
**Title: Ukhozi FM: talking about HIV/AIDS in the
weekday entertainment-education radio drama series**

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Abstract

In today's highly commercialised environment, the *raison d'être* of a public broadcaster should be the prioritisation of good programming rather than numbers and this responsibility is rooted in the need to enlighten the public and of the broadcast medium being a public space in which social and political life unfolds democratically (Raboy, 1996:6). The South African Broadcasting Corporation (SABC) is South Africa's public broadcaster with a network of nineteen radio stations under its ambit. These stations have a collective listenership of 20,834 million (SABC website) within a national population of over 40.58 million (Statistics South Africa website). UKHOZI FM, as part of this network and with a similar social responsibility mandate, commands a listenership of around 4,6 million listeners making it the largest radio station in the southern hemisphere (UKHOZI FM website). The station's main broadcast area, KwaZulu-Natal, is the most densely populated province in the country with 8,4 million people who are predominantly Zulu speakers and Zulu is the broadcast language of the station. Based on the above, a communication intervention targeting a mass audience, would reach a large part of the country's populace, especially in KwaZulu-Natal. Although there has been no significant rise in the incidence of HIV since 1998 in South Africa, the point prevalence rates for HIV infection place KwaZulu-Natal at the top of the list with 36.2% compared to other provinces (HIV & Syphilis Survey, 2000). Further revelations indicate unexpected patterns of distribution of HIV by age which ultimately call for prevention efforts to be sustained beyond the youth category, which has constituted most of the target population of such actions so far (HIV & Syphilis Survey, 2000). The question then arises whether UKHOZI FM, as the major radio station in the province, has played its part in educating and conscientising KwaZulu-Natal's population about HIV/AIDS prevention and management through its weekday entertainment-education social drama serial.

Introduction

"In the absence at present of a vaccine or cure for AIDS, the single most important component of national AIDS programmes is information and education...and media has the power to set the agenda in this regard."¹ (Stein, 2001:1). Three specific issues are highlighted in this statement, namely (1) desperation at the lack of significant progress in finding a medical/clinical solution to the AIDS pandemic (2) recognition that the current usable defence weapon in combating the disease is access to education and information for the populace and (3) the recognition of the importance of the agenda-setting role of the media.

The national public broadcaster, in any country, has over the years been viewed as the main "vehicle through which the national culture was sure to be reflected" and also is seen as a highly effective "distribution system" for programmes of importance to the community they serve (Raboy, 1996:4,5). The SABC, through the Public Broadcasting Service Charter, is South Africa's public broadcaster and UKHOZI FM radio station in KwaZulu-Natal, which is the focus of this study, has the mandate to "make its services available to all South Africans" (ICASA² Website) who understand and speak the station's predominant broadcast language, Zulu. In its bid to "stay in touch on issues that directly affect its audience" (UKHOZI FM Website) the radio station created a time slot to accommodate the entertainment-education social drama series, which due to increased popularity, is broadcast four times a day from Mondays through to Thursdays. I will briefly explore why entertainment-education is the preferred format and why drama is the preferred genre for this particular series on UKHOZI FM.

¹ The statement is part of the 1998 London Declaration made by the World Summit of Ministers of Health

² ICASA stands for Independent Communications Authority of South Africa and is the broadcasting regulatory authority in South Africa

Public broadcasting can be seen as “broadcasting with a purpose to enhance the quality of public life, empowering individuals and social groups to participate more fully and equitably...it aims to touch people, to move them, to change them” (Raboy, 1996:13). UKHOZI FM radio station, as a public service broadcaster, is officially referred to in Zulu as ‘Umsakazo Womphakathi’³, meaning ‘The Radio Station of The People’ compared to ‘Isiteshi somsakazo eyentengiso’ for a commercial radio Station . This is reflective of the role and expectations of the community once a station has been labelled a public service broadcaster, where the bottom line is not profit but reach (Raboy,1996:13). Reach refers to the number of people that the station can access with its programming. Public broadcasting principally conceives its audience not as a market but as a public, creating a social agenda for its audience rather than a market-driven one (Raboy, 1996:5).

The public service broadcasting radio station becomes a public sphere for its audience. The public sphere describes a process of participation “by which people bring themselves into verbal contact with each other” (Sholar,1994:79). In this case, the public is not the centre of a government or state but a “human shared life, with communal well being, with a community whose interests are at stake” (Sholar,1994:78). Interestingly, in this article, Sholar does not list public media as constituting a public sphere except for commercial and independent media. At the same time, democratic principles of free speech, access to sources of information and freedom of expression, which are the cornerstone of a media environment in a democratic society and which are observed in South Africa, would fit into this categorisation of public sphere.

Combining education and entertainment is not a new phenomenon, as examples of entertainment-education through grandmothers’ storytelling, dance, drama can be cited as having been conducted for time immemorial, more so in a culturally rich country like South Africa. We simply now have a recognisable name for the format, which is entertainment-education. Entertainment-education is “the process of purposely designing and implementing a media message to both entertain and educate in order to increase audience knowledge about an education issue, create favourable attitudes and change overt behaviour” (Singhal & Rogers, 2001:12). Entertainment-education ultimately talks about a strategic process meant to design and implement a common form with both entertainment and educative elements, which enhance and facilitate pro-social behaviour. The assumption is that there is no homogenous audience with similar negative sexual behaviours but that communication interventions should nonetheless be able to enhance the positives. Entertainment-education is an appropriate communication tool in HIV/AIDS awareness as the pandemic continues unabated, with no cure or vaccine. The non-pernicious nature of the entertainment-education component in the social drama increases the message acceptability among the station’s diverse audience. One should also note that entertainment-education has been consciously applied, with significant success, to HIV/AIDS prevention and control in the form of radio and television soap-operas like *Soul City* (South Africa), *Twende Wanakati* (Let’s Go With the Times) in Tanzania, *Tinka Tinka Sukh* (Happiness lies in Small Things) in India, *Nshilakamona* (I Have Not Seen It) in Zambia and *Kamisana Mo Suko Studake* (Please God, Just A Little More Time) in Japan (Vaughan et al, 2002:2)

The use of radio drama for pro-social purposes is currently undergoing a resurgence from its origins in a previous era, “In the early days of radio, it was not uncommon, especially in young countries like Australia, Canada, South Africa for helpful messages on such topics as agriculture and wildfire control to be incorporated into serial dramas” (Fossard, 1996:8).

Radio is the correct medium of choice for non-commercial, pro-social, far-reaching content as, in the case of UKHOZI FM which has 4,64 million listeners countrywide, 64% (SABC Airtime Sales Website) of

³ This information is contained in the widely circulated ICASA leaflet that describes the recently adopted increase in local content quotas for the different radio and television stations. These are to take effect from August 2003

whom reside in KwaZulu-Natal. In some remote areas where there are limited sources of information, the radio becomes the only source of information on socio-economic issues. This is not peculiar to South Africa but is the case in other parts of Africa. In Tanzania, for instance, radio is the “most important AIDS information source” (Vaughan et al, 2000:4) In fact, radio is a powerful form of communication that “motivates while entertainment creates bonds among” the community members and subsequently sets a social agenda whilst telling a story that the audience would like to hear (Fossard,1996:7).

