VOICES FROM THE VANGUARD: Scenarios from Africa

Kate Winskell, PhD, Center for Health, Culture and Society, and Hubert Department of Global Health, Emory University, and Daniel Enger, Global Dialogues
Thank you for introduction. I must admit to being very humbled at the prospect of speaking in this prestigious speaker series, and rather overwhelmed at the prospect of playing warm-up to one of my heroes, Jim Kim, who is going to be talking next month. However, I do take heart in the fact that I am in the remarkably privileged position of being able to share with you some true “Voices from the Vanguard,” namely the voices of young people and others affected by HIV/AIDS in Africa, who are leading efforts to contain the epidemic. The reason I’m able to do this is because allowing those voices to be heard is precisely what the Scenarios from Africa process – which I’m going to share with you this evening – is all about.
As part of a recent evaluation of Scenarios from Africa, one of our colleagues in Burkina Faso interviewed people living with HIV who are key members of the Scenarios team in that country. One of the recommendations to emerge from that participatory evaluation was that Scenarios from Africa should seize on its international profile to attract greater attention, energies and funding to the needs of people living with HIV and their support organizations. In short, it should place greater emphasis on its mission as a tool for international advocacy, particularly on the subject of increasing access to ARV therapy, including second and third line therapies. Many thanks to Pat Thomas and Dan Colley for giving me this wonderful opportunity to speak on behalf of an extensive team of colleagues, to advocate on their behalf and to allow their voices to be heard. Thanks too to Anettra Mapp for helping to make it happen. I am very honored to be the guest of the Grady School of Communication.
As a way of telling you more about the Scenarios from Africa process and its history, I’d like to share with you a story and a two-minute film.

The story is about a young woman, aged 20, from Burkina Faso called Olga Kiswendsida Ouédraogo. One night as Olga was leaving the office building in Ouagadougou where she was working as a summer intern, she heard the security guards, who were stationed at the entrance to the compound, laughing uproariously. As she approached their guard post, she saw they were watching a tiny television set perched precariously on a shelf. The dour guards were not known for their sense of humour and Olga’s curiosity was piqued so she stopped in the shadows to watch. What she saw astounded her. This is what it was.
Scenarios from Africa

The Shop

(1997, 2’21”)

by Idrissa Ouédraogo (Burkina Faso)

based on an original idea by:

Olga Kiswendsida Ouédraogo, aged 20,

Burkina Faso
Those of you who read the opening credits attentively will understand that Olga was astounded because the guards were watching “her” film. The film started life as an idea that she thought up for a scriptwriting competition in her final year at school. Olga says that hearing the laughter of the security guards was the "greatest reward I could have had".

People react to “The Shop” with similar amusement around the world. The film is available in at least thirty languages and has been broadcast on at least 100 television channels: in almost every country in sub-Saharan Africa and others far beyond – in Fiji, Cyprus, Sri Lanka, Haiti, for example…. A colleague from Senegal overheard a conversation outside a shop in a poor district of the Madagascan capital, Antananarivo. A young man had just bought biscuits and his friend was teasing him, saying that he knew he had really been trying to buy condoms. They were joking about Olga’s film.
Olga’s film, “The Shop” was directed by fellow Burkinabè Idrissa Ouédraogo, whose latest feature film had been in contention for the Palme d’Or, the big prize at the Cannes Film Festival, earlier that year. Olga had the pleasure of acting as his on-set adviser for “The Shop”. Having grown up in Ouagadougou, the capital of African cinema, she dreamt of becoming a film director herself. In January 2004, her ambition was fulfilled as she co-directed two Scenarios films, allowing the voices of other young Africans to be heard around the continent.
Between 1997, when Olga thought up the idea for “The Shop”, and last November, over 105,000 young people from 37 African countries participated in four Scenarios from Africa contests. A fifth contest was launched on World AIDS Day, December 1st, and we expect tens of thousands more scenarios to flood into our local partners over the coming months.

Since the first contest in 1997, an average of three films per year have been produced. The films are not only broadcast extensively: they are also used as a discussion tool at community level in multiple African languages. The films are very effective at stimulating dialogue, allowing others to give voice to their problems, concerns and solutions.
Olga has attended international film festivals, sat on juries to select winning Scenarios scripts, featured in Scenarios films, adapted the films for use on radio, and co-ordinated a highly successful national Scenarios contest in Burkina Faso, encouraging a new generation of young Africans to follow her lead.

