



Same Same but Different: 'Talking HIV' in the Highlands

Vanessa Achilles
UNESCO Bangkok

Nga pa te hkui-eh la la (Come to Me Just for a Minute)

Writer: Mr. Yar bo ti Singer: Ms. Na hka bo

I am an outcast, no one wants to see me.

Can't find my old friends

I need a friend who can comfort me

I lost my joyful heart

My worries never end. Terrible diseases infect me

My heart pains as though from a piercing spear

Who can talk to me and stand by me?

I have no friend on this earth

I dream to have someone who can talk
to me and understand me

But my body is too weak to ask.

I have no courage. I have nothing

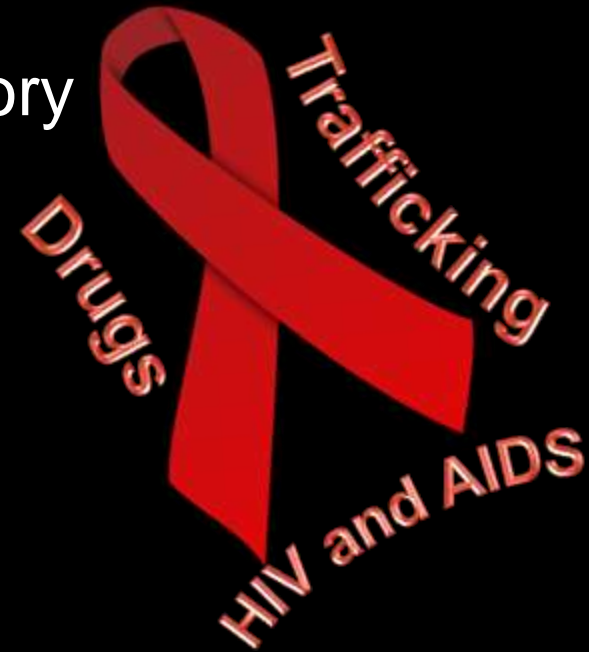
No hope. Dear friends please

Come to me just for a minute



The context

- Strong migration patterns / long history
- HIV/AIDS spread in Asia (fastest growth in the world)
- Linked triad of problems:
 - HIV/AIDS
 - human trafficking / unsafe migration
 - drug use
- Mosaic of people in the Greater Mekong Sub-region: diversity of ethnicities, languages and beliefs
 - China: 56 ethnic minorities; Lao PDR: 49 and Vietnam: 54



The problem

- Prevention information is mainly disseminated in national or international languages
- “One size fits all” programmes do not reach the most vulnerable populations
- Ethnic minorities are disproportionately represented among infected and exploited people

“While good information does not guarantee good choices, no information virtually guarantees bad choices”

-Dr. David Feingold

The UN mandates

- UN key priority for HIV and AIDS: universal access.

Universal access begins with universal access to information. Access is not limited to physical infrastructure, but also to the availability of linguistically and culturally appropriate messages.

- UNESCO's mandate to promote cultural diversity.