Theoretical Framework

The first key supposition of this study was that the operational environment is such that UKHOZI FM, as a public service broadcaster, acknowledges and accepts its social responsibility (Gunaratne, 1996:11) of providing socially relevant information to its audience in the public space of its weekday social drama serial to propagate HIV/AIDS awareness. Secondly, the assumption was that UKHOZI FM ensures that the station’s audience feedback and drama production material is in the public domain and is easily accessible. Thirdly, the radio station management should be aware of the radio social drama series’ popularity and that the series has great potential in successfully placing pertinent social issues on the audience’s agenda in an interesting, relevant and persuasive manner.

The current resurgence and interest in entertainment-education has created an opening for communication academics who are now faced with the challenge of creating and applying a range of “communication strategies, research designs and behaviour change theories that can lead to behaviour change on the part of many people” (Vaughan et al, 2000:28). No single communications model or theory can successfully claim behavioural change in people through exposure to a message but an integration of behavioural change theories and models can produce results over time. When important developments in HIV/AIDS take place, these need to be diffused to the people using the most effective and appropriate medium of influence, and preferred programme format, in this case UKHOZI FM radio station and the drama serial.

The Diffusion theory (Fossard,1996:5; Melkotte & Steeves, 2001:123) was developed to explain how a new idea or behaviour spreads through a social system (usually a group or community) over time. The mass media, in this case UKHOZI FM radio station, introduces information about HIV/AIDS into the social drama series to reach the audience (a community). Ultimately it is also the “social networks and interpersonal communication that spread the information further within the community” (Fossard,1996:5). Exposure to the message will help the audience to reflect on it and evaluate and determine further action on it. The Theory of Reasoned Action (Fossard,1996:4) indicates that before taking action on the new idea/innovation, people tend to weigh the merits and de-merits of adopting the innovation and give deep thought about what other people’s reactions might be. This emphasises the fact that people do not always make impromptu decisions on new ideas but do so after considering alternatives and not because someone advised them on the course of action to take, regardless of the credibility of the source of innovation. The Health Behaviour Model (Melkotte & Steeves, 2001:132), on the other hand, is based on the Value-expectancy Theory. Here the assumption is that individuals will take preventive action only if they perceive that the consequences of not adopting the preventive measure will be severe and where the benefits far outweigh the barriers through which one passes in taking such preventive action. Although communication has a marked effect on behaviour, research shows that behaviour change rarely happens immediately upon exposure to the message. Usually people must pass through a series of stages, quickly for some (the early adopters) and more slowly for others (the late adopters) (Fossard,1996:6) This normally begins with the section of the community that takes the lead in embracing the idea, the innovators, who are generally the minority, whilst the majority probably adopt a wait and see approach. The sceptic early adopters and early majority are then followed by the late majority (Melkotte & Steeves, 2001:125).

The above theories and models tend to focus on the individual's emotional capacity to reason out an innovation before adoption and yet other elements also play special roles in behaviour change. The individuals' belief in self-empowerment (Bandura,1994:25), role-modelling, which is the observation of "other people performing a behaviour in real life or drama" (Fossard,1996:5) and para-social interaction which occurs when people start to visualise fictitious characters in the drama as being real people are all important. The study was not able to effectively put these theories and models to the test as I was repeatedly denied access to the drama serial impact and evaluation material at UKHOZI FM, contrary to the accessibility of the public broadcaster which was assumed at the beginning the study and outlined in this section.

Methodology (Data, Analysis and Argument)

The research was conducted principally to have a clearer perspective of whether the public broadcaster UKHOZI FM in the KwaZulu-Natal region, is really fulfilling its social responsibility by making optimum use of the medium to entertain-educate its audience about HIV/AIDS through the weekday social drama series.

This was a 'post-broadcast' evaluation activity as there was no prior involvement, on my part, during the period leading up to the broadcasting of these radio drama series. The original intention was to follow the triangulation research (Singhal & Rogers, 2001:188) strategy, which in essence means the adoption of different research processes and methods in assessing the frequency and possible impact of HIV/AIDS messages on the radio drama series on UKHOZI FM, which ran from June to December 2001. Instead I adopted the rapid research procedure due to time constraints and discarded the idea of a questionnaire, which was meant to be sent to a randomly selected audience in the urban, peri-urban and rural broadcast area for UKHOZI FM radio station.

Data collection

Semi-structured (May, 2001:123) and focussed (Judd et al,1991:261) interviews with the radio station management, playwrights and production staff were planned and successfully executed. The choice of interviews as a research tool was deliberate, as through these interviews, I could get insight into the "biographies, experiences, opinions, values, aspirations, attitudes and feelings" (May, 2001:120) of UKHOZI FM radio station personnel. The research problem had already been identified the respondents who participated in this broadcast environment were then isolated and a hypothesis was formulated. I then proceeded to test the hypothesis through a combination of the inductive and deductive (Judd et al: 1991:310) research processes which allow for constant change and revision of the hypotheses. Inductive in that the study begins with observations and then generates a hypothesis that fits the data whereas in the deductive concept the researcher starts with a theoretical framework, formulates a hypothesis, deducing what the results should be if the hypothesis is correct. I used a combination of the two concepts.

Feedback material like letters, telephone calls registers and recording scripts of the dramas were to be obtained from UKHOZI FM to facilitate content analysis of the drama series. But that was not to be. The station does not have a systematic process of filing archival material from the drama series, be they scripts or broadcast tapes after use. The available computerised information on the dramas mainly comprised data on drama title, author/writer, recording date and author's payment date only. There was nothing to refer to either theme or actual broadcast dates. Feedback mail from these dramas is not registered and is also immediately disposed of after internal evaluation. There is no telephone call register to substantiate claims of popular demand for certain episodes or series of the drama.

Data Analysis

I was unable to ascertain the “audience exposure” (Mai & Kincaid, 2001:3) to the drama series as it pertains to (1) the approximate number of listeners to the drama on a daily basis, (2) the approximate number of radio sets for the audience in question as there is a variation between ownership of the set and usage of that utility. In other words, it depends on who is in charge of the remote control in that household, for how long. (3) the non-inclusion of HIV/AIDS issues in the drama as purely an audience decision or self-censorship by the authors or station personnel. (4) specific demographic considerations due to the station not catering for a niche audience but a full spectrum of listeners and (5) advertisers gravitating towards that time slot which has a cultivated audience for certain commercial brands. Access to audience surveys and revenue generation data proved impossible at UKHOZI FM.

