

**VOICE LANGUAGE IN DOCUMENTARY FILMS ON  
HIV/AIDS GEARED TOWARDS BEHAVIOUR CHANGE  
AMONG RURAL DWELLERS IN KISUMU COUNTY, KENYA**

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UNIVERSITY.**

**APRIL, 2021**

## DECLARATION

This thesis is my original work and has not been submitted for a degree in any other university, or for any other award.

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**DEDICATION**

To my mother Elizabeth, that you may be filled with joy beyond measure, and, to the loving memory of Betty Khainja Barasa, my friend and sister, you were a true definition of friendship.

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## **ABBREVIATIONS AND ACRONYMS**

AMPATH	- Academic Model for Patients with HIV
AMREF	- African Medical and Research Foundation
BCC	- Behaviour Change Communication
CLU	- Creative Language Use
CBO	- Community Based Organisation
CHW	- Community Health Worker
FGD	- Focus Group Discussion
SPSS	- Statistical Package for Social Sciences
UNICEF	- United Nations International Children's Emergency Fund
VSC	- Verbal Sound Cues

## OPERATIONAL DEFINITION OF TERMS

- Behaviour Change:** Transformation of an individual from an undesirable character trait to an acceptable character.
- Creative Aspect of Language Use:** The use of language as an instrument for performance through the creativity of human behaviour.
- Documentary Film:** A non-fiction motion picture production that encompasses reality. Specifically produced to either have a record of the events of for educative purposes. They can vary in length, i.e of no less than 15 minutes and not more than 90 minutes that is complete in its narrative.
- First Language:** The dialect associated by a people of a particular tribe. Also referred to as mother tongue.
- Kenyan Documentary Films:** Documentary films made by a Kenyan or bear Kenyan content and characters.
- Language Codes:** The dialects spoken by individuals through verbal interaction of words.
- Language Conventions:** The mutual knowledge of conformity to language use which supports its creation of meaning on sensible grounds such as tone, pitch, verbal sound cues et cetera.
- Narrative:** Refers to a story- in this context to a film story.
- Narrative Value:** Refers to the inherent and creative abilities to make meaning and tell a story in part or whole.
- Rural Dweller:** Residents of a non-urban geographical setting.
- Voice Language:** The diegetic codes and conventions by which characters and narrators in a documentary film communicate to convey comprehensible meaning.

## ABSTRACT

When there are literary challenges, the effectiveness of film as an educational prevention tool exhibits improved long-term retention, perceivably, through effective voice language use in BCC films. This study intended to identify, analyse and interrogate the significance of voice languages as used in BCC Films geared towards risk behaviour change in documentaries on HIV/AIDS among rural dwellers of North West Kisumu. In doing so, four Kenyan BCC documentary films on HIV/AIDS, *Deadly Catch* (2005) by David Gough, *Aids Prevalence in Nyanza* (2013) by Baraka Karama, *Kitoweo Cha Mauti* (2016) by Cecilia Wakesho, and *Fishers of Pain* (2016) by Timothy Otieno were analysed for their choice and use of voice language in advancing BCC. The Audience Reception Theory and Entertainment-Education (E-E) for Behavioural Change Model were adopted as the frame of reference through which the study was anchored. This study employed the Sequential Mixed Methods Research Design in which priority was given to qualitative data collection and analysis, whose findings informed the development of quantitative data collection and analysis tools. Using purposive sampling, three Community Groups in North West Kisumu were selected. A sample of 89 and 14 participants were drawn for the survey and FGDs respectively. Despite qualitative findings having established that the bulk of Kenyan HIV/AIDS BCC documentaries depict multilingual circumstances, statistical findings established that English took up the larger share (57%) of the verbal sound track. It was then established that message comprehension is a big challenge to those audiences that do not fully understand English and Kiswahili. The study also observed that with regard to the voice language used, audiences often strove to understand the documentaries either through individual efforts or assistance from others. While the findings confirmed that several factors lead to certain choice of voice languages in BCC documentary films, the dominant of these factors were identified as producer/director style and preference in production aesthetics which often overlooks audience preferences. One surprising finding in this regard was that despite a majority (86.8%) of the audiences preferring a mix of languages, most BCC documentaries had more English hence hampering comprehension as was evidenced through re-narration and subsequent application of acquired knowledge to their everyday life experiences and expectations. The findings of this study also assert the hypothesis that voice language used in has a significant effect on communicating that intended message through the BCC documentary. Finally, this study concludes that Voice language plays a crucial role in enhancing an audience's comprehension especially of change messages, with an almost near equal measure of weight as *Mise-en-scene*. The findings of this study lays a foundation for debate on the essence of the verbal sound track in Kenyan BCC documentaries and films. The recommendations of this study base on the fact that, understanding factors related to HIV/AIDS transmission, behaviour and practices is invaluable in designing appropriate BCC initiatives.

## CHAPTER ONE: INTRODUCTION

### 1.1 Background to the study

Documentaries are films about real life. They are often non-fictional and even when dramatized, they tend to depict life as it is without manipulation. Rabiger (2004) defines them as that rare medium in which the common person takes on large important issues and shakes up society. Aufderheide (2007) puts it that they are portraits of real life, using real life as their raw material, constructed by artists and technicians who make myriad decisions about what story to tell to whom, and for what purpose. They usually tend to inform on the true happenings in the world around them, and audiences often expect nothing short of that. According to Kelly (2012), the stories included or excluded from any national narratives define the citizens. The citizens thus become the stuff of these stories, such that their society, culture and behaviour are based on the stories that they hold to be true. Dancyger (2006) affirms that the path to better directing is exploring the tools available to the director and understanding how those tools can be deployed. Voice is one such tool, and the language in which it is deployed should be the prime concern of the director towards what Pommer (1932) as cited in Nenno (2011) proposes; the creation of films with narrative content capable of speaking to all audiences. It is important to note therefore that a story well told can definitely influence social perceptions and drive towards desired change, a thing that voice language, if used diligently, aides to achieve.

Makela (2006) with regard to the visuals avers that cinema has its own language, which is based on montage, a linear organisation of shots in order to tell a story. According to Brown (2012), it is shots that form the vocabulary, and the manner in



which they are edited is the syntax of this visual language. Other aspects of this language however, do relate to the plot structure and narrative. Dialogue only came later on to film with the advent of the *Jazz Singer (1927)*, “when the silent thing learned to talk” (Eisenstein, Pudovkin & Alexandrov, 1992, p. 317), leading to an experience of both loss and plenitude (Nenno, 2011). Prior to that, film communicated essentially through images and the sound that was to accompany it was played live by orchestras in the theatres or by a singer, or even script readers for some dialogue sections. With the arrival of the sound track, cinema gained full control of three additional materials of expression: verbal language, music, and analogue sound effects (Aumont, Bergala, Marie & Vernet, 2011). It is then imperative to note that these three occur simultaneously with the image hence integrates them into a film language. This film language is what enables the filmmaker, in the case of this study, the BCC documentary filmmaker to wholly tell their story through complementing and juxtaposing visual, dialogue and sound effects.

Kimani (2016) notes that when dialogue came into film, it was to bring the much needed dimension of storytelling that the images struggled with. He asserts that that struggle is what had led to the use of barkers and intertitles - voice. He further notes that the synchronized dialogue ushered in a new paradigm where the image and audio could express the film story. Mugubi (2014) avers that, while film is a multi-media entity that may subsist entirely on visual imagery, verbal language is also key. This ultimately raises the question of the language concern of that voice.

Silverstein (2014) observes that when communities mingle, there often comes a probability of having multiple languages in films, based on the language knowledge

of the audiences. These studies affirm to the importance of voice in film. The way voice language is employed in BCC documentaries that target audiences in multilingual communities becomes an issue of great interest.

Behaviour Change Communication documentaries often point to an underlying organisation by demonstrating causes and effects (Rabiger, 2004). If then their core is cause-effect with an orientation to development and behaviour change, it then factors voice language as a crucial entity in enhancing the semantic aspect of language through the film, an entity that aids mobilizing of strong feelings that urge us to action.

Hodes (2007) avow that the genre of the 'AIDS documentary' was born in the 1980s when film-makers across the globe, especially in the United States and Europe, began to realise the potential of video as a source of information and documentation about the AIDS crisis. In light of that, Moore, Onsomu & Abuya (2010) affirm that the mass media, including television, radio, and the Internet, and various forms of print media, such as billboards, magazines, and newspapers, have been used to halt the spread of HIV/AIDS. It is imperative to comprehend that the effectiveness of a media's use as a BCC tool is often anchored on whether or not it relays the message it intends to. Such a reliability to a considerable extend often leans on the language the message is packaged in.

