** is from Nigeria and holds a PhD in Industrial Engineering from the University of the Witwatersrand. He currently works for Eskom South as a Group Leader: Materials Characterisation and Support Services Africa. Pius has extensive experience in the field of research and worked for the Centre for Scientific and Industrial Research (CSIR) as a Principal Engineer/Researcher for 2 years. He was the leader of the research and technology programme in titanium metallurgy.
- **Benter Okello** (BCom, PDM, MM) is HPA's business manager with extensive experience in research, project and event management, office administration and retail banking operations. Benter hails from Kenya and served as HPA's research manager on this project. She has also worked with the Open Society Initiative of Southern Africa and the Heinrich Boll Foundation in a project management capacity.