The first hypothesis for this research was that UKHOZI FM, as a public broadcaster in KwaZulu-Natal, in an effort to capitalise on the popularity of radio drama serials, channels its HIV/AIDS social responsibility education through its entertainment-education weekday drama series. After formal interviews with the station manager, I had to revise this earlier hypothesis, together with change in target audience which moved from the initial specific fifteen year-olds to a general audience, which is from “the cradle to the grave” (Nzimande, 2002). Given the station manager and drama unit personnel responses, the hypothesis did a full circle to show that the radio station did not utilise the radio drama series for HIV/AIDS education. This conclusion came through the interpretation of responses received.

I duly placed similar questions and collected responses from these respondents into categories and then analysed the resultant data as follows: -

- a) Positioning of respondents.
This is an indication of how respondents are positioned in terms of class, race, gender, occupation and age within the environment in which they live and operate. The station manager and drama unit-acting manager are both in their late 40s and are in the higher echelons of the station, whilst the playwright, in his late 30s, is at supervisory level. What they lack in educational qualifications they make up in broadcasting experience having been with the station for close to six decades, collectively. Through its local language broadcasts, the station is a mass audience station where the personalities involved in the management and production of programmes, are revered in society

- b) Drama Content Analysis.
UKHOZI FM is the action media (Parker, 1997) with a participatory tripartite content decision-making process comprised of the station personnel, the audience and the creative talent (writers/authors). These collective considerations become the basis for the selection of drama themes, although the editorial and production decisions are the prerogative of the station personnel. The station personnel select recording material, which they perceive to be culturally relevant and pertinent to the community who are the audience. This material is subsequently adopted for recording. The drama scripts go through a structured vetting procedure, which is undertaken by academically qualified, and culturally sensitive personnel. The popularity of the drama series lies in the entertainment element. The station collaborates with both public and private stakeholders in HIV/AIDS education. For instance, UKHOZI FM collaborates with Soul City in message design as can be noted in the stations adoption of the abstinence value as an AIDS prevention intervention tool and the condemnation of those people who use the media to promote dubious miracle cures (Karpf, 1988:140) which cause moral panic amongst the community. The playwright (Nkosi,2002) also refers to the use of the Soul City literature as reference material in script formulation for his award-winning HIV/AIDS serial drama in 1994.

- c) **Drama Character Analysis.**
- The formulation of the different characters is the ultimate responsibility of the playwright. The studio producer of the drama interprets these outlined features.
 - Storyline and character formulation should always include localised issues, local actors and positive characters are always meant to predominate and become victorious in their acting roles in the dramas.
 - There is a strong sense of “affectively-oriented and behaviourally-oriented” para-social interaction (Sood, 2001:9) between the audience and the characters in these dramas. This was deduced from the almost identical responses from the respondents to the fact that the audience emulates the positive characters in the dramas. Affectively-oriented through the audience naming taxis and people after positive characters in the drama. Behaviourally-oriented through open-discussion amongst people about the drama and ensuring they are (1) home “sitting around the radio” (Nzimande, Ngwenya and Nkosi, 2002) for the drama and (2) that drama flows with no interruption from advertisements.

- d) **HIV/AIDS education in the drama.**
- There is next to no HIV/AIDS message presence in the drama. HIV/AIDS education and awareness is carried in other general programming but not in the entertainment-education formatted drama serial. The station manager could only recall a popular HIV/AIDS drama done by playwright, Nkosi, in 1994, but nothing subsequent to that. The same level of recollection prevailed with the acting drama unit manager and playwright. Sentiments expressed were “HIV/AIDS depresses people, if you are writing drama, you always make sure that people will be interested in your drama, that’s why most of the writers do not talk about AIDS and HIV” (Ngwenya, Nkosi:2002). The assumption is that the station, in the highly competitive market-driven broadcast environment, needs to respond to audience preferences. This begs the question whether, through the continuous absence of the HIV/AIDS subject in these dramas, the audience, including authors, have begun to assume that it is station policy not to include HIV/AIDS in the drama, lest they depress people. In addition, from the list of eight different drama themes adopted by UKHOZI FM (Appendix 4) there is a glaring absence of HIV/AIDS and Sexually Transmitted Diseases, as preferred themes.

There was a point in the interviews when I showed some bias when I realised that there was a non-adoption of HIV/AIDS themes in the dramas. My comments to respondents clearly bordered on “evangelism” (Judd et al, 1991:255) as I endeavoured to explain the lost opportunity in non-utilisation of the drama serial for HIV/AIDS education.

- e) **Feedback on dramas**
- Generally, the respondents expressed their satisfaction in the high popularity of the drama series. They base these unsubstantiated convictions on the (1) high number of letters which sent in after the completion of the series, (2) high numbers of telephone calls during and immediately after the series finished airing and (3) inter-personal interaction of audience in public spaces such as taxi ranks and streets. I was not privy to these letters and the telephone register due to their non-availability. Letters are disposed of immediately after use and no register is kept.

Conclusion

UKHOZI FM, from its vantage point as undoubtedly the most popular radio station in KwaZulu-Natal, possibly nationally too, has not fully capitalised on the popularity of its weekday radio drama serial to set

a pro-social HIV/AIDS agenda in an area beset with an uncomfortably high incidence of the disease. Boring educational programmes (Singhal & Rogers, 2001:11) on health matters which invariably take on the instructional Shannon & Weaver (1949) “telephone model” (Melkotte & Steeves, 2001:107) format in news, magazine programmes and features, are a turn-off for today’s highly critical and participative audience, especially for an audience with a wide choice of information source centres. When the “first law of mass entertainment” (Singhal & Rogers:2001:11) is observed and most people are confronted with a choice between deriving pleasure from serious non-entertainment fare or from non-serious entertainment fare, they will choose the latter in much greater proportion than the former because of the attractiveness of the message content. Radio drama script writers should then ‘piggy-back’ on the crest of this entertainment appreciation wave as long as there is no great value shift where the education content is completely lost in a bid to entertain. This piggy-backing could form part of an integrated AIDS education plan, as advocated by Tomaselli and Shepperson (1996). Behavioural change is predicated on the dissemination of one AIDS message by all media, and the modelling of an entertainment education strategy by UKHOZI FM could slot in with this singular message and become part of a multimedia approach to the pandemic. The slogan used by Tomaselli and Shepperson is ‘One message, many media’ (Tomaselli and Shepperson, 1996: 8). UKHOZI FM could go a long way to fulfilling its social obligations therefore by developing an AIDS message and aligning it with other media campaigns to move towards a single AIDS education objective.