According to NACC (2008), Kenya established a national BCC consortium in 2005 with the primary aim of harmonizing BCC interventions nationally in the wake of concerns over rising HIV/AIDS prevalence. Nevertheless, according to NACC (2008), at-risk groups, considered to be the drivers of the AIDS epidemic, were still

marginalized in prevention interventions. According to the report, there were no BCC programs tailored to specific high-risk groups which include commercial sex workers, youths and discordant couples. This reality dawns despite surveillance data between the KDHS (2003) and KAIS (2007) in NASCOP (2009) depicting HIV/AIDS prevalence among rural dwellers as having increased from 5.6% in 2003 to 6.7% in 2007. BCC initiatives among targeted risk groups starting with a youth BCC campaign was then anticipated for 2008. This initiative saw the creation of behaviour change initiatives programs in varied methods from workshops, seminars, radio drama, documentaries, docu-dramas, news feature stories and community theatres among other intervention strategies. Whereas urban areas prevalence was found to be declining, it did not provide clarity on the reason as to the incline in rural surveillance. Several factors could possibly contribute to this, and inefficiency in risk BCCs being possibly one among them.

According to UNAIDS (2009), in Makori, Onyango, Kakai & Osero (2011), Maseno Division was observed to be on rising prevalence at 8% above the National rate which stood at 7.8%. In another survey by NASCOP (2016), it was observed that 2/3 of women lacked comprehensive knowledge on HIV/AIDS in Kisumu County. Probably, this stemmed from an observation by NACC (2009) that Out-of-school youth, especially young out-of-school women, represent an even harder to reach group in terms of BCC, character formation and peer education. The realisation that mostly out of school persons are the hardest to reach with change messages is an indication that language is a probable cause for the continued lack of sufficient spread of knowledge on HIV/AIDS risk behaviour change.

Despite the County government of Kisumu prioritizing the fight against HIV/AIDS, Joseph Okello, the Kisumu County Youths Representative publicized the need for youths to receive more sex education to raise awareness about the HIV/AIDS pandemic (Mutai, Eadah, Nyamai & Ng'ang'a, n.d). As reflected in NASCOP (2016), the County had a rising prevalence of 19.9%, 3.4 times higher than the National scale which was at 5.8% and slightly above NACC (2014) findings which placed the county at 18.7%, an indication the prevalence rate was still on the rise. In NACC (2018), Kisumu County was placed under the hyper endemic regions with prevalence of above 11.1%. The observed rise in prevalence is again an affirmation that BCC initiatives may not be yielding desired fruits.

According to NACC (2008), a major driver for the drop in prevalence rates is greater awareness and more responsible behaviour. DeMarco and Minnich (2007) affirm that the effectiveness of film as an educational prevention tool exhibits improved long-term retention as equated with the traditional educational methods even when there are literacy challenges. I perceive that that can best be attained through effective language use in BCC films since “all knowledge derives from interpretation” (Bordwell, 1989, p. 3). In NACC (2019), it has however been observed that sexual behaviour change has been minimal with new infections slightly plummeting despite increased BCC interventions in the last five years.

Diang'a (2016) avers that once one gets information, the social expectations changes, the world then anticipates to see the influence of such information in the individual's life. James Omwonyo, the Public Health Officer at Chulaimbo Sub-County Hospital observes that great efforts made by AMPATH, AMREF and UNICEF in Maseno Division have of course seen the HIV/AIDS prevalence rate

drop from 16% in early 2000s to 8% in 2016. Despite this, Omwonyo (Personal communication, October 13, 2017) avers that a great deal still ought to be done especially at the household level. Omwonyo (Personal communication, October 13, 2017) then affirms that use of an audience friendly language in a BCC initiative is the best way to carry out health sensitization irrespective of the medium used for effective outcomes. Indeed, when the language used is comprehensible, individuals are bound to gain some level of helpful enlightenment which might result in being aware of the consequences of risk behaviour and practices that aide the spread of the pandemic hence resulting in the practice by knowledge, responsible behaviour that helps curb HIV/AIDS prevalence.

It is in this light therefore that the study sought to establish how voice language in film adds to the communicative and expressive qualities which in turn contribute to the enrichment of BCC. The study achieved that through focusing on the understanding of voice languages' use in film and their significance on the production of meaning, which is intended to increase the knowledge on HIV/AIDS among the rural dwellers of North West Kisumu.

## **1.2 Statement of the Problem**

In North West Kisumu, documentary film screening has occasionally been conducted for years now as a BCC initiative. These documentaries are in the languages that the natives are presumed familiar with. In spite of this, HIV/AIDS knowledge and awareness levels apparently remain low (NACC, 2009; NACC, 2014; NACC 2016; NASCOP, 2016; NACC, 2018 & NACC, 2019). This problem is weighty, because prevalence still keeps rising. Such a problem can be mitigated by

proper BCC initiatives of which documentary films is one of them. For BCC documentary films to work, particularly in rural settings, voice language use is perceived as one of the important contributors to effective communication. The study intended to identify, analyse and interrogate the significance of voice languages as used in BCC Films geared towards risk behaviour change in documentaries on HIV/AIDS among rural dwellers of North West Kisumu.

### **1.3 Research Objectives**

- i. To establish codes and conventions of voice languages as used in selected HIV/AIDS BCC films geared towards behaviour change.
- ii. To examine the factors that inform choice of voice languages in selected HIV/AIDS BCC films geared towards behaviour change.
- iii. To evaluate the significance of the use of voice languages in these selected HIV/AIDS BCC films geared towards behaviour change on the production of meaning.

### **1.4 Research Questions**

- i. What are the established codes and conventions of voice languages used in selected HIV/AIDS BCC films geared towards behaviour change?
- ii. How are voice languages chosen in selected HIV/AIDS BCC films geared towards behaviour change?
- iii. What is the significance of the use of voice languages in selected HIV/AIDS BCC films geared towards behaviour change on the production of meaning?

### **1.5 Research Assumptions**

- i. That codes and conventions of voice language do exist in the selected documentary films
- ii. That there are criterias as well as several factors which influenced the choice of voice language in the selected documentary films
- iii. That voice language has a significant impact on the comprehension of the BCC message in the selected documentary films.

### **1.6 Significance of the Study**

Omuyoma (2016) affirms the thought that, with adequate information – derived from effective communication, individuals are able to make better decisions regarding their health behaviours and those of others around them. The findings of this study will benefit Health Communication experts who intend to communicate health issues through documentary films. In this regard, the BCC filmmaker whose target is rural dwellers shall be equipped with insights on the significance of proper choice and language use, so as to pass on their message effectively.

Wayne (2008) states that a reflexive understanding of the social conditions of knowledge production is also increasingly part of a broader popular understanding of the way the media operates in society. Therefore, the findings of this study are of essence to researchers and relevant stakeholders in understanding the functioning of voice language in films geared towards risk behaviour change.

The study also provides invaluable insights into the narrative strengths and weaknesses in BCC Films with regard to voice language with recommendations on what could work best. This should therefore enhance the effectiveness of the production of these films in the days to come.

### **1.7 Scope and Limitations of the study.**

Since the study is inclined to investigate voice language use in BCC films, it only dealt with the semantic aspect of language which touches on concerns of linguistic expressions and their uses in context to enhance meaning. This study mainly sought to analyse the films for voice language as used on the verbal sound track that encompassed the voice that is both diegetic and non-diegetic. Dialogue was the only aspect for the diegetic sound considered while the voice-over was the only one considered of the non-diegetic sound. The study also limited the analysis of cinematic language to only where the image complimented the voice in synchrony.

### **1.8 REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK**

This section reviews literature that is related and relevant to various aspects of voice language use in films. These studies consist of discourses on film language and analyses globally and locally. It also reviews literature on how films have been used in HIV/AIDS communication. This chapter also presents a review of the theories that also inform this study.

#### **1.8.1 Voice language and its use in documentary films.**

This part provides essential definitive and explanatory thoughts that explain the fundamental aspects of voice language incorporated in a film's verbal sound track. Defining voice language in the context of this study obliges us to understand the basics of voice language all through to the current trends of its use in the Kenyan documentary film scene. Voice language in the context of this study is the diegetic code and conventions by which characters and narrators in a documentary film



communicate to convey comprehensible meaning. Ganti (2016) affirms that language, in terms of dialect, accent, slang, and proverbs, has become an important part of the *mise-en-scène*, just as songs, action, sites, and sets are.

It is agreeable that filmmakers can use languages available to them to reveal inner and outer experiences of the world they create visually. Mugubi (2014) asserts that whereas film is multi-medial and may survive completely on visual imagery, verbal language is also important. To achieve the core of BCC films, it is important that the message be understood, and the only way so is through effective language use that compliments the visual, whether the filmmaker intends for universality or specificity with regard to targeted viewership. Indeed, Liu (2014) affirms that people by means of language, do accomplish their own different objectives.

#### ***1.8.1.1 The verbal sound track in Kenyan documentary films.***

As affirmed by Merimba (2013), the larger share of the soundtrack in Kenyan films is composed of dialogue, he notes that majority of characters in Kenyan films are too wordy. This defines the nature of the verbal soundtrack in Kenyan documentaries too, that they are mostly composed of dialogue and personal narration that is off-screen diegetic and the voice over narration that is non-diegetic. In order to understand the verbal soundtrack better, it is important to reckon with its elements. These elements include dialogue and voice over. In the aforementioned elements, the filmmakers often identify for use, languages that establish identities or those that seclude identities. The language of the voice is also often used to establish among many things, the location, space and time. The selection and subsequent use of such languages within the verbal sound track in Kenyan documentary films is largely attributed to the perceived language level of the target audience. Kimani

(2016) observes that the verbal sound which include dialogue, narration and voice over is among the robust ensembles of sound design.