Having outlined the process through Olga’s story, I’d like now to go into a little more detail about components of the process – and to share more films with you. You may notice that I use the word process rather than project when talking about Scenarios from Africa because the methodology is cyclical and because helping local communities to develop their own capacity to respond to the epidemic is of central importance to us. Another key aspiration of the scenarios process is providing young people, like Olga, and local organizations with an opportunity to catalyze social and cultural change. Although there isn’t time to go into these subjects in great detail tonight, they will be recurring themes in what I have to say.
Scenarios from Africa

- A community mobilization, education and media process, involving hundreds of partners

- Carried out with and for young people, originally in Senegal, Mali and Burkina Faso

- Running since 1997 with funding from a range of sources. Principal funding partner since 1997:

  ** Comic Relief **

  - Drew inspiration from French project (CRIPS & partners)
  - Involves the production of short fiction films on HIV/AIDS by leading African directors
Scenarios from Africa

- 1997-2005: four contests organised, inviting under-25s to come up with ideas for short films on HIV/AIDS

- Contests implemented by over 1,000 local and international NGOs, CBOs & individual outreach workers

- >105,500 participants from 37 countries to date, over 40% female

- Around half of all participants members of a mixed-gender team

- Increases dialogue, reflection, information-seeking, awareness & use of services, cognitive rehearsal…
Jason Kibiswa, aged 21, DRC, 2005
SCENARIOS D'AФRIQUE

Les jeunes contre le SIDA !

CONCOURS 2005 LAUREAT NATIONAL

Rangarwa Landry

Comic Relief

Plin

TV5

Enda

UNICEF
Contest participation, 1997-2005

1st + 2nd Editions combined
Total entries: 6,714
Total participants: 21,676
Total countries: 3

Entries by region:
- Western Africa: 6,714
- Central Africa: 0
- Eastern Africa: 0
- Southern Africa: 0

3rd Edition
Total entries: 7,217
Total participants: 20,576
Total countries: 25

Entries by region:
- Western Africa: 7,083
- Central Africa: 123
- Eastern Africa: 11
- Southern Africa: 0

4th Edition
Total entries: 22,894
Total participants: 63,327
Total countries: 35

Entries by region:
- Western Africa: 19,247
- Central Africa: 227
- Eastern Africa: 1,419
- Southern Africa: 2,001

Cumulative total: 36,825 entries, 105,579 participants
Scenarios from Africa

Winning ideas selected by succession of juries – at national, then international level.

Juries composed of:

• former contest winners and other young people,
• people living with HIV and other specialists in HIV prevention, treatment and care, and
• specialists in film production, including the internationally acclaimed film directors who go on to direct the films.

2005 contest: 234 jurors from 204 organizations. Each read over 100 creative works individually, followed by group discussions: rich forum for exchange.
Scenarios from Africa

- Films between 1 and 14 minutes long
- Average three per year produced since 1997
- Range of subjects – evolving with epidemic
Looking for a Brave Man by Kidi Bebey, Cameroon, based on an original idea by Miss Salimata Sy, age 11, Guediawaye, Senegal. Beautiful Mimi is looking for a serious relationship, but not with just any guy. He has to be responsible and brave, especially in one specific respect.

A Love Story by Fanta Nacro, Burkina Faso, based on an original idea by Mr. Jean-Paul Brice Affana Affana, age 17, Ngaoundéré, Cameroon. Jacqueline wants to throw in the towel and stop her antiretroviral treatment. Her husband comes up with arguments to convince her to stay the course.

The Bottom Line by Hamet Fall Diagne, Senegal, based on an original idea by Miss Fatimata Bâ, age 21, and her team of 13 young women and one young man, Yeumbeul, Senegal (winner of the TV5 grand prize). The boss is deeply concerned. Some of his employees are living with HIV, and he knows he must do something…

The Volcano – A young married couple has been apart for several months. Now, they’re reunited. Each is painfully aware that there’s something really important that they need to talk about. All the while, the volcano of desire is rumbling away….
Scenarios from Africa

- Films between 1 and 14 minutes long
- Average three per year produced since 1997
- Range of subjects – evolving with epidemic
- Donated to broadcasters; broadcast in almost every country in sSA, often at prime time
- Available in range of European and African languages and sign language
- 70,000+ copies on video, DVD, CD & audio cassette distributed in Africa
Evaluation

• Range of evaluation activities, both internal and external, including:
  - pre- and post-contest surveys of young people;
  - data on service provision especially VCT;
  - focus group discussions and individual interviews with participants, mentors, partners;
  - ethnographic studies;
  - formative evaluation and pre-testing;
  - extensive reporting by partner organizations;
  - empowering exchange evaluation visits between national coordinators;
  - analysis of contest scripts….