It has been noted that HIV/AIDS “brings together a potent mix of sex and death...rich and poor, men and women” therefore it should have “great journalistic potential as it encompasses all the elements of a great story, probably the story of the late 20th Century” (Stein, 2001:1). One wonders why there exists the noticeable absence of this subject matter on the station’s drama agenda when, through the popularity of the time slot, it has been ascertained that the entertainment-education drama can play a crucial role in facilitating communication in a participatory manner “between the change agents and the ‘grass-roots’ of society” (Kerr, 1997: 1) about HIV/AIDS. The change agents being the information sources such as the public, private sector (including the non-governmental fraternity) and the grass roots being the listening audience for the UKHOZI FM entertainment-education drama serial. I am not advocating a weekday social drama series overly saturated with HIV/AIDS on UKHOZI FM but for a clear “policy formulation, its adoption and implementation” (Rogers, 2000:2). One that will ensure that the HIV/AIDS subject matter becomes one of the permanent features in the drama serial cycle. Previous research has shown that the drama serial cannot unilaterally change people’s behaviour. Other complementary activities are required to create awareness of HIV/AIDS. While radio cannot provide “foreground communication” it is an appropriate medium for serving the vital function of “background communication” (Parker et al, 2000:12)

In the absence of content analysis research material, it is impossible to conclusively assess audience involvement in the drama series on UKHOZI FM. Through access to this material, I had hoped to ascertain the audience’s “referential reflection and critical reflection” (Sood, 2001:8) levels, regarding the message content and how it related to them in their daily lives. Referential reflection means the level to which the listeners felt they could relate the drama to their own lives. Critical reflection refers to the degree to which the audience separates itself from events in the programme and suggests plot changes to the drama. Individuals in the audience have the capacity to “construct, reconstruct and de-construct” (Sood, 2001:19) the message in the drama that captures their interest.

The impact of the social drama series on an audience’s sexual behaviour is normally measured through qualitative research such as monitoring visits to health centres and/or the notable increase in contraceptive or condom purchases and use, immediately after the airing of the series. ‘Before’ and ‘after’ surveys are conducted prior to and subsequent to the airing of the radio drama. This enables the researcher to conduct a comparative analysis of the data received and to arrive at an informed conclusion on any notable sexual

behaviour change patterns, which can be attributed to exposure to the serial drama(s). In the case of this particular research, save for individual statements made by the interview respondents to the effect that people's behaviour was affected both negatively and positively by the message in the dramas, no empirical evidence was collected to substantiate this observation. Based on this, it would be remiss on my part to conclude that there was a change from negative to positive sexual behaviour from the stations' audience, but at the same time I take strong note of these observations.

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Appendices

- 1. Introductory letter to Station Manager: UKHOZI FM**
- 2. List of Questions for Station Manager, Playwright/Manager: Drama Unit, Specialist Producer (Drama)**
- 3. Transcripts of recorded interviews**
- 4. UKHOZI FM Drama programmes Brief**
- 5. Draft Questionnaire**

APPENDIX 1

83 Maryvale Road
Dawncliffe
Westville
Durban

14th April 2002

Mr Welcome Nzimande
Station Manager
UKHOZI FM
Natal, Durban

Dear Sir

Ref: Request for recorded interviews and data collection for educational essay

I am a PhD Media student currently studying with the Graduate Programme on Cultural and Media Studies at the University of Natal, Durban.

I am in the process of collating information and data for an audit essay on the Health Promotion through Entertainment-Education module on our course. The essay will attempt to demonstrate that HIV/AIDS drama serials, which have adopted the entertainment-education format, have positive influence in influencing responsible sexual behaviour on the UKHOZI FM youth (15-19years) listenership in the KwaZulu-Natal broadcast area.

I kindly request permission to conduct recorded interviews with yourself, the station's playwright (Mr Siphwe Maphalala) and the Specialist Drama Producer (Mr Bheki Msane) at your earliest convenience. I would sincerely appreciate the opportunity to access (1) the youth-focussed HIV/AIDS specific drama episodes from 1/1-31/6/01 and (2) feedback mail and telephone register, if any, from these particular episodes. I humbly propose Wednesday 24/4/02 as the interview date. I will follow up this letter with a telephone call in order to ascertain the preferred time on that date, if acceptable to you.

All the interviews, information and data collected from UKHOZI FM in this exercise will be used purely for scholarly undertakings and no commercial use.

Thanking you in anticipation.

Yours Sincerely

Musi B.B. Khumalo (Ms)

Mobile Tel. No: 0824237270

APPENDIX 2

Questions for UKHOZI FM Station Manager - Mr Welcome Nzimande

Interview date:24/4/02

Location: UKHOZI FM, SABC, Durban, Natal

1. Can you give me the station profile and an indication of your core audience in the KwaZulu-Natal (KZN) broadcast area? Kindly clarify the LSM (Living Standards Measurement) aspect defined in the audience profile for the station
2. KZN has not been spared by the AIDS pandemic. As a public broadcaster, would you say you are reaching out to the youth to assist them in changing their attitude and behaviour towards responsible sexual approaches?
3. We note that free air-time has been allocated for social responsibility activities such as HIV/AIDS. Is this time fully and effectively utilized? How many hours per week?
4. I notice on your programme schedule, the station has a drama serial Umdlalo Womoya which is broadcast four times a day from Monday to Friday. What is the history of social drama on the station?
5. Who decides on content for the drama serials?
6. Have any of the dramas been HIV/AIDS specific and youth-focussed?
7. What kind of feedback have you received about the HIV/AIDS drama series? Anything critical or complimentary on this aspect?
8. Based on the feedback received, would you feel that the public interest provision mandate is fulfilled?
9. Do you believe that there is change of heart and behaviour about negative sexual behaviour as a result of these drama programmes?
10. What is your comment on the entertainment-education approach preference for drama that has been adopted to promote social themes?

Questions for UKHOZI FM playwright - M Siphwe Maphalala

Interview date:24/4/02

Location: UKHOZI FM, SABC, Durban, Natal

1. Give us some background to your association with UKHOZI FM and the progression of drama format over the years.
2. You are the Playwright on the station, what does this role entail?
3. How do you decide on content for the different drama themes?
4. Do you in any way involve the targeted audience in your pre-selection of content or themes? e.g the youth for HIV/AIDS the topic

5. What cultural considerations do you make in your writing on issues that may be perceived as sensitive?
6. What is the frequency of HIV/AIDS themes in your dramas and what is the acceptance and effects of the message you write on the audience?
7. What about character creation for the different dramas? What do you consider?
8. Do you find that people emulate behaviours and attitudes of the characters in the dramas?
9. What is your comment on the entertainment-education approach preference shown by your listeners?

Questions for UKHOZI FM specialist drama producer - Mr Bheki Msane

Interview date:24/04/02

Location: UKHOZI FM, SABC, Durban, Natal

1. How long is your association with drama at UKHOZI FM?
2. What aspects do you consider when selecting talent to act in these drama series?
3. I notice that you also produce, technically too, outside broadcasts. Do these include drama performances? What are the themes usually and how often does the HIV/AIDS issue come up?
4. Is it difficult to identify suitable talent for the in-studio production of the drama series?
5. Explain the process from the script right up to when we hear the drama on air?
6. What would you say is the preference for the actors/crews, in terms of roles?
7. What drama format do the youth (aged between 15-19 years) prefer and give reason for this choice?