### ***1.8.1.2 Diegetic verbal sound.***

These are sounds that emerge from the world of the story on screen. Bordwell & Thompson (2008) refer to them as words spoken by characters. Diegetic sound can be both off-screen and on-screen, which depends on whether its cradle is from within the frame or outside of the frame.

#### *i) Dialogue*

The character, source of the voice is visible on the screen. Through dialogue, we are able to understand what the character is conveying. Merimba (2013) avers that it plays a critical role establishing character, emphasises setting, or a character's cultural background, and that it “makes meaning through the text and the subtext (p. 66)”. Further, he asserts that a character's demographic relationship to others in the film world is also established. Dialogue in many Kenyan films is often characterised by code-switching since many Kenyans speak more than one language and are able to converse fairly through switching from one language to another in the context of their talks.

#### *ii) Diegetic Voice-over*

It can also be referred to as Narrative voice or Personal Narration as Raskin (1992) puts it. This is a retroactive narration vocalised by a voice the audience recognises or will get to know as belonging to a character in the film. Such a character if he/she happens to be on camera at the time the voice is heard, would be implied as being situated in a time and space different from that of the narrative voice (Ibid.). When

the sound is off-screen, it can fashion the impression of a bigger space or the existence of many more characters than we essentially may get to see. Bordwell and Thompson (2008) avers that our thinking and expectations of how a scene will develop then from there automatically gets shaped. Merimba (2013) asserts that the diegetic voice-over may also imply a character's reflection of past events and also give the audience the ability to associate with a character's immediate thoughts, their feelings as well as perspective.

### ***1.8.1.3 Non-Diegetic Verbal Sound.***

This refers to all those voice elements that emanate from the outside world of what we see on the screen. While there are two elements of non-diegetic sound; voice over and sound effects, this study was interested in the voice over. The voice over is usually employed so as to provide either a background to a story or to aid move the narrative from one happening to another whilst providing detailed and, or additional information not generated by the characters on screen. This is sometimes referred to as “The Voice of God” due to the tendency by filmmakers to use it in providing the wisdom intended for consumption by audiences without questioning.

### ***1.8.1.4 Popular trends in language use during production of Kenyan BCC documentary films.***

Osaigbovo & Wood (2013) assert that film being both visual and auditory is a worthwhile instrument for raising awareness about the various causes and consequences of HIV. It is hence imperative to acknowledge that an effective documentary is that which is wholesomely designed “with the ultimate aim of making people think about their need to adopt preventative measures” (Ibid.). This cannot be fully attained in the absence of verbal language, which has often emerged

as a critical issue with its vast share of controversy regarding its use in arts (Olenja, 2008; Wa Thiong'o, 2011; Diang'a, 2013; Mugubi, 2014). Nevertheless, different filmmakers in Kenya employ various means of language choice and use in their bid to achieving their desired goal in delivering the message in BCC documentaries. Whereas English is mostly used in formal situations, Kiswahili is the preferred option in informal situations (Nyutho, 2015). Native dialects are also a characteristic of some verbal soundtracks with regard to specific audiences.

Unlike fiction narratives whose core is entertainment above education, as is the case in most productions. The basis for making a documentary lies in its objective to communicate effectively both visually and vocally. For BCC documentaries in that case, production practices encompasses effective language use, hence effective message delivery with desirable results towards behaviour change. However, an underlying concern emerges from the fact that majority of Kenyan entertainment and educative films are created in the English language. Nyutho (2015) asserts that English language use in Kenyan is a greatly contestable issue, and this comes to fore majorly in situations where a lot of the audiences are still marginalised societies in the rural areas. This he points to the fact that among the modern elite who actually form the active majority of film and television producers do not value their vernaculars and as a result therefore, they continue to use English in their creative expressions. Nyutho (2015) also notes that the rise in productions of films done in Kiswahili and other Kenyan languages rose from the demand by Kenyan people to have films in their own language. This observation defines the current trend of local language use in Kenyan films.

### **1.8.2 Codes and conventions of voice language in BCC films.**

Diang'a (2013) asserts that all forms of communication have their own language, and whichever language it may be, it comprises certain codes and conventions. She notes that filmmakers often choose audience friendly languages or dialects for particular target audiences. It is also worth remarking that drawing examples from 'The Kitchen Toto' she drives us to the realization of 'a new language' which she christens 'Middle-ground language', one which parties of different ethnic orientation and perhaps literacy levels find a level playing field. Her study affirms that it really doesn't matter the language used in a film as long as meaning is derived. However, her study did not delve into the impact of voice language use in films and the effect they have in communities, a thing that this study sought to look into.

Rouch (1962) observes that language was a great impediment to the film industry in Africa since the colonial era. He highlights a case in 1951 when a team consisting of a film expert and an anthropologist paid a visit to Nigeria to study the question of audience reaction to films. They discovered that the only solution was to make films with very minimal foreign elements, including Eurocentric languages which distract the spectator. In another study Rouch (1962) notes that in Belgian Congo, the language problem appeared to be a major obstacle. This was brought about by the multiplicity of vernacular languages, to which Congo had more than four, the major ones being Kikongo, Lingala, Tschiluba and Ki-Kiswahili, which led to the invention of using local interpreters during screening. These findings affirm the need for localization of voice language. Rouch further observes that, while the official languages of modern Africa are French and English, this doesn't signify that they are either understood or spoken by the majority of the people, and yet it is precisely

the uninstructed section of the population whom it is most important to reach through films. He therefore proposes that films be dubbed in the languages spoken in all the different regions of a country. This sought to understand how local audiences endeavored to understand documentary films in the event of multiple and/or unfriendly languages codes.

Aparicio & Bairstow (2016) affirm that films provide a very interesting and ecological context for studying languages. They note that the often close parallel between cinema and everyday situations has been more and more multicultural, and therefore, increasingly multilingual. They observe further that with the arrival of sound and dialogues, their dissemination was made difficult by language barriers. In order to overcome this issue, filmmakers had to employ various audiovisual translation techniques. Among the techniques, they noted were; replacing the original soundtrack with a new one in the targeted audience's language (dubbing), adding a translation of the dialogues orally (voice-over), or having a written form (subtitles). Aparicio & Bairstow (2016) avow that;

“The complexity of the situation in which a viewer is placed when seeing a multilingual film is self-evident when all the different types of information provided by such a movie are taken into consideration, that the viewer not only processes simultaneously the visual and linguistic data and links it to previous knowledge, but they must also strive to understand the different languages.”

Their study examined voice language use and audience comprehension in a multilingual film. This study on its part sought to establish a BCC documentary's effectivity with regard to comprehension of the message intended given similar multilingual circumstances.

### **1.8.3 Particularising voice languages in BCC film.**

Wa Thiong'o (2011) talks affirmatively of Cinema and the African languages. He contends that an African filmmaker should be able to make a film with the knowledge that his product can at least be shown in his own country first. He emphasizes on localisation before internationalisation, a thing to which he attests its linkage to language. Of this, he strongly advocates for the continual use of local African languages for African productions. In this affirmative thought lies the concern of our society's super diversity, that a filmmaker must be able to address such a concern as local language use and still deliver meaning. This study looked at the challenges that arise as a result of voice language use.

Olenja (2008) contends that language is traditionally the primary characteristic of ethnic identity in Kenya and that it commands people's ownership of who they are. Kimotho (2007) as cited by Olenja (2008) affirms that "the survival of African languages in Kenya at family level and the boom in setting up of vernacular radio stations was directly related to the usage of cultural heritage television documentaries" (p. 81). This study sought to investigate how the decision of language use impacts the effectiveness of BCC films and a people's ownership of the change message.

Ganti (2016) affirms that language has become an important way to distinguish among films, that it is being foregrounded not just in songs but also in dialogue and speech. He avers that language, in terms of dialect, accent, slang, and proverbs, has become an important part of the *mise-en-scène*, just as songs, action, sites, and sets are. With regard to changing times on language preferences, Ganti (2016) notes that some filmmakers exploit language in a way that would be deemed in the previous

periods of filmmaking as restrictive or isolating to one's audience. He notes that the turn to the colloquial had to do with changes in the social spheres of the cast and crew and the political economy of the film industry, which had to do with changing structures of finance, production, distribution, and exhibition that have reshaped the Hindi film industry's audience imaginaries and expectations. In reality of these concerns, this study therefore sought to investigate the factors that also do inform voice language choice and preference in the Kenyan BCC documentaries.

#### **1.8.4 Utilitarian role of voice languages in films.**

M'erimba (2013) delves much into discussing language aesthetics. He looks at code-switching as a trend in Kenyan films, which he says is the tendency to shift from one language to another, a trait he attributes especially to the young generation with examples being, switching from English to vernacular or Kiswahili as long as the other party is conversant. He also suggests that the role of language in cultural connotation is to establish a geographical setting or a cultural make-up. More strongly, M'erimba (2013) affirms that language influences culture. He concludes by confirming that language in the selected films he studied is not used artistically but rather naturally for communication purposes. This study intended to establish in line with these observations how by influencing culture, voice language can be key to behaviour change, beside its use as an aesthetic enhancement to the production of the BCC documentary films.