• Priority: to operate within a culture of learning
Scenarios from Africa

Iron Will

(2001, 5’09’’)

Fanta Nacro (Burkina Faso)

based on an original idea by

Malick Diop Yade, aged 18, Senegal

www.globaldialogues.org/Films.htm
“Nancy and Kady inspire our women to contemplate what they want out of relationships. The men in our groups also appreciate these strong women: as one male seminar participant recently noted, ‘I want a woman like that, because then I’ll know that when she says yes, she really wants to be with me.’”

Personal correspondence, representative of Mozambican CBO
Empowerment of vulnerable groups

“Far too often, we’re considered to be ‘risk groups’ by practically everybody involved in HIV/AIDS. For us, taking part in this contest is a way to tell all of them that we are every bit as aware of AIDS as they are, and just as committed to doing something about it, and we owe it to ourselves to protect ourselves.”

Young commercial sex worker, Burkina Faso

"Scenarios from Africa is reaching every corner of the continent, changing attitudes towards those of us who live with the virus – and WE are at the heart of it all! You can't imagine what that means to us. It makes us feel so useful, so strong."

Person living with HIV, Burkina Faso
Empowering young people

• “They thought that thinking creatively was left only to drama people, so we had to convince them that it was not just a drama contest; rather, everyone was allowed to do it… For the first time in many years, the youth saw they were appreciated by the society and that people had trust in them…”

2005 Contest Report, Kenya

• “This contest has helped our organization to be closer to the community of young people when it comes to getting people involved in the fight against AIDS”

2005 Contest Report, Togo
CBO/NGO empowerment: symbolic capital

“The contest gives our organization a special kind of aura.”

CBO, Senegal

[The contest gave us] “greater visibility, and much more respect from certain financial and technical partners, as well as NGO partners.”

Support organization for PLWHA, Burkina Faso

“The Scenarios process has given more credibility and importance to our organization, which up until recently was not well known in our district.”

Health-promotion organization in rural Senegal

“It has given us great pride to become a part of the Histórias de África program.”

Contest report, Mozambique, 2005
Capacity as social & symbolic capital

- forges links between diverse groups and links small groups into broader networks of influence
- lends new and lesser-known organizations visibility and credibility
- allows young people to identify, value, and use local resources and services
- empowers young people and organizations by providing them with the symbolic capital of having their voices heard
- identifies them as vectors of social change, thereby reinforcing their civic engagement and building collective efficacy
Scenarios from Africa

The Volcano

(2007, 8’38”)

Hamet Fall Diagne (Senegal)

based on original ideas by

Miss Liboke Limplo, age 22, Lesotho
Miss Egbeleye Azeezat, age 23, Nigeria
Mr. Ntamba Alon Johnas, age 18, Tanzania

www.globaldialogues.org/Films.htm
Scenarios from Africa

A Call to Action

(2007, 7’54”)

Fanta Régina Nacro (Burkina Faso)

based on original ideas by

Grace Dovi Nassiva, aged 15, Ghana,
and Maman Lawali Tankari, aged 20, Niger

www.globaldialogues.org/Films.htm
“A girl who watched Scenarios films during the contest was very moved by the situation of AIDS orphans. So, she wrote a letter to the President of the Republic, asking that more be done on behalf of orphans and vulnerable children.”

(Contest report, Senegal, 2005)
Story starters for 2007-8 Contest

1. Write a story for a very short, fast-moving film involving HIV/AIDS and football - a film that you would like to see on TV during halftime of matches in the 2010 World Cup in South Africa.

2. Imagine that you had magical powers for a day, and just by lifting a finger you could change the things in your community, in your culture, that make people vulnerable to HIV infection. Tell a story that describes what you would change and what your new world would be like.