APPENDIX 3

Interview with UKHOZI FM Station Manager Mr Welcome Nzimande

Interview date: 2/5/02 at 10h30

Location: UKHOZI FM, SABC, Durban, Natal

Musi Khumalo = MK

Welcome Nzimande = WN

MK: Thank you for finding the time to discuss with us today. Yes, I have sent you an introductory letter to say who I am and this is hmm... I have situated my research project at UKHOZI FM for my audit essay and I just want to get some background on your drama series in terms of HIV/AIDS and the entertainment-education element in that. The list of questions is as was submitted a week ago. And so my first question really is to ask for the station profile of UKHOZI FM. What is it?

WN: Thank you for your question. And the station profile - we are UKHOZI FM and we broadcast twenty-four hours. And as a public broadcaster there are needs that are negative and are hampering or destroying our country and it is important that we step in and relieve people from some of the things that really attack them. So we have people who are working in this particular station who are males, we've got the young people as well to be relevant to the youth and we've got the young guys for the purity of the language because we understand that in the clubs, in the townships, everywhere, in the tertiary institutions there's a kind of mixture of certain things that come in and we accept that.

MK: There's mention of the issue of LSM in as far as your station profile is concerned that you have mentioned. Would you give us a brief on that? Your core audience really, who are they?

WN: Our core audience, although we are told it's a full spectrum, which is from cradle to the grave. Our operations and focus we have decided we are moving with the people who are really working and most of them are now employed and we count them on the economy - that they contribute something, that is 25 to 49 with a secondary focus on the 16 to 24. The station will have to grow. The people will have to grow from being young into the mainstream of the secondary focus. When it comes to LSM as you have put it, we are saying that our focus now is on LSM 5 to 8, we know that even we have to try and get LSM 9 and 10, they are not as many and we are not going to change our programming for the sake of the 9 and 10s. Our focus is between 5 and 8.

MK: Why, is that the level of people with the buying power?

WN: Yes, that is the level of people with buying power.

MK: And the 1 to 4 are already there?

WN: They are already there and we would like to keep them here. We love them as well. We are coming from an era where people have been poor and it was not intentional that they be poor. We would like to educate them in self-help schemes as they themselves as they are poor. We would like to uplift them in one way or another.

MK: Would you safely say that UKHOZI FM becomes possibly the only source of information and entertainment for some of your listenership who might not be in a position to buy the newspaper, who

have an illiteracy problem in terms of reading, who might not have television nor electricity in their area. Would you say that UKHOZI assists in filling that void?

WN: Quite right, yes. We can safely say that because even in the bundus, these places the source of information is the radio, it maybe the portable radio but it certainly helps them.

MK: KwaZulu-Natal has not been spared by the AIDS pandemic and, as a public broadcaster, would you say you are reaching out to your audience to somehow change attitude and behaviour towards responsible sexual behaviour?

WN: We do that in a great way we give lessons in this particular AIDS pandemic because we tell them they must condomise. You must abstain and sometimes we really talk openly.

MK: Its written that SABC, which is your mother corporation, is a public broadcaster and has a public mandate in terms of what you mentioned earlier - dissemination of information and so on. We note that free airtime has been allocated to social activities such as HIV/AIDS. Now would you say that airtime is fully utilised and any ideas of how much time that is or the monetary value of that kind of airtime per week?

WN: We have said we would like to spread as much as we possibly can. W we have said that this is a disaster for our people. It is important that we make everybody aware. Especially we have got an hour for our youth the between 3:30pm where we say we are going to play music that is liked by the youth, at the same time we talk about AIDS related issues, especially involving the youth to talk about these things. And in the women's programmes during the day, between 9-12, the programmes are aiming at alerting the people about the dangers of AIDS and how they can avert infection through abstinence and we feel we are doing a lot in as far as AIDS is concerned although we may not condense it and say it is so much.

MK: Now, I notice on also your programme schedule that the station has a drama serial called *Umdlalo womoya* which is broadcast four times a week, Monday to Thursday. What history of social drama on your station can you recall, as I see you have been associated with the station for a very long time?

WN: Of course, I also participated in some of the dramas on the station. Writers look at the situation in the country and they write dramas so that they have an impact, they target the people, especially educating people about certain norms that are likely to be important in our country. There are evaluators of the dramas on the station. They evaluate each and every drama that is being written so that if you're given, you know, that this is rated as A, B, or C, then we broadcast according to quality. We know that it will have impact as far as this is concerned. We are educating people through drama. Those are the things that happen in the lives of the people but in the form of a drama. We are not saying that you, so and so, have done this during a particular time. But you learn from the things that are being said in the drama and feel you have to correct A,B, C because we feel we are doing a lot in as far as educating people about lifestyles, about the norms that are acceptable in society and so on.

MK: And the history of drama, how many years has it been in existence within your programme schedule on the station?

WN: From inception. From when we started. Even K.E. Masinda was playing in the drama. You remember *iNkinsela yaseMgungundlovu*, you remember iSikhumba seBhubesi, where he was also participating with Oscar Shekeshe, Malindi kaNtuli. We were still at school and I was listening to that drama.

MK: It is still a popular format, even up to now, even more so now?

WN: Yes, even up to now. People like Joshua Mlaba, they were participating. I remember the time that I was playing in *Yizúvalo*. That was a most popular drama I have ever had. I was playing Gonondo Mkhulu. I was Gonondo. It was very popular and I remember during that time when the people were having some shows in the evenings, and if they had to clash with the drama, people would move out and listen to the drama and say you may stop your show because we want to listen to the drama and if you are not stopping your show we are moving out anyway.

MK: That kind of impact, very strong!

WN: Very strong.

MK: Who decides on the content for the drama serial?

WN: We sit around as the station personnel and we feel it is important that we look at a number of things that have happened. But on the other hand we also give leeway to the people that write different types of dramas. There are those when we say “please we would like to have somebody who will write A, B, C”, but we also have the people that will be creative and write about something we have never said anything about. Then that is their own innovation from the people that are writers now and they can write for us, but following the format of the radio drama.

MK: Have any of these dramas been HIV/AIDS specific and youth focused?

WN: Yes, we have a guy here, Dumisani Nkosi, that was given a task to write about AIDS.

MK: So, what kind of feedback have you received about the HIV/AIDS drama series. Anything critical or complimentary that has come through?

WN: There is something very nice that has come up, but we are aware that there is confusion in as far as this AIDS abstinence and all that is concerned. If I have not been tested I feel that I’m not having any AIDS. See, we are still trying to fight that and the people must understand that if you have never been tested take yourself as being at risk. That is the message that is carried across.

MK: Have people written in, have people phoned about the drama programme? I mean what sort of feedback, really are you getting on these dramas?