According to Diang'a (2007), throughout the history of Eurocentric theory, ownership of meaning has almost always been locked in a contest between the language, the utterer and the recipient. Her study discusses the dilemma on language to a considerable extent. She observes that the language in which the Kenyan film is



produced does not seem to be a barrier to the audience since the film's characters rely profoundly on a lot of body language, a trait she attributes to the affinity of non-speakers of these languages to follow the flow of the story-line. This, she observes as a contributor to the rise of consumption of vernacular films across ethnic divides. She further notes that the characters use vernacular language to ease the official film convention that tends to associate film technology with the language of the empire, through which cinema was introduced to Africa. This study sought to evaluate the message comprehension with regard to the voice language used in the BCC films. It also evaluated the essence of visual elements such as body language and mise-en-scene to enhancement of comprehension of the message in the event of unfriendly languages.

Aumont, Bergala, Marie & Vernet (2011) affirm that film is a universal language. They state that language is an intermediary in the analogical relationship between the signifier and the signified. Their discussion takes shape in asserting more weight on cinematic language, even though they also note the vital essence of the verbal language system. It is to this point they comment that the diversity of language systems inserted within the films do not challenge the larger unity of cinematic language per se, since cinematic language transcends all national languages. In a crucial observation, they also do note that, a film exploiting a great many camera movements, rhythmic matches, and superimpositions is no more cinematic than a film composed of totally static shots whose narration is accomplished in voice-over. Their study affirms the importance of voice language as well cinematic language. This study hence sought to investigate the impact of voice language in use as a communication entity in BCC films.

Ribes-Iñesta (2006) avows that human behaviour cannot be understood if we separate language and social practice. He points out that language is the medium in which any social practice takes place and becomes possible, and that, behaviour is the practical content of language. From this perspective therefore, language is conceived of as the instrument by means of which we directly affect the behaviour of others. He further notes that to consider language as an instrument entails thinking about its functions. These functions are highly diversified in their effects on social life: to name, to describe, to ask, to communicate things, to teach, to learn, to do things, to reject, to look for, to invent, and so on. Concerning that, Gitimu (2013) also avers that language provides instructional learning. Effective use of language therefore, he notes, requires the effective use of words and phrases as tools that produce different outcomes (i.e. to be affected by and to affect through the appropriate use of words and phrases in multiple situations). This study therefore sought to look at the impact of choice of language in BCC films on communicating behaviour change, even to achieving the desired change.

Ferguson (2006) studies the unmistakable aesthetic of Muratova's films, and their preoccupation with the workings of human relationships, which he contends originate in a fundamental concern with questions of language. The study centers on many aspects that incline language to community affiliation, identity and itinerancy. He then concludes that, lack of self-awareness and insight into how language shapes our thoughts and behaviour leads to speech which conceals rather than communicates, and ultimately renders language meaningless by reducing it to mere sounds. This study sought to investigate the importance of language in the thought process intended for comprehension of BCC messages.

### **1.8.5 Use of documentary films in BCC geared towards HIV/AIDS risk behaviour change.**

This sub-section looked at the use of BCC documentary films in advancing behaviour change.

Kombo, Sariola, Gichuru, Molyneux, Sanders & Van der Elst (2017) employed the use of film viewing in community research. They screened *Facing Our Fears* and considered it a success story of community engagement in HIV research touching on complex and sensitive issues. They observed that;

“Participants felt that the film highlighted the need for involving different stakeholders in community engagement efforts and making the process a continuous and collaborative one especially in difficult contexts such as in sub-Saharan Africa.”

Their study affirmed that viewing films on HIV/AIDS has the ability to quicken discussions that touch on sexuality and HIV-related stigma (Kombo, et al., 2017). Chalk (2014) does affirm that the media indeed has a vital duty to play in reducing the social and psychological impacts of HIV. With stigma being at the front of this task, Chalk (2014) considers language an important issue because it can easily reinforce HIV related stigma and cultural norms. Moore, Onsomu & Abuya (2014) affirm that through dialogue, negative attitudes and stigma that are often tied to HIV/AIDS can definitely be reduced. They arrive at this conclusion from their study of the film *Life Support* and its role in HIV prevention. This study in light of these observations, intended to establish the impact of voice languages on individuals and groups as well as in initiating dialogue and shaping attitudes towards risk behaviour change.

Willis, Frewin, Miller, Dziwa, Mahvu & Cowan (2014) conducted a workshop in Harare culminating in adolescents living with HIV/AIDS producing films about their experiences and challenges. The researchers avow that participants could write their narratives in English, Shona or Ndebele, which are two of the major indigenous languages (Willis, et al., 2014). These stories were then recorded and, they chose visual images that were added onto the voice to bring their story to life (Ibid.). What this implies is that, the beginning of a narrative is the creator's idea which should be brought out in the language best comprehended by the source. The visuals in any story should then be chosen or designed in a way that they complement and drive the narrative further. According to Willis et al. (2014), the success of this process enabled the participants retell their story within a framework that encouraged a focus on positive transformation. This then resulted in films highly effective at strengthening service providers' awareness of the needs and experiences of children and adolescents living with HIV (Ibid.). Flexibility given to the participants on choice of language for their stories must be noted to also have contributed to their effective narratives. This study thus sought to evaluate the role that voice languages play in effectively crafting BCC initiatives.

Gosh (2012) asserts that embedded in documentary studies, is a well-trodden terrain that flows over the alliance between documentary practice and social change. He cites examples in two documentaries *AidsJaago* and *68 Pages* which he points out that they remain distinctive re-enactments within India's growing cinematic discourse on HIV/AIDS with regard to educative media. He asserts that;

“This virtual pandemic has been at the center of HIV/AIDS epidemiology of the past decade, its underlying predicative rationality shifting the focus from managing infection to communicating risk or perceived possible harm.” (P. 78)

In another study in India, Kumar, Pore, & Patil (2012) intended to evaluate adolescents' knowledge on issues regarding HIV/AIDS. They employed film watching as a tool in increasing HIV/AIDS awareness among adolescents. They then established that, involvement of films has the potential to make a significant change in knowledge and attitude among audiences. This is also what Singhal & Vasanti (2005) had observed, that, films on HIV/AIDS have the potential to open public discourses on issues around HIV/AIDS. This, they affirm in an example, that the integration of a HIV/AIDS subplot in the 2001 TV series *The Bold & The Beautiful* did significantly impact on the health-seeking behaviour of US citizens. These observations point to a fact that film is able to open up voices on issues regarding HIV/AIDS without the possibility of stigma. This study hence sought to evaluate this possibility, though largely with regard to language use and the effect in enhancing risk behaviour change.

Through critical analysis of *The Announcement*, a documentary film by ESPN, Menzies (2016) addresses issues around HIV/AIDS through character depiction. She battles with social creations of stereotypes regarding black people as most at risk of contracting HIV/AIDS out of deliberate exposure to risk behaviour that enables its prevalence. Her study centers on how media images of HIV/AIDS and black bodies contribute to cultural conversations about racialised gender and sexuality in the United States. She points out in her study that documentaries enable an environment for debate on how depicted issues resonate with cultural understanding of HIV/AIDS. Zuo (2015) also affirms to this by asserting that films can be used to earnestly address the subject of HIV/AIDS in its social and historical contexts, constituting a cinematic response to the disease. This point in her study is illustrated

as she employs the use of the film *Love for Life* by Gu Changwei (2011) which she states brings out the forgotten histories of a people devastated by HIV/AIDS especially in rural China where illegal and contaminated blood trade was so common. In line with that, this study sought to evaluate such concerns with regard to the Kenyan BCC film, to establish whether voice languages as employed in Kenyan BCC films do contribute to the dialogue on HIV/AIDS.

## **1.9 Theoretical Framework**

This study employed the use of two theories: Audience Reception Theory (ART) and The Entertainment-Education (E-E) for Behavioural Change Model.

### **1.9.2 Audience Reception Theory.**

Audience Reception Theory was developed in 1973 by Stuart Hall. This was born from his article *Encoding and Decoding Model of Communication in Television Discourse*. The theory assumes that the meanings which are obtained on viewing depend on the interaction between the media and the viewer. According to Livingstone (1991), reception issues concern whether or not people's readings of media texts match those intended, and if not, how the different readings are to be explained. Hall (1993) lays emphasis on the following points, that meaning is not simply fixed and determined by the sender, that the message is never transparent, and that the audience is not a passive recipient of meaning.

Hall (1993) avows that there are three different positions audiences take in order to decode the meanings within cultural texts, particularly televisual discourses. These are the dominant-hegemonic position, the negotiated position and the oppositional

position. In the dominant-hegemonic position, the audience member is positioned inside the main point of view, and hence there is little misunderstanding and miscommunication. In the negotiated position, the audience member decodes the sender's message in the framework of the dominant cultural and societal views. Here, the messages are largely understood since the receiver is familiar enough with dominant society and can therefore adequately decode cultural texts in a nonfigurative way. In oppositional view, the viewer is capable of decoding the message in the way it was intended to be decoded, but based on their own societal beliefs, and may sometimes see another meaning that was not intended for comprehension in the message.