Objective of the project

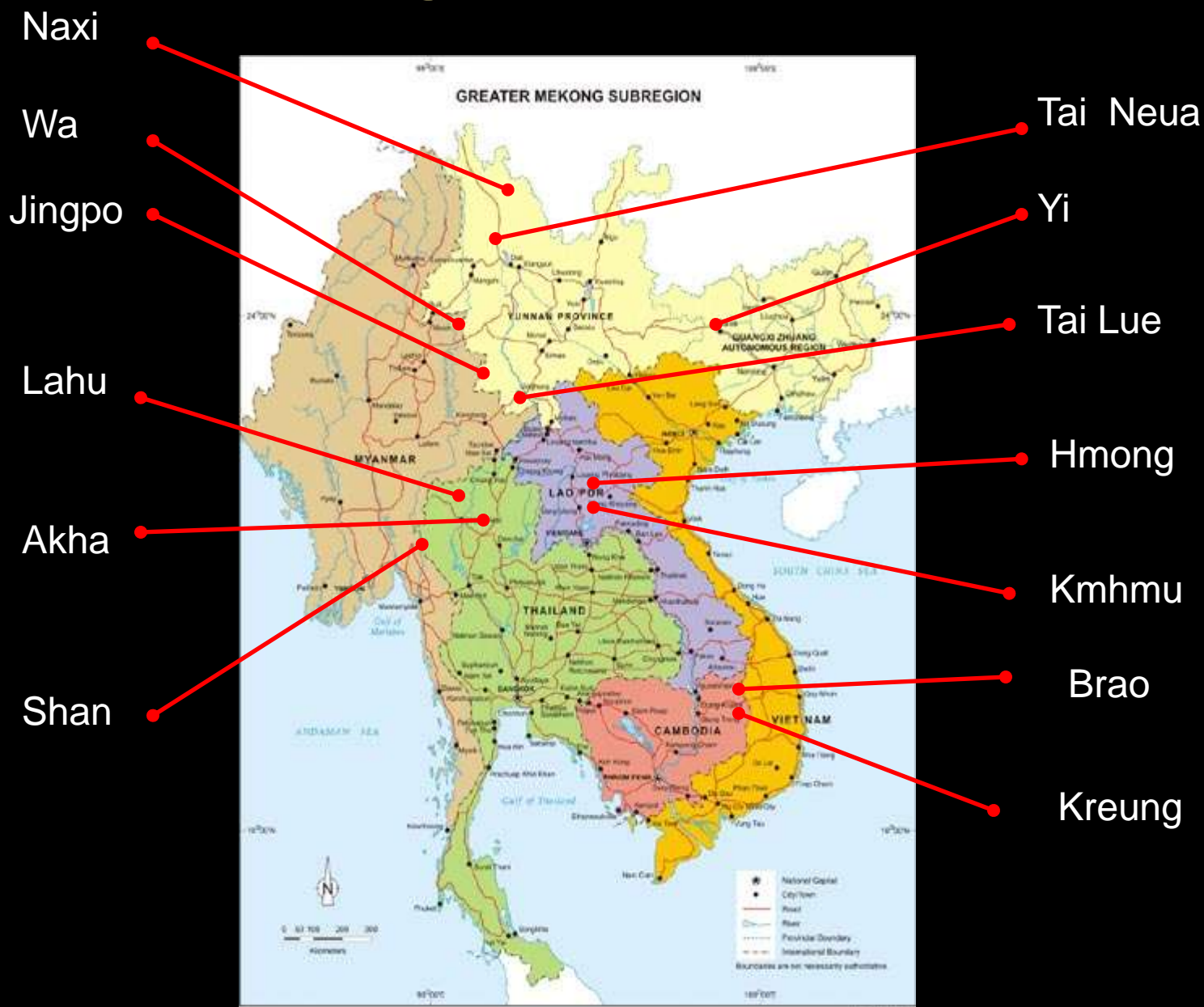
Producing culturally and linguistically appropriate materials in minority language to address the linked triad of problems HIV/AIDS, drugs, and human trafficking/migration



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With funding from ADB, UBW, CDC, UNIAP

Geographic scope



The UNESCO 12-step methodology

1. Use of drama
2. Research-based programme
3. Collection of life stories turned into a drama
4. Script written *in the local languages*, by native speakers
5. Script back-translated into English and the national language to check for scientific accuracy
6. Locally-recorded music
7. Authentic sound-scapes
8. Pilot programme is produced and tested with villagers; revisions are made as necessary
9. Broadcast on stations with an existing capacity for minority language programming
10. Use of alternative technology in low resource settings
11. Follow-up audience
12. Tapes and CDs distributed for community use



The UNESCO Methodology – Step 1

All programs use drama as the format.

Drama has been found to be the most effective vehicle for reaching young people among these groups, who are frequently unresponsive to Public Service Announcements or didactic programs.