WN: The feedback that we get is that some, especially those people who are concerned about this, write and thank the station for this drama. Now we have this other drama...but it’s produced some where else. We’ve got the people that are concerned about this epidemic, this pandemic, they really thank the station for that and they say that we should continue doing this thing. But there are others who deceive other people and they go on and they act as if there is no AIDS because they are being deceived by people who say they should enjoy. We say those people are really the killers, as there is no point in behaving like that.

MK: Yes, if you know there is no cure, then you know you are in deep trouble if you contract it. Now based on that kind of positive feedback, would you say that UKHOZI FM is carrying out its public service mandate?

WN: We really do. We really do. The other thing that we also carry across is that don’t hate the people that are now HIV positive. Please give them love, try and support them in anyway you can, especially from the communities out there, from the families out there, you family members must try and really

support that kind of a person, you know he is in a state which you would not want to be in you, yourself. Give them the support

MK: Do you believe there has been a change of heart, a change of behaviour in your audience when they have listened to these dramas?

WN: I think it really does have an impact, there is that change of heart. Although we have had some incidents where a person who has just disclosed that, "Well, I'm HIV positive" and has been killed. Those are the incidents that have happened. But we have condemned them up to the point where we felt that people must understand that this is not acceptable in our country.

MK: Your comment earlier that drama has been there as a format for years, why would you say there is so much popularity on the entertainment-education type of drama?

WN: Because it touches the hearts and minds of the people. It is a drama. A drama must really touch the hearts, you must visualise. You must really, if you are the writer of a drama, you must think of the people who are the target-market of that particular drama, that it must really get into their lifestyle. If they are crooked or whatever, get into them, they will really not miss it if it touches their hearts and their minds. It must not be a far-fetched kind of a drama where a person is talking about something that happened elsewhere in the world but not particularly focusing in the country where they live. They educate them about things that happen elsewhere in the world so that they expand their knowledge but it is important that they also get the things that matter in their lives and their lifestyles.

MK: The fact that you have it four times a day, is that an indication of popularity?

WN: Indeed. See, when it comes to listenership, it soars during the drama serial, this is what beefs up their characters.

MK: Obviously, advertisers would like to capitalise on that kind of mass listenership. How do you keep the balance then?

WN: We know that they love the drama but at the same time we do not allow the advertisers to come and disturb the drama. We let them broadcast before it starts and after it has ended. Then they associate themselves with drama in that particular fashion. We want the flow not to be disturbed.

MK: And finally, would you say that there is a lot of revenue accrued during that time because of the popularity of those dramas?

WN: We depend entirely on the Road-Active, we call them part of the SABC, but it now has got a new name. We depend on them. We tell them about the dramas and that they should go and sell this time to the advertisers and they take care of that and get sponsors for some of the dramas.

MK: Do you have any radio listening clubs that work around your dramas or any other theme?

WN: I don't think there is anything around the dramas that we know of in as far as drama is concerned, but we have got some listening clubs at night at 12 midnight up to 5:00am, Isigungu, where the people listen at night and participate. Why we did that is because we felt that it's at night and most of the people, especially in South Africa, they are asleep at that time and we broadcast for nobody. So it was important that we open a channel where we could hear that there are people listening at that particular time and you can wonder when you are awake at that time people really calling themselves Shalitime or who ever, the

names that are not very general. You get the different names, they know themselves and they even have some meetings at some stage to show that this is a real person I've heard on air during the time that I was listening.

MK: Mr Nzimande thank you very much and good luck with the station.

Interview with UKHOZI FM Acting Manager of the Drama Unit, Mr D.T. Ngwenya, and Production Assistant, Mr Dumisani Nkosi

Interview date: 7/5/02 at 17h00

Location: UKHOZI FM, SABC, Durban, Natal

Musi Khumalo = MK

D.T. Ngwenya = DT

Dumisani Nkosi = DN

MK: We are here at UKHOZI FM continuing with my research, and the questions that I had initially intended to ask Mr Siphwe Maphalala, I am going to re-direct to the Acting Manager of the Drama unit here at UKHOZI FM and that is Mr D.T. Ngwenya and I will also be talking simultaneously to Production Assistant whom I understand has written a very popular drama series on HIV/AIDS and that's Dumisani Nkosi. I will start with Mr Ngwenya. I just want to know about how drama has progressed at UKHOZI FM, do you recall when it started?

DT: Well, I have no idea as to when the drama production started at UKHOZI FM, but I remember very well when I was very young and still at school, that is during the late sixties, I used to listen to UKHOZI FM. By then it was known as Radio Bantu. I joined SABC in 1977 as a junior announcer. Later I was involved in the drama production as an artist and in 1999, I started as a drama producer up to this moment. At present I am the acting manager in the drama department.

MK: What made you change to drama? I mean if you are talking about all those years, where you were obviously doing other activities, you then gravitated towards drama?

DT: In fact, I was more involved in music and health programmes. There was a guy here, his name was Joe Mhome, in fact he succeeded Sishi, who used to work here at the SABC and one day he called me and said he wanted to know if I could play or participate in a drama. Then I said yes and I asked him why. And he said he liked my voice. That's how I started.

MK: You are the Acting Manager of the Drama Unit. What does that involve? what does that entail?

DT: In fact, you remember when we started, I said I am a specialist announcer, but when Mr Buthelezi, who used to be the manager retired, I was given the task of looking after this department, the drama department. It involves a lot of work. There is a lot of paper work here, reading dramas, receiving dramas from authors, and submitting them to our evaluators, the people who read dramas. I am also involved in the drama production

MK: Now, do you call out for those dramas or do they just come? Listeners just you know, the writers, the authors they just send. Do you actually send out an invitation?

DT: Yes, we send out invitations for the writers. They submit what we call synopses. In other words it is a summary of each episode.

MK: How frequently is this done, the invitation for dramas? Or authors will just send the synopsis as and when they feel?

DT: Yes, most of the authors we know them, so they phone us and at times they write to us.

MK: So, who are the evaluators now?

DT: Well, there are two gentlemen, they are with the University of Zululand. They are lecturers, specialists in isiZulu. They are two guys from the University of Zululand. And we also have Professor Maphumulo. He is stationed at University of Natal, Pietermaritzburg and there is a lady, Mrs Zondi, she is also a lecturer at one of the colleges.

MK: The evaluators, how often do they sit to go through the synopses or the scripts that will have been sent?

DT: Well, it depends on the number of dramas that will have been submitted to the station.

MK: So this is per the stations invitation?

DT: Yes.

MK: And what are they looking for, these evaluators when they are looking through the scripts?

DT: Well, I'm not a fundi of isiZulu, but I think things such as the language itself, the construction, what else...

MK: So those are the main criteria that they look at. Because in terms of language it would not be well accepted if it is not in the language that is preferred. How do you then decide on the content for these dramas?

DT: Well, we do not decide for the authors but we do encourage them to write about different things not one and the same thing. To vary a little.