The concept of this theory affirms that the voicing of any given sign, whether visual or verbal with the notion that it refers to something is the product of convention. This conventionalism of discourse requires the intervention of supporting codes (Hall, 1973). Hall (1993) further notes that for communication to take place, there must be some degree of mutuality between encoding and decoding moments, without which meaning cannot be effectively deciphered hence impeding on communication. In the context of this study therefore, voice language was considered as the factor that ought to spearhead mutuality in the process of communication.

### **1.9.3 The Entertainment-Education for Behavioural Change Model.**

The entertainment-education for behavioural change model is one of the widely used HIV/AIDS communication strategies. Entertainment – Education (E-E) is an approach in which social messages are incorporated into entertainment programmes (UNFPA, 2002). In E-E, a combination of a creative team that comes up with a

storyline that incorporates socially informative messages, and an evaluation team that uses communication and behavioural theories to accomplish and to measure behaviour change come together. E-E is based on Singh's (2006) assertion that, "education is the vaccine against AIDS". Singh (2006) asserts that the media must be engaged in the fight against HIV/AIDS through the dissemination of messages about AIDS awareness that are informative, educative, and entertaining.

In E-E, the media is often used as an entertainment and educational tool for the masses on issues touching on existing social problems. Singh (2006) asserts that the media is capable of preventing HIV/AIDS with an ultimate goal to cure by knowledge impartation through entertainment. This use of the media usually goes beyond just creating awareness to having particular practitioners and experts employ the messages to assist the target audience exercise beneficial behaviours. According to UNFPA (2002), an audience that follows a character through a storyline can be motivated to adopt prevention techniques, and can learn important lessons from the media. One of the greatest benefits of E-E according to UNFPA (2002) is that it promotes interpersonal and group communication and debate after exposure, thereby enhancing learning and behaviour change.

This model assumes that behaviour change can be brought by increasing knowledge on the issues associated with the intended behaviour. This can best be achieved by the educative element of BCC films. In this, language use factor comes in since effective education is assumed to be achieved when the audience is able to comprehend the message. This model assures the possibility of learning both at individual and group level since, the media is capable of opening the channels for communication and to foster discussions about HIV/AIDS and interpersonal



relationships (Singh, 2006). Despite the fact that some audiences might only find the BCC films entertaining, the E-E model assumes that even through entertainment, there is a great chance of learning and adopting behaviour change through emulating the character of the esteemed actor/model. This is achieved when audiences associate with the characters through the storyline and empathise or sympathise with them through their challenges, struggles or experiences hence drawing lessons from them.

This theory provides for a platform to formulate educative content for social and individual change through an entertaining approach. Since E-E enables the creation of a platform through which a society or individual can address critical social and behavioural concerns, it fits best for this study. Such a consideration arose from the fact that attitudinal change and a shift in perception resulting in increased self awareness, were traits that could be acquired from entertaining content packaged through an educative concept.

#### **1.9.4 Conceptual Framework.**

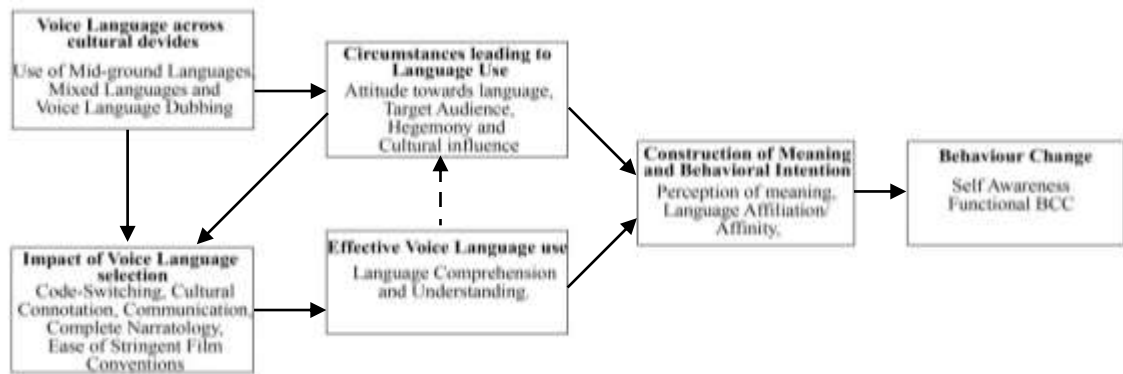
Various studies reviewed showed several factors that are presumed to influence the use of a language in film, and in relation to behaviour. These varied from the language of the interviewer and interviewee, cultural orientation, as well as the preferred language of choice by the anticipated audience among other elements. The interaction of these factors reinforce each other and are assumed to have an influence on voice language in film.

The variables identified in this framework were derived from the measurable traits of voice language and its role in creating meaning. The dependent variables in this

study were; effectiveness of voice language, construction of meaning and behaviour change. The independent variable for the study was voice language use. The intervening variable established in this study was BCC documentary films on HIV/AIDS. This was considered out of the fact that, how voice language is employed in these BCC documentary films has a direct influence on the audience's comprehension and subsequent creation of meaning.

Out of these, behaviour change was attributed to effective communication that stems from good language choice, hence the assumption that voice language used in a HIV/AIDS BCC documentary films affects message comprehension, which in turn affects behaviour change.

*Figure 1.1: The conceptual framework. (Source: Researcher)*



## **1.10 RESEARCH METHODOLOGY**

### **1.10.2 Research Design.**

This study being a Mixed Method Research integrated the use of both qualitative and quantitative data collection and analysis. Mixed method designs involve the use of both qualitative and quantitative data in a study. According to Creswell (2011) there are six types of mixed method designs. These include: convergent parallel design, the explanatory sequential design, exploratory sequential design, the embedded design, the transformative design and the multiphase design. This study however, did adopt the Exploratory Sequential mixed method design. In this, one data set provides information for the subsequent data collection and analysis of the other (Wilkins & Woodgate, 2008; Creswell, 2014; Guest, 2012). Creswell & Clark (2011) affirm that this design allows the researcher the privilege to interrogate further the research problem through development of quantitative tools based on the themes established from the data that has been arrived at in the qualitative phase.

For this study, qualitative data collection and analysis was prioritized, and the findings thereof used in the creation of data collection tools for the quantitative data collection and analysis phase.

### **1.10.3 Location of Study.**

The study was carried out in North West Kisumu (NWK) Ward, Kisumu West Sub County of Kisumu County in the Western part of Kenya. North West Kisumu Ward has a total population estimated at 23,640 people (Soft Kenya, 2013). The study population for this research was drawn from members of HIV/AIDS SHGs within

NWK ward in Kisumu County. NWK ward is a rural settlement and one of the rural wards within Kisumu County.

#### **1.10.4 Target Population.**

The target population for the study was the rural community dwellers in North West Kisumu Ward. The sample drawn was composed of both males and females of different ages but above 16 years. Only documentary films on HIV/AIDS filmed in Kenya formed the film's target population. For this study, two level multiple sampling was considered. The first sampling was that of the documentary films to be used in the study while the second level sampling was intended for the study population in order to obtain a study sample for both the FGD and the survey.

#### **1.10.5 Film Sample Size and Selection Procedure.**

Four documentaries were selected through purposive sampling technique. The researcher limited the target sample only to a selection that had been screened in the community since the inception of the BCC consortium in 2005. Informed by the need to have strategic communication on HIV and AIDS through cross cutting interventions, the government of Kenya in 2005 through an interministerial committee established a BCC consortium to help meet this need. The consortium at its creation was tasked with the responsibility of coordinating BCC initiatives in the country. According to NACC (2009), the lack of consensus and understanding of what BCC truly is brought about efforts of varied quality, with some not having been assessed for their effectiveness and efficiency. Such an assessment includes the use of voice language to advance the message of risk behaviour change in BCC films.

This film selection entailed documentary films in the languages familiar to the North West Kisumu community. The films' story telling had to also rest on raising awareness on traditional cultural practices such as wife inheritance and polygamy, modern culture such as the Jaboya (the exchange of fish for sex and sex for fish) system, sex for exchange of valuables and popular imaginations and myths that are precursors to risky behaviour which in turn propagate the possible spread of HIV/AIDS. The films also had to have been made by filmmakers working with a Kenyan crew and cast.

Due to the large and undocumented availability of BCC documentaries on HIV/AIDS, it was not possible to establish a study population in numbers. However, the sample frame encompassed those BCC documentary films on HIV/AIDS available online, screened in the local TVs and also those accessible from various organisations and production units.

In consideration of the criteria outlined above, the following documentary films were selected for the study; *Deadly Catch (2005)* by David Gough, *Aids Prevalence in Nyanza (2013)* by Baraka Karama, *Kitoweo Cha Mauti (2016)* by Cecilia Wakesho, and *Fishers of Pain (2016)* by Timothy Otieno.