3. Your best friend is living with HIV but refuses to get any help or treatment because he is afraid of how people might react if they knew. Stigma, rejection and discrimination - or at least your friend's fear of those things - could kill him. What do you do?
• The contest invited participants to put themselves in the shoes of a person living with HIV as he or she looks in the mirror and to contemplate what reasons for hope or “reasons for a smile” that person might have. The winning ideas were collated and people living with HIV/AIDS judged these imaginings in light of their own personal experience and then suggested adaptations to the script. The ultimate arbiters of the shape and content of the script were the four individuals featured in the film. They live with HIV and dedicate their lives to helping others avoid or live with infection.

• It is crucial that social representations of HIV/AIDS evolve to incorporate the perspectives of PLWHA. The Scenarios process strives to provide a forum for people living with HIV to give public voice to their own reclaimed narratives and through the medium of film to disseminate those new cultural narratives of what it means to live with HIV to broader audiences. PLWHA members of the Scenarios team serve as key mentors to young contest participants. We contend that through the co-construction of new social representations in narrative, their negotiation through dialogue at community level and their dissemination through the media, the cycle of reproduction of negative cultural discourses can be undermined.
Scenarios from Africa

Reasons for a Smile

(2006, 7’25”)

Fanta Nacro (Burkina Faso)

based on an original ideas by young people from Cape Verde, Chad, Congo, DR Congo, Gambia, Nigeria, Senegal & Swaziland

www.globaldialogues.org/Films.htm
Personal and community empowerment

“The characters embody our own—often hidden—struggles and emotions, and give an example of how we too may respond. They portray a very real world—an African world, where HIV is raging and heroes are learning to fight back.”

Personal correspondence, representative of Mozambican CBO
Thank you!

www.globaldialogues.org
Scenarios from Africa

Evaluation Challenges

• Multiple components
• Contest participants self-select; impact extends beyond participants
• Broadcasts full coverage: no control
• Airtime donated: no way of knowing in advance when or how often films will be aired
• Dynamic environment: impossible to isolate impact from that of other program or partners
• Limited local evaluation capacity; need for ownership
• Budgetary constraints (small NGO)
Empowerment of PLWHA

“The interviews revealed personal stories of people living with HIV/AIDS who, through their introduction to the Scenarios from Africa process and team, were able to come to terms with their positive status for the first time; decided to become personally active in PLWHA support structures; and in one case even to recommence the ARV treatment that the person had stopped because of a sense of despair and lack of hope.

Several PLWHA used the remuneration they received for their work during the Scenarios contest or jury to pay for their own HIV-related care expenses, or those of a loved one. Others used their Scenarios pay as seed money to launch personal income-generating activities…..”
PLWHA Empowerment

…One of the young winners of the 2005 contest is an HIV-positive woman, who reports that her success in the contest has brought great pride to her, her family, and the PLWHA support structure with which she is involved. Another winner, a young woman whose father is deceased and whose mother lives with AIDS, had been kicked out of school because HIV-related medical expenses had made it impossible for the family to pay her tuition. Immediately upon receiving her cash prize, the daughter – accompanied by her mom – marched straight to school to pay her fees.”

2005 Contest evaluation, Burkina Faso
Contest: participants

- Contest highly successful at fostering and reinforcing personal reflection; generating broad dialogue; encouraging participants to seek out information and access services; providing an opportunity for them to anticipate and prepare for potential future challenges; increasing knowledge; improving attitudes towards PLWHA; empowering young people as active players in the response to the epidemic.
Contest & selection: partners

- Contest and selection process provide opportunities for partner organisations to learn more about young people’s thoughts and feelings about the epidemic; to evaluate communication activities carried out to date; to formulate strategies and recommendations for improving their response to HIV/AIDS; to create and strengthen contacts with other organisations; to increase their visibility and credibility; and to achieve their own self-defined objectives.