MK: Now, do you in any way, involve the targeted audience in your selection of content? Do you ever get your audience to indicate the dramas they would like to listen to. If maybe there has been an HIV/AIDS drama running, do you get to hear from people saying could you please continue on this theme?

DT: No. In fact what we normally do is after the drama, say after the serial has come to an end, we ask our listeners to write in and (DN joins in) and comment about the drama as a whole.

MK: And what do you use this feedback on now? If the audience writes in and they comment?

DT: I think it helps the station not to repeat the same mistakes because if they criticise something, we make sure that we don't do it again.

MK: What about the cultural considerations in the writing? I know you both are not really authors but are looking at the drama when it actually comes in for the final production. What sort of cultural considerations do you make as a station? Obviously you are the gatekeepers for the station, to make sure that whatever the author has written, the station has to be proud to have on its channel?

DT: We make sure that they don't criticise any culture or religion, things like that and the language too. There are words that you cannot just utter in Zulu, for instance. Let's say you are writing about AIDS and HIV, it is very difficult because it involves sex. The author has got to be careful and have a way of putting things in such a way that the Zulu speaking people accept it.

MK: So those cultural considerations have to be made at all times?

DN/DT: Yes.

MK: And if they are not, do you find the audience switches off or they react quite aggressively to that particular episode?

DT: No, we make it a point that we do not allow it to go on air if it is not right.

MK: You haven't had incidents where probably there has been backlash?

DN: The evaluators are there to see to such things.

MK: So by the time it gets recorded, all that has been checked. What about the frequency of HIV/AIDS themes in your dramas? Is it frequently discussed or chosen as a theme because KwaZulu-Natal, if we are looking at the facts, is one of the highest provinces, if not the highest province with HIV/AIDS cases. Obviously, as a public broadcaster you will be looking at conscientising people about this disease and so I'm questioning what the frequency is of the mention. Not that whole programmes need to be on HIV but a quick mention here and a quick mention there.

DT: Well, I'm not sure, but if I remember very well, we lastly had *Soul City*. I think it was series five, although it was not sponsored. It was not sponsored by SABC. We started with *Soul City I* and last year we did *Soul City V* and very soon we will be doing *Soul City VI*.

MK: If it is a series, how many episodes is it? Is it just for a quarter, thirteen weeks?

DN: It depends on the writer.

MK: It could be five episodes?

DT/DN: No, five is too little. Maybe fifteen upwards, but it cannot be more than sixty.

MK: Per running?

DT/DN: Yes.

MK: Obviously, *Soul City* is externally activated. I'm talking about those that are initiated by UKHOZI. How frequently in your dramas - your Monday to Thursday dramas - do you tackle the issue of AIDS and HIV as a message throughout or just as a mention somewhere?

DN: As a writer, I find it very difficult to. Once you talk about AIDS and HIV, to me it's like you are depressing people. So, if you are writing, you always make sure that people will be interested in your drama, that's why most of the writers do not talk about AIDS and HIV.

MK: But don't you think that we are now holding back something that we should actually be dramatising for people, you know, to activate people's interest, in it as a subject?

DT: No, no. We have done a number of programmes on AIDS and at times we go out to do interviews with AIDS victims - we visit hospitals. Recently, we had an OB, an outside broadcast. It was done in conjunction with the KwaZulu Department of Health.

MK: In other words, in terms of actual drama, they are few?

DN/DT: We must be honest, very few.

MK: All because of what the audience is saying - that they prefer anything else but HIV?

DN: I think the writers put entertainment before education. They are not really concerned about educating people about HIV/AIDS. All they need to do is entertain the people with the drama. Maybe that's why they don't worry much about HIV, because the aim of the drama is to entertain the people. Not unless they are requested to educate the people in the form of drama, maybe they can write something which includes AIDS as well.

MK: That was actually my focus, in terms of what the experience has been in other countries, that when people talk about serious educational issues like AIDS, if you are always saying statistics, if you are always saying it in this dry format, people switch off. But if you take that educational message and coat it with entertainment, then it becomes a bit more acceptable. That's why we have found that if you dramatise issues about AIDS, the issue becomes more accepted by the audience rather than when the minister stands up and says "Today in KwaZulu-Natal 50 000 people die everyday" and so on. People tend to switch off if you educate in that way. That's why I was asking this specifically, because we have noticed that in other places, they have taken to dramatising educational issues, educational information so that the pill is not as bitter to swallow. That is why we asking whether UKHOZI FM has also taken that stance.

DN: Through *Soul City*

MK: Through *Soul City* but not as an initiative from SABC?

DT: No, no.

MK: Now what about the character creation? You are the writer, for the different dramas, what do you consider when you are writing about a character in your drama?

DN: It depends on the theme of the drama. If you are writing, it's like a film is playing in your mind. While you are writing, it's like you are listening to that character that you are writing about. So when you come to the producer, you explain to him that "I want a person who is like this or that". When they are casting they make sure they get a person like that.

MK: Do you find that some of your audience members emulate the behaviours of some of the characters in the drama, behaviours, attitudes in some of those popular dramas? You know, we have heard people mention that for some of the dramas you find taxis named after some of these characters and so on and so forth. Do you find that people do the same?

DN: Yah, if it is a positive role because if you are writing a drama, all you are trying to do is to criticise the evil things in society. I don't think they will ever try to live like the bad person in that drama, because the ending of that drama must make sure that the bad person suffers at the end.

MK: And this is what comes through all the time.

DT/DN: Yes.

MK: This last question, I'm not going to ask because I think that's the one we talked about in terms of taking the educational issues and putting them into entertainment and so on and then I think the other question is the drama format that the youth prefer. I was going to ask about drama choices. Is it love? Is it sexual behaviour? Is it teenage pregnancy? What sort of topic do you find is very popular when you write the drama? What themes do you find come back from time to time?

DT/DN: It is love. Not just among the youth but amongst the family. Most of them are about love.

MK: Tell me about the drama you did, the HIV/AIDS drama that I understand brought the walls down in terms of popularity. What was it about? Just give us some background.

DN: It was about -by that time I think it was about 1994 - and was titled *Imamba Eyehlula Izibiba* which means *A Mamba Without a Cure/Disease With No Cure*. And that particular time, I was trying to make people aware that AIDS really exists because at that time there were no sick people like now. It was just like a myth that there was AIDS and HIV, so I was trying to wake them up.

MK: So it was really AIDS awareness?

DN: Yes.

MK: It ran for how long?

DN: It was thirty-four episodes.

MK: That's quite a long time. So, what was the response like? I mean if this was coming at a time when you were not seeing anything visible, how did you know that it was this popular as is being quoted now?

DN: I could see. If a drama is popular, you can see people talking about it in the streets. In the taxi ranks they are talking about it and when the drama time comes on the radio, everybody is sitting next to the radio. And from the response of the letters that are written after the drama, you could see. They talk about it all over. Then you know it's popular.

MK: Did you win any award for that?

DN: No.