Further on selection criteria, *Kitoweo Cha Mauti* and *Fishers of Pain* were selected for their similarity in content but different employment of voice language use. The researcher perceived that differing preference on language choice would mean a divergent level of comprehension among the audience.

All these sampled documentary films were screened to the participants during the forum sessions.

#### **1.10.6 Population Sampling.**

The researcher conducted a two level sampling for the study population. One for the qualitative phase of the study and another for the quantitative phase. For the in-depth open-ended interviews, three respondents drawn from documentary filmmakers with vast experience in documentary filmmaking, one director from one of the sampled documentary films and one public health communication expert were interviewed. The interviewees included; Amos Ochieng' who is a Nairobi based film producer, Phillip Odera who is based in Eldoret, Albert Wandago a filmmaker based in Kisumu, Timothy Otieno a journalist affiliated to KTN and Warda Gigi a Health Communication practitioner with Family Health Options, Kisumu.

For the FGD and Survey, the study population was drawn from members of registered Community Based Organisations (CBOs) and Self Help Groups (SHGs) that deal with HIV/AIDS related issues as well as peer education within North West Kisumu Ward. There were three SHGs actively involved in issues dealing with HIV/AIDS support, homecare and peer education. The membership of these three community based organisations formed the basis for the sample frame. They include Kademba Group 1 Self Help Support Group, Lela Youth Group and Nyalalo Youth Support Group with a total of 129 members drawn across North West Kisumu ward. A simple oral interview on viewership was also conducted to ascertain proof of viewership of BCC documentary films, and the frequency of the same. Those individuals who had watched more films were thus considered for the FGD on the assumption of resourcefulness with regard to the study's objectives. For the survey, one must at least have watched a documentary on HIV/AIDS to participate.

### 1.10.6.1 Level One: Sampling for the FGD and interviews.

#### i) Population Sampling for the FGD

A study sample population of 14 respondents who previously had had exposure to HIV/AIDS documentaries was purposively selected. Table 1.1 below presents how FGD was sampled.

*Table 1.1: Distribution of FGD Participants*

SHG	Distribution Per	Cumulative Percentage
Kadamba, Group 1 Self Help Support Group	3	21.7
Lela Youth Group	5	32.6
Nyalalo Youth Group	6	44.7
Total	14	

Nyalalo Youth and Support Group was represented by 6 (44.7%) members, Lela Youth Self Help Group had 5 (32.6%) participants and Kadamba Village Group 1 Support Group had 3 (21.7%) participants.

#### ii) Interviews

Five interviewees were purposively sampled. This group included a director of one of the HIV/AIDS documentaries selected for the study. Three BCC documentary films consultant producers were identified basing on their contribution in the world of documentary filmmaking. One Public Health Communication practitioner was also selected (See Appendix 2).

### 1.10.6.2 Level Two; Population Sampling for the Survey.

The remaining members of the SHGs who did not feature in the FGDs constituted the population sample for the survey. Slovin's Formula of probability sampling was adopted in curving a sample for the study which was further used to calculate the

proportional allocation of the number of participants per SHG for administration of the survey questionnaires.

Slovin's Formula:

$$n = N / (1+Ne^2)$$

Here, n represents the number of the samples, N represents the Total Population while e represents the error tolerance or level (Stephanie, 2012; Tejada & Punzalan, 2012). In addition, Stephanie (2012) and Tejada & Punzalan (2012) suggest 95% confidence level, thus providing a 0.05 e also known as Alpha level for which the study adopted.

From the study population of 129, the researcher eliminated 14 participants who had been selected for the FGDs so as to avoid possibility of duplication of data from multiple sources selected in both phases. The remaining population of 115 members of the SHGs were then subjected to the Solvin's Formula to acquire the Survey sample as indicated below.

$$n = N / (1+Ne^2)$$

N being 115 and e being 0.05 therefore,

$$115 / (1 + 115 \times 0.05^2) = 89.15$$

This gave the study a total of 89 respondents conveniently selected for the survey.

A total of 89 survey questionnaires were then distributed disproportionately throughout the three SHGs.



Table 1.2 shows the distribution of survey questionnaires per Self Help Group. These figure shows the number of participants who responded to the questionnaires for the study. Nyalalo Youth and Support Group had participants respond to 47.2% of the questionnaires, Lela Youth Self Help Group had 32.6% of the respondents while Kademba Village Group 1 Support Group had 20.2% of the participants.

*Table 1.2: Distribution of Survey Questionnaires*

	Distribution Per SHG	Cumulative Percentage
	Kademba, Group 1 Self Help Support Group	18 20.2
SHG	Lela Youth Group	29 32.6
	Nyalalo Youth Group	42 47.2
	Total	89

These three groups had member from every sub location within the ward. These included participants from Marera Sub location, West Karateng' sub location, East Karateng' sub location and Sunga sub location.

### **1.10.7 Demographics**

The population as shown in Table 1.2 gives us the distribution by age groups, with majority being youths under 20 years (48.3%), followed by young adults between 21-30 years (16.9%), and adults above 51 years (12.4%). Table 1.3 gives us the findings as provided by respondents.

*Table 1.3: Respondents' grouping by age bracket*

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	20 Years or Under	43	48.3	48.3
	21 - 30 Years	15	16.9	65.2
	31 - 40 Years	10	11.2	76.4
	41 - 50 Years	10	11.2	87.6
	51 or Above Years	11	12.4	100.0
	Total	89	100.0	100.0

That amounted to 50.6% of females and 49.4% of males as reflected in Table 1.4.

*Table 1.4: Representation by gender*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	45	50.6	50.6	50.6
	Female	44	49.4	49.4	100.0
	Total	89	100.0	100.0	

Table 1.5 shows that 51.1% of the respondents indicated that they were single, 28.1% were married and 12.4% were widowed.

*Table 1.5: Representation by marital status*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Single	49	55.1	55.1	55.1
	Divorced	2	2.2	2.2	57.3
	Married	25	28.1	28.1	85.4
	Widowed	11	12.4	12.4	97.8
	Separated	2	2.2	2.2	100.0
	Total	89	100.0	100.0	

Further, it was established as shown in Table 1.6 that 36% of the study population had attained or were still pursuing secondary education, while 28.1% had dropped out of school after primary level, and a paltry 15.7% had attained college education.

*Table 1.6: Representation by level of education*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never Went to School	12	13.5	13.5	13.5
	Primary	25	28.1	28.1	41.6
	Secondary	32	36.0	36.0	77.5
	College	14	15.7	15.7	93.3
	University	5	5.6	5.6	98.9
	Other	1	1.1	1.1	100.0
	Total	89	100.0	100.0	

The majority of the respondents (89.9%) were Christian as shown in Table 1.7.

*Table 1.7: Representation of respondents by religious affiliation*

	Frequency	Percent	Valid Percent	Cumulative Percent
Christian	80	89.9	89.9	89.9
Muslim	1	1.1	1.1	91.0
Valid I don't Know	3	3.4	3.4	94.4
African Traditional	5	5.6	5.6	100.0
Total	89	100.0	100.0	

Significantly, Table 1.8 showed that those unemployed stood at 58.4% accounting for students and housewives. Those who are self-employed and casual labourers composed the highest percentages of those working at 18% and 10.1% respectively.

*Table 1.8: Representation of respondents by their category of work*

	Frequency	Percent	Valid Percent	Cumulative Percent
Self Employed	16	18.0	18.4	18.4
Casual Laborer	9	10.1	10.3	28.7
Administrator/Security	4	4.5	4.6	33.3
Student	35	39.3	40.2	73.6
Valid Employed	6	6.7	6.9	80.5
Unemployed	7	7.9	8.0	88.5
Housewife	8	9.0	9.2	97.7
Other	2	2.2	2.3	100.0
Total	87	97.8	100.0	
Missing 0	2	2.2		
Total	89	100.0		

Household incomes below Ksh. 5,000 as shown in Table 1.9 were found to be high at a towering 74.2%.

*Table 1.9: Representation of respondents by monthly household income*

		Frequency	Percent	Valid Percent	Cumulative Percent
	Under Ksh 5,000	66	74.2	78.6	78.6
	Ksh 5,000 - Ksh 9,000	3	3.4	3.6	82.1
	Ksh. 9,001 - Ksh 15,000	3	3.4	3.6	85.7
Valid	Ksh15,001 - Ksh20,000	1	1.1	1.2	86.9
	Ksh20,001 - Ksh25,000	4	4.5	4.8	91.7
	Ksh25,001 and above	5	5.6	6.0	97.6
	Other	2	2.2	2.4	100.0
	Total	84	94.4	100.0	
Missing	0	5	5.6		
	Total	89	100.0		

### **1.10.8 Implications of the demographics**

In the course of the study, it was assumed that age, affluence, marital status, occupation and level of education were critical demographic factors that impact on language comprehension as well as access to HIV/AIDS BCC documentary films. This falls in agreement with Fiske (1990) who asserts that we must recognise these social forces since they present the audience with a way in which they conceptualise the world by helping to determine the audience's negotiating position.