- Contest and selection particularly validating and empowering for PLWHA, helping them to develop skills and confidence and to play an increasingly active role in the response to the epidemic.
Films

Ongoing evaluation and input from those who use the “Scenarios” films at community level show that the films are effective at generating dialogue and personal reflection about AIDS; at improving attitudes towards those most affected by the epidemic and so helping to combat stigma and discrimination; and at encouraging people to protect themselves from infection. They are highly valued by African partner organisations.
Scenarios from Africa

Just Once
(1997, 2’17”)

by Idrissa Ouédraogo (Burkina Faso)

based on an original idea by

Diarra Diakhaté
(aged 17, Senegal)

www.globaldialogues.org/Films.htm
Scenarios from Africa

The Tree and the Wind

(2004, 8’56”)

by Mahamet-Saleh Haroun (Chad)

based on original ideas by:

Adama Ouédraogo, aged 20, Burkina Faso,
Aïchata Diallo, aged 21, Mali,

and Badibalaki Wembie, aged 18, Togo

www.globaldialogues.org/Films.htm
Scenarios from Africa

Under Pressure

(2004, 5’58”)

by Olga Ouédraogo (Burkina Faso) & Hamet Fall Diagne (Senegal)

based on an original idea by

Oby Akaneme

(aged 23, Nigeria)

www.globaldialogues.org/Films.htm
## Influences and Potential Communication Objectives at Various Levels of Analysis

<table>
<thead>
<tr>
<th>Level of Analysis</th>
<th>Global</th>
<th>National</th>
<th>Community/Social</th>
<th>Interpersonal</th>
<th>Individual</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Influences</strong></td>
<td>Macro-economic, policy and funding environment</td>
<td>Social, economic, political, legal, media environment</td>
<td>Income opportunities, civil society, social capital, health system and services, gender norms, sexual culture, schools</td>
<td>Peers, family, community workers, teachers</td>
<td>Knowledge, attitudes, behavioral intentions, risk perception, life skills, self-efficacy, perceived social norms, access to resources</td>
</tr>
<tr>
<td><strong>Communication Objectives</strong></td>
<td>Influence political will, resource allocation, policy, via funding partners, policy makers, opinion leaders, public opinion, through lobbying, media advocacy, fundraising</td>
<td>Influence policies towards PLWHA, youth education, access to ARVs by allowing those most vulnerable to HIV to be heard. Provide media with appropriate programming, inform and lobby for greater coverage</td>
<td>Capacity of local organizations (see slide on community capacity), challenge social norms</td>
<td>Information sharing, dialogue, negotiation of community norms, collective critical reflection, consensus-building, action planning, collective efficacy, civic participation</td>
<td>Information seeking (facts, services, dialogue), reflection, cognitive rehearsal, knowing &amp; using local resources &amp; services, participation, coping, catharsis, self-expression, self-worth, self-esteem, symbolic capital: POWER</td>
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<tr>
<td><strong>Goal</strong></td>
<td>Reduce HIV transmission, improve quality of life of PLHWA, increase community capacity to respond to epidemic, mitigate impact of epidemic on long-term development</td>
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**NOTE:** The table illustrates how different levels of analysis influence communication objectives. The global level focuses on macro-economic, policy, and funding environments. The national level considers social, economic, political, and legal environments. The community/social level looks at income opportunities, civil society, social capital, health system and services, gender norms, sexual culture, and schools. The interpersonal level targets peers, family, community workers, and teachers. The individual level focuses on knowledge, attitudes, behavioral intentions, risk perception, life skills, self-efficacy, perceived social norms, and access to resources.
Socio-Ecological Framework

- Individual
- Interpersonal
- Community

Social and political environment

International political and economic context

Nested levels of reciprocal influence
CAPACITY, POWER & CAPITAL

- Economic capital
- Social capital
- Cultural capital
- Symbolic capital

- Bonding Social capital
- Bridging Social capital
Scenarios from Africa Conceptual Model

**Activities**

- CONTEST
- SELECTION & RESEARCH
- FILM PRODUCTION & DISTRIBUTION

**Intended outcomes**

- Increased knowledge, reflection & understanding
- Improved attitudes
- Improved behavioral intentions, life skills & access to resources
- Increased dialogue & improved social norms
- Increased NGO capacity, confidence & collaboration
- Increased social cohesion & collective efficacy
- Improved advocacy environment

**Goal**

(to which SfA contributes)

- Reduced transmission of HIV, reduced stigma for PLWHA, increased community capacity

*SCENARIOS from AFRICA*
Community Capacity

- Civic participation
- Nature of social relationships
- Quality of leadership & its development
- Learning culture
- Value system
- Community dialogue & collective action
- Skills & resources

Adapted from Norton et al., 2001