MK: It is a pity. So if you are looking back now, what do you think you did right in that drama, to make it that popular?

DN: In fact, there was a lot of humour in that drama. At the same time, like for instance, if I was trying to encourage people about using condoms, there was this man who was saying "How can I eat a sweet which is in the plastic?" or "How are going to produce children if we cover ourselves with plastic?". Things like that. He didn't believe in AIDS or HIV.

MK: So, it was that entertainment element that made it much more interesting.

DN: I think so.

MK: What about the correctness of the message? I mean if we are looking at the issue of HIV/AIDS, if you are not very familiar with it, you know you might just send the wrong messages to all these people?

DN: Oh yes, you must be very careful. You must make a research before you write about it. You mustn't scare people, that's the main thing. If you say to people, "If you've got AIDS, you're going to die", that's not right, you see. You must do some research and get some messages. I had a book from *Soul City*. I used to read their messages before I write, to see that I don't do wrong (DT interjects).

DT: This book was sort of a guide.

MK: Well, I just hope that we will be able to find out more about this. And maybe just to close off for my own research, just to know how long you have been involved with UKHOZI and especially the issue of drama, and if you have written anything after that.

DN: After that AIDS drama, I have written a few. I think about three or four and I've been with UKHOZI for the past twelve years as a production assistant.

MK: So thank you very much Mr Ngwenya and also Mr Nkosi and I'm sure this will help me very much in my research. Thank you.

APPENDIX 4

Collected on 6/5/2002 from the Marketing Manager for UKHOZI FM - Lindelani Ngema.

UHOZI FM DRAMA

Broadcast every Monday to Thursday at 10:40 (new) and 21:05 (repeat), as well as at 15:05 (new) and 19:40 (repeat).

Ukhozi FM dramas have proven to be second in popularity when compared to the News. The different topics and themes offered by these dramas, as well as the power they have in portraying modern and ancient behaviour of people, stimulate our listeners with more desire to listen to these dramas. In fact we have proof to this effect through the number of letters and postcards we receive after the broadcast of every drama. Listeners demand our writers to extend their stories. Some question how certain incidents in the story happened. There are those who will go to the extent of requesting for a rebroadcast of a story which they found popular. The response regarding our dramas is overwhelming. Apart from the KwaZulu-Natal Province, where we dominate, we receive letters from as far as the Mpumalanga Province and the Free State Province.

TYPES OF DRAMAS

We have successfully broadcast a wide variety of isiZulu dramas. The following list is to give you a clearer picture of how wide this variety has been:

1. Dramas that talk about LOVE. Example: Isikhumba Sehubesi, by H. Sishi.
2. JUVENILE DELINQUENCY. Example: Umagangane, by J. Mlaba.
3. Dramas that give warnings about BAD FAMILY PROCEDURES. Example: Wena-ke Wawungenzenjani? By M. Maphalala.
4. FEMALE SEXUAL ABUSE. Example: Intombi Nto, by J. Jali.
5. CRIME. Example: Wayesezofika Ekhaya, by Gumbi.
6. CHILD ABUSE. Example: Kwenziwanjani Uma Kunje? By M. Maphalala.
7. PARENT ABUSE. Example: Mntanami Ngiyakuzala, by M.C. Madondo.
8. FALSE LOVE AND THE USE OF MUTI (black magic). Example: Ngizokulungisela, by C. Mkhwanazi.

PLAYWRIGHT

In order for us to keep a wide variety of dramas, we select from writers of a wide range and variety. For instance, we have writers who are professionals in book writing like Professor DBZ Ntuli and the late Emelda Damane, school teachers, radio announcers, scholars, ministers of religion, university lecturers, as well as ordinary talented people like L. Duma, who is a scooter delivery messenger, to mention but a few.

Our playwrights are mainly from KwaZulu-Natal and Gauteng, but we have had a few from the Eastern Cape (i.e. Mbimbi, who wrote Kanti Sihlabela Obani?) and from Mpumalanga Province (i.e. the late Mr Wentzel Mnisi).

RECORDING OF DRAMAS

1. Our dramas are recorded to play for a period of 20 minutes.\
2. This includes 2 minutes for advertisements on both sides of the drama, making the actual run of an episode to be 18 minutes.
3.
 - 3.1 With a 10 seconds opening B/B
 - 3.2.1 and a 30 seconds commercial spot, as well as
 - 3.2.2 a closing 20 seconds B/B. The sponsor can really benefit a lot.
4. This would mean that the actual drama time is 17 minutes, which is quite fair to the listener.
5. What is good about drama is that it attracts people from all walks of life. This means that it includes all LSMs from 1-10.
6. You find taxi owners naming their taxis from characters in the drama.
7. Some people give each other names through these dramas and others like to name themselves by characters in these dramas, especially characters that played the role of heroes.
8. Sometimes when there are music festivals, patrons like to see some drama celebrities. This could be advantageous to the sponsor if they are to appear in the sponsor's attire together with an Ukhozi DJ, the people's favourite. There is only one reason for that – it is simply the best thing you can present to the public.
9. Like I have shown at the beginning of this short but important brief, one advert would play 4 times a day for 4 days a week and 16 times a month, which is quite plenty airtime.

IN CONCLUSION

Ukhozi FM is doing its best to improve its programmes. It strives to move with the times so as to attract more and more listeners from all LSMs. And, we have just one good reputation that makes us unique and the best: we do our thing our way, we do not imitate others, instead we lead and they follow. Ukhozi FM will fly higher and higher, day after day after day!

Thank you

S.J. Muvo Maphalala
(Specialist Drama Producer)

9. APPENDIX 5

QUESTIONNAIRE

1. Iminyaka/Age: 2. /Sex
Owesilisa/Male { }
Owesimame/Female { }

2. Uhlala ngaphi/ Residential Area?
3. Uthanda wuphi umsakazo/Which station do you listen to?
.....
4. Ngaziphi izikhathi/When do you listen?
.....
5. Kungani uthanda lesisikhathi emsakazweni lo/Why this particular time?
.....
6. Uqale nini ukulalela lo umsakazo/How long have you been a listener to this station?
.....
7. Yiluphi uhlelo oluthandayo emsakazweni lo/What is your favourite programme on this station?
.....
8. Uyawuthanda yini umdlalo wedrama emsakazweni/Do you like the serial drama on the station?
.....
9. Usuke wezwa ngengculazi kudrama le/Have you heard about HIV/AIDS on the drama serial?
.....
10. Ulwazi olutholile/oluzwile luyiguqulile yini impilo yakho ngezengculazi/ Have these messages changed your behaviour about HIV/AIDS?
.....
11. Yimuphi umdlali wedrama omthandayo/Who is your favourite character in the drama?
.....
12. Kungani umthakazelela/Why do you like this character?
.....
13. Usunakho ukuxoxa ngengculaza labanye ngemva kokuzwa lezinhlelo/Do you now find you openly discuss HIV/AIDS with other people?
.....