The views presented in the findings of this study through this session represented a wide array of thoughts, across demographic and geographic divides in the populace of North West Kisumu Ward. Of the fourteen participants, seven were youths, five were women (among whom three were married whereas two were widows) and two were men, both married. The youths comprised one high school student, one who had dropped out of school at primary level and two form four leavers who had completed school the previous year, while the remaining three were in college at the

time of the study. Among the youths, three of them were female while the remaining four were males.

Since the larger percentage of the respondents were single youths and young adults, it was interpreted that their involvement in matters concerning HIV/AIDS in the recent years was consistent with the determined focus by stakeholders in curbing rise in prevalence of HIV/AIDS among youths.

The data presented also showed that this vast population of the youths and young adults was mostly composed of persons who were either still in high school or had finished high school but had not proceeded to college or university. Christians were found to be more as those who did not know their religion were a paltry 3.4%. These were therefore inferred as pagans or a people who practiced some forms of religion they were unwilling to disclose. On occupation, 1.1% had indicated their occupation as “Other” which would probably imply two things; the possibility of them being involved in careers that have not yet been classified or, they could be exhibiting skills that are not yet defined within their social economic structures.

The observation on low household income was interpreted to mean that due to the high number of students involved in peer education as well as primary and high school dropouts with no formal training, formal employment status would be difficult to attain, hence an inclination to casual jobs that pay less. Still on that, 2.2% had indicated their household income as “Other”. This was interpreted to imply the existence of earnings in the form of batter trade, e.g. foodstuff and clothing for services offered, a thing which is highly practised in rural places. All these factors

put together have an influence on media accessibility and literacy, voice language preference, comprehension and appreciation.

### 1.10.9 Respondents' experience viewing HIV/AIDS documentaries

Since the purpose of this study was to find out the impact of voice language use in HIV/AIDS BCC documentaries among the rural dwellers of North West Kisumu, it was necessary to establish their experience with and level of exposure to HIV/AIDS documentaries before focusing on the voice language issue. This in accordance with the audience reception theory was necessary so as to establish evidence of viewership first, since analysis of viewers' readings of mass media cannot be effected in the absence of the evidence of viewership.

With that in mind, respondents were asked whether they had ever watched HIV/AIDS documentary films. The question had five options which the respondents had to choose one applicable answer from. 62.9% of the respondents indicated that they had watched a few documentaries on HIV/AIDS whereas 15.7% stated that they had never watched documentaries on HIV/AIDS. Only one respondent failed to respond to this question. Table 1.10 below shows the findings therein.

*Table 1.10: Respondents' HIV/AIDS documentary films viewing experience*

		Frequency	Percent	Valid Percent	Cumulative Percent
	Watched a Few	56	62.9	63.6	63.6
	Watch Regularly	17	19.1	19.3	83.0
Valid	I have Never Watched	14	15.7	15.9	98.9
	I'd Rather not Say	1	1.1	1.1	100.0
	Total	88	98.9	100.0	
Missing	0	1	1.1		
Total		89	100.0		

The respondents were also asked about their frequency of viewing these documentaries. Question 9 of the survey questionnaire sought to establish their frequency and consistency of watching; “How often do you normally watch documentaries on HIV/AIDS?” As reflected in Table 1.11, 65.2% of the respondents stated that they only watch sometimes while 13.5% only do watch regularly.

*Table 1.11: Frequency and consistency of watching HIV/AIDS documentaries*

	Frequency	Percent	Valid Percent	Cumulative Percent
	Regularly	12	13.5	16.2
Valid	Sometimes	58	65.2	94.6
	Hardly Ever	4	4.5	100.0
	Total	74	83.1	100.0
Missing	0	15	16.9	
Total		89	100.0	

*Note: Hardly ever was used to refer to the fact that in recent times the respondent rarely watches these documentaries despite the fact that they used to.*

The respondents were then asked about the length of time they normally spent watching documentaries on HIV/AIDS. Majority of the respondents amounting to 39.7% of the valid respondents stated that they usually spent an hour viewing HIV/AIDS documentary films. However, the bulk of the respondents (53.4%) indicated that they did spend less than an hour watching documentaries or productions on HIV/AIDS. Table 1.12 presents the responses given by the participants during the survey.

*Table 1.12: Time spent watching HIV/AIDS documentary films*

		Frequency	Percent	Valid Percent	Cumulative Percent
	Less Than 15 Minutes	12	13.5	16.4	16.4
	Less Than Half Hour	14	15.7	19.2	35.6
	Less than 1 Hour	13	14.6	17.8	53.4
Valid	One Hour	29	32.6	39.7	93.2
	Above One Hour	4	4.5	5.5	98.6
	Other	1	1.1	1.4	100.0
	Total	73	82.0	100.0	
Missing	0	16	18.0		
Total		89	100.0		

When the respondents were asked about the medium devices they used to access BCC films, 64.4% percent of the valid respondents stated that they used TV. Table 1.13 illustrates their respective responses.

*Table 1.13: Medium Used to Access BCC Films*

		Frequency	Percent	Valid Percent	Cumulative Percent
	Cinema/Video Hall	10	11.2	13.7	13.7
	Television	47	52.8	64.4	78.1
	PC	1	1.1	1.4	79.5
	Smart phone	6	6.7	8.2	87.7
Valid	Internet	3	3.4	4.1	91.8
	23	1	1.1	1.4	93.2
	25	4	4.5	5.5	98.6
	345	1	1.1	1.4	100.0
	Total	73	82.0	100.0	
Missing	0	16	18.0		
Total		89	100.0		

*Note: The numbers present represented those who gave multiple responses. The first, second and third number stands for the medium in the order they appear, i.e. 2=TV, 3=PC, 4=Smart phone and 5=Internet.*

The respondents were also asked about how much time they spent on their accessible medium. Table 1.14 presents their responses in which a larger majority (76.4%) indicated that they usually spend above an hour on their respective medium of choice.



*Table 1.14: Time respondents spent on selected media*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less Than Thirty Minutes	7	7.9	9.6	9.6
	Less Than One Hour	17	19.1	23.3	32.9
	1 Hour	22	24.7	30.1	63.0
	2 Hours	15	16.9	20.5	83.6
	3 Hours and Above	12	13.5	16.4	100.0
	Total	73	82.0	100.0	
Missing	0	16	18.0		
Total		89	100.0		

From these findings, it is affirmative that with regard to rural communities, TV is the most favorable medium for disseminating HIV/AIDS related content. It is interesting to observe that despite respondents spending hours on their media, majority had indicated that they had spent below half an hour on HIV/AIDS related media. This implies that for a risk behaviour change communicator, short but impactful documentaries are what audiences gladly pay attention to. The findings of this study also pointed to an observation that most BCC filmmakers and by large health communicators were already using TV to disseminate their BCC films.

#### **1.10.10 Data Collection**

#### **1.10.11 Primary Data Collection.**

Primary data constituted information collected from the reading of sampled films. This factored in data collected from observations, FGD and the survey. The two theories chosen acted as measuring parameters for the data collection. A critical observation of the sampled documentaries was conducted to identify the language codes and conventions in use. In-depth interviews as well as focus group discussions were also conducted. Finally, structured in-depth survey questionnaires were administered for the survey.

### **1.10.12 Secondary Data Collection.**

Secondary data was sourced from books, journals, academic articles, other films that carry information relevant to the subject of this study and reliable internet sources. These materials were selected, read, and reviewed in respect to their relevance and significance to the research. The information gathered then helped to furnish and strengthen the analysis and arguments synthesised from the primary data.

### **1.10.13 Research Instruments.**

The following instruments were used in data collection.

#### *a) Language Use Observation Guide.*

The researcher critically watched the films and took notes on the codes and conventions of Voice language used in the BCC documentary films. Notes were taken regarding the observations made on the various aspects of voice language. This was conducted by aide of a structured Voice Language Use Observation Guide developed for the study, and designed to give guidance to the objectivity of the data collection.

#### *b) In-depth Interviews.*

The researcher conducted a series of in-depth interviews. The data was collected through in-depth interviews with the following participants. Film directors/producers were asked about their opinion on the place of voice language in BCC films, what influences their use of a particular language, the aspects of language they often associate with and what motivates their choice of language codes among others. The public health communication expert was asked among other things personal opinions on whether language codes and conventions affect meaning in a

BCC film, and the roles that the available aspects of language play in BCC films. These interviewees were also required to ascertain the impact of these languages in the BCC films on the production of meaning, which is intended to drive towards risk behaviour change. The data collection involved note taking, audio recording and transcription.

*c) Focus Group Discussions Guide.*

Discussions were moderated by a semi-structured FGD guide by the researcher. Prior to the discussion sessions, the participants watched a documentary at the beginning of the forums. The participant's responses were thus pegged on their perception of the screened documentaries. The discussions played a vital role in validating the researcher's analysis and offering other enriching perspectives on the study topic as experienced during the observation and interviews.

*d) Structured Survey Questionnaire.*

The survey sought to collect data that was used to augment and compliment the text prior analysed on a larger population. Being a sequential mixed method design, the survey questionnaire was further developed from the findings of the qualitative study.