The UNESCO Methodology – Steps 2&3

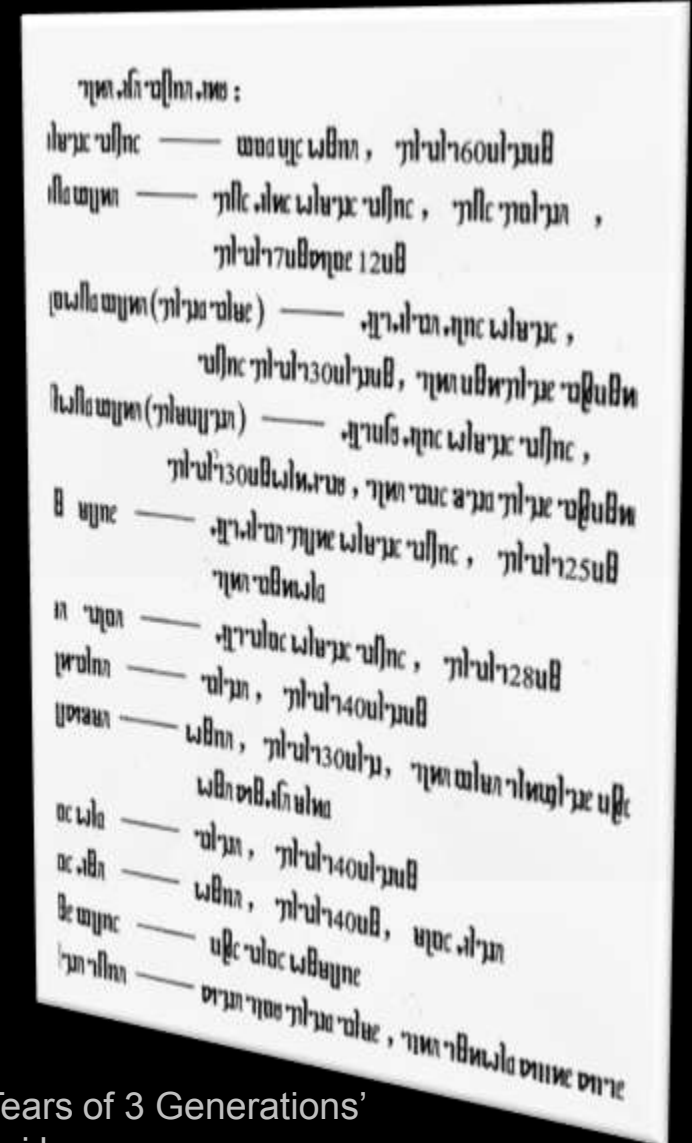
- All programs are research based
- Intensive grounded research is carried out in local communities to collect life stories, issues and concerns.
- These form the basis for the radio dramas, allowing increased audience identification.



Interview with a Kreung family
Ratanakiri, Cambodia

The UNESCO Methodology – Step 4

Programs are written *in the local languages*, by native speakers, rather than simply translated from English or the national language (Chinese, Thai, Lao, etc.). This is essential if they are to be culturally as well as linguistically acceptable to the audience



‘Tears of 3 Generations’
Dai language

The UNESCO Methodology – Step 5

The programs are back-translated into English and the national language to check for scientific accuracy.

<u>Iagoro</u>	Mabo is sick with AIDS?! They say there is no cure for that, right?
<u>Amae</u>	Yes. And not only him. The women who worked there were also tested and it turned out that many of them are infected with HIV, too. <u>Mideu</u> is as well.
<u>Bugeu</u>	Uncle <u>Amae</u> , how did they get this infection?
<u>Amae</u>	Normally, this virus can be contracted only through blood, sharing needles, having sexual relations without wearing a condom, and from mother to child. People who are infected but do not yet show any symptoms are said to be HIV-positive, or at the time when their blood was tested the result was HIV-positive but for people who are showing symptoms of the disease, we say

Translation of Akha
Language script "Lokuka"

The UNESCO Methodology – Step 6

Music is composed or collected that is listened to and enjoyed by the local communities. Sometimes local musicians are commissioned to compose music and songs, which underline themes of the shows. A theme song is generally composed for each series, which is tested for popularity with local audiences



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Lahu musician



The UNESCO Methodology – Step 7

Locally recorded sound-scapes and actualities are used to ensure authenticity



Recording gong sounds in a Kreung village

“An Akha dog does not
bark like a Lahu dog”