The survey questionnaire did include demographics, attitudinal items, behavioural items and factual items on their understanding of Voice Language in Documentary Films on HIV/AIDS Geared towards Behaviour Change among Rural Dwellers in North West Kisumu. This was by aid of a self-administered questionnaire. The questionnaire had both semi-structured and structured questions.

*e) Pre-testing Questionnaire.*

A team of 10 randomly selected members of a youth group were contacted for the pre-test which was done at Lela Market in North West Kisumu ward. The most important reason for our pre-test trial was to aid the refining of the research tools. Due to this, the researcher was able to assess the instrumentation rigor as well as identify obstacles to comprehension of the questions, which then informed revision of some of the original questions. These revisions were basically probatory hence helped improve the eliciting of necessary information. These revisions also did help improve on the worth and weight of the tools.

**1.10.14 Validity**

The study lies within methodological triangulation. In this, the use of both qualitative and quantitative methods of data collection and analysis as was employed asserts authenticity and trustworthiness in the findings there in. For this study, quantitative findings were employed to augment qualitative findings. According to Creswell & Clerk (2011), mixed methods provide a researcher more evidence for studying a topic since it allows use of multiple instruments and eliminates the possibility of biasness. My two supervisors were a great help too in the evaluation of the readings and interpretations thereof. Their objective guidance ensured that the study investigated what it intended from the beginning and hence accurately reported its findings.

**1.10.15 Reliability**

All interviews were conducted by the researcher and were recorded for later transcription. The FGD sessions were also led by the researcher and were also

recorded for later transcription. The survey questionnaires were distributed by the researcher as well as the two research assistants and were self-administered, except in situations where the respondent could not read and write, and so had to be assisted by the researcher or the research assistants. All respondents and FGD participants were members of the three self-help groups sampled from within North West Kisumu ward. The interviewees were individuals with vast practical and theoretical knowledge in the areas of BCC.

The interview questionnaire being semi-structured, enabled the researcher to conceptualise follow up questions for the purpose of clarity and deeper insights during the interviews. This was also the case with focus group discussion guide. The questionnaires were designed with clear instructions on the requirements per section. During their administration, research assistants fluent in the local dialects, that is, Dholuo and Luhya also assisted those respondents who could not read and write on their own. All tools had been tested prior to their administration and edited for simplicity and interpretability.

#### **1.10.16 Data Analysis**

This being a Sequential Mixed Method research, qualitative data was coded into sentences, phrases and paragraphs. To achieve that, critical analysis was conducted and it strove to seek out voice language codes and conventions used in behaviour change documentary and to analyse their impact with regard to generation of meaning. Afterwards, thematic analysis was conducted on the notes recorded from the interviews and reading from secondary sources. New questions were then drawn from the findings recorded. These new questions informed the development of the Structured Survey Questionnaire. The Quantitative data from the survey was then

used to create an explanatory variable in quantitative findings. The data obtained was assigned unique identities and coded for analysis through IBM-SPSS. In the aftermath, a comparison to the findings of the qualitative findings was done. Variance analysis was then conducted during interpretation of the meaning. Creswell & Clark (2011) avow that interpretation of results involves stepping back from the detailed results and advancing their larger meaning in view of the research problem, research questions, existing literature and even personal experiences. Data from both sets was then integrated for a cohesive interpretation so as to make the most of inferences.

#### **1.10.17 Ethical and Logistical Considerations**

The researcher obtained an introductory letter from Kenyatta University and a research permit from NACOSTI to collect data from the location of study. The researcher also notified the relevant local authority and obtained further permission to conduct the study. The researcher then finally sought the personal consent from each participant and assured them of confidentiality before data collection.

#### **1.10.18 Conclusion**

This chapter has introduced us to the fundamental elements that form the basis for this study. This chapter intended to bring out this study's background, objectives that guide the study, review of related literature that has helped ground the gap that this study seeks to fill, as well as the methodology that guides this study. With that, this chapter forms the basis upon which subsequent chapters do rest their arguments.

## **CHAPTER TWO: THE VERBAL SOUND TRACK: CODES AND CONVENTIONS OF VOICE LANGUAGE USE IN BCC DOCUMENTARY FILMS**

### **2.1 Introduction**

The chapter concentrates mainly on the exploration of the verbal sound track incorporating dialogue and voice-over elements of voice language in the documentary films.

### **2.2 Synopsis and Brief Analysis of the Documentaries**

#### **2.2.1 *Deadly Catch* by David Gough (2005)**

*Deadly Catch* is a documentary film on HIV/AIDS and the fisher-folk community around Lake Victoria. It was produced under the UN office for Humanitarian Affairs by Integrated Regional Information Network (IRIN) and directed by David Gough in 2005. This documentary highlights in great detail the risk associated with a system referred to as 'Jaboya' which inherently refers to the culture of 'fish for sex'. This trade predominantly occurs among fish vendors who procure fish directly from fishermen, as well as the communities that live on the shores of Lake Victoria. 'Fish for sex' is considered one of the modern cultures propagating the prevalence of HIV/AIDS. The documentary covers several areas of concern and is guided by an articulate narrator from scene to scene. Residents and different stakeholders are interviewed to give their views on accounts of this phenomenon. Speakers speak in two languages namely, English, and Dholuo, and are characterized with minimal code switching. Whenever a local resident speaks in Dholuo, it is given a translation through on screen subtitles in English perhaps to aid the Non-Dholuo speaker

understand the content of the language. In the documentary, though insignificant to the progression of the narrative is the ambient noises of the crowds in several scenes whose words are audibly in Dholuo language. *Deadly Catch* employs conscious use of language that is free flowing in advancing the message of the BCC documentary.

The documentary opens up with on screen texts giving facts on the effects of HIV/AIDS. The location is then established, a lakeshore community along the shore of Lake Victoria. Just before the narration and dialogue commence, we are ushered into the world of the ailing. The narration commences followed by sets of dialogue that expose the statistics, data and impact of the pandemic in between. After the introductory narration and dialogue interview, the film ventures on activities on the lakeshore as fishermen draw their nets to collect trapped fish.

Lazarus Ouma CHW in a boat gives an account of the devastation created by the disease in the community, as we watch him travel over the lake. Shortly on, unaccompanied children swim in the lake. The narrator then follows giving background information on the lake and HIV/AIDS and thereafter introduces women vendors in a scene that describes them as those who propagate the practice. As the women battle for fish, a fisherman comes to stop them. The narrator continues on and introduces to the fore the exploitative process of fish for sex. The visual unveils women, fish and a man who takes money from the female fish vendors. The first female character interviewed is Julia, she gives her testimony on involvement in the Jaboya system. As she opens up to her way of life, her confident narration reveals the nature of risk involved in the business of fish for sex in the lakeshore community. Julia reveals the reasons why she is involved in the system, her HIV positive status and why she goes about it in secrecy. After her interview,



the next scene brings us to the second stage of the fish trade, at the point of transportation of the fish to markets while still fresh. The narrator describes the scene in detail as a point of continuation in the fish for sex trade due to demand for favours in transporting the fish to the markets. The scene is a crowded transport terminal. The fish vendor interviewed narrates details of how relationship chains are built from the lake to the market, from the fishermen to the vehicle driver and the market vendor too.

Ndeda Island is introduced as a community ravaged by AIDS and characterised by dwindling population. The narration and interviews that follow affirm the same cycle that relationships are established on the basis of profit in fish for sex trade. Margaret, a female character interviewed, explores the cultural traits associated with propagation of HIV/AIDS, she reveals the cause to her husband's and co-wife's death and the risk of wife inheritance that put her co-wife to the grave when she accepted to be inherited by the husband of her village mate.

Mark Onyango, the Assistant Chief of Ndeda Island affirms the devastation of the pandemic in a revealing interview at Mama Margarita Adhiambo Osindo's home. The damage is revealed again through Beatrice, a teenage girl interviewed as she gives her testimony on life after her parents' death. The narrator reveals the risk the young girl is exposed to since she already is involved in the business of smoking fish. Lazarus Ouma, the CHW gives revealing information on the behavioural pattern of the community. Towards the closing of the documentary, it reveals that the pandemic continues to wreak havoc as is documented in deaths and affirmation of deaths.

The documentary employs aural entities effectively to compliment the images cast on the screen. There are instances in the documentary in which without the voice, the meaning intended may not have been achieved. Such instances include; The opening scene at Bondo Hospital where the narrator explains that the patients filmed are in their late stages of HIV/AIDS. Without that explanation, these would pass by as any ordinary patients admitted in hospital. Still at the opening sequence, the doctor's explanation on the state and nature of the patients they receive brings light to the issues at hand, the exchange of fish for the benefit of sex. This information provided establishes the context of the documentary. Another instance lies on the images of the lake and the respective activities either in the lake or by the lake shore, without the narration or the information given, it would be difficult to know what the filmmaker intends to communicate. Such scenes would simply pass as lake travel by boat, fishing or fish mongering depicting no concern towards HIV/AIDS. Another instance lies with Margret, the narration prior to her introduction brings to fore issues of wife inheritance culture. Had she not narrated her testimony, the imagery on screen would not essentially communicate the intended with regard to the consequences of HIV/AIDS prevalence.

With these examples, it is affirmative that