Akha villagers during the testing



The UNESCO Methodology – Step 8

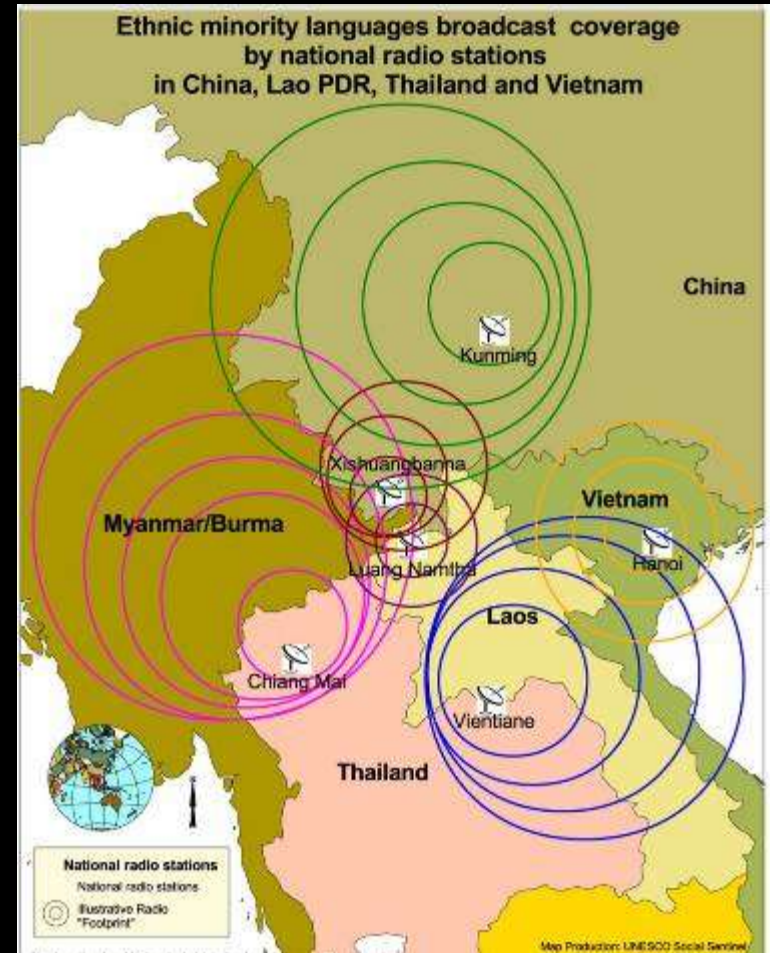
A pilot programme is produced and tested with villagers. Revisions are made as necessary.



The UNESCO Methodology – Step 9

The programmes are broadcast on stations with an existing capacity for minority language programming, already listened to and trusted by highland people.

- Radio Thailand Chiang Mai (7 languages)
- Yunnan People's Broadcasting Station, Kunming (5 languages)
- Lao National Radio (3 languages in Vientiane), Lijiang Municipal Radio Station
- Xishuangbanna Prefecture Radio Station in Jinghong, (5 languages)
- Banleung, Ratanakiri, Cambodia (2 languages)



The UNESCO Methodology – Step 10

Alternative technology is used to produce radio dramas in low resource settings, where established broadcasting is limited or unavailable



Playing the CDs in Kreung villages, Cambodia

The UNESCO Methodology – Step 11

Follow-up audience research is conducted in villages, and the stations collect audience feedback. The stations have also been creative in developing various formats (quiz shows, call-in programs, etc.) to promote engagement with their audience.



Audience research with the Brao

Testing knowledge before and after broadcast

	Female		Male		Total	
	Control	Post	Control	Post	Control	Post
How can you protect yourself from getting HIV/AIDS?						
Abstain from sex	16.67%	4%	19.05%	16.67%	17.65%	11.48%
Remain faithful to your partner	10%	12%	4.76%	41.67%	7.84%	29.51%
Use condoms properly	46.67%	52%	33.33%	77.78%	41.18%	67.21%
Reduce number of sexual partners	6.67%	4%	--	5.56%	3.92%	4.92%
Don't share needles	6.67%	56%	28.57%	30.56%	15.69%	40.98%
Other (squat over infected area)	23.33%	--	4.76%	13.89%	15.69%	8.20%
Don't know	13.33%	4%	19.05%	2.78%	15.69%	3.28%
Declined to answer	--	4%	4.76%	--	1.96%	1.64%

The UNESCO Methodology – Step 12

Tapes and CDs of the programmes are produced, made available, and distributed for use by communities and health officials.



Hill tribe pop concerts Against HIV & AIDS, Trafficking and Drug Abuse



Pilot video drama (Wa and Akha languages)



Why does it work?

- People are proud and excited to hear their language
- They can easily access the programmes
- So they listen!
- Messages are entertaining, fun
- People want to hear the end of the story
- Listeners can identify themselves with the characters.
- They feel concerned and trust the messages
- Listeners understand the vocabulary, the tone, the jokes, the references.
- They can actually understand (and remember) the messages



Building up on 10 years of experience in the Mekong highlands

- Upcoming UNESCO manual
(under UNAIDS funding)
- “Reaching the Unreached: a Practical Guide to Produce HIV and AIDS Prevention Audio-visual Materials in Ethnic Minority Languages”
- Replication of the programme by Bru people, ADB/WVA project in Quang Tri, Vietnam, and Savannakhet, Lao PDR





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United Nations
Educational, Scientific and
Cultural Organization

Culture Unit

UNESCO Bangkok

culture.bgk@unesco.org

v.achilles@unesco.org

www.unescobkk.org/culture

(+66) 2 391 0577 ext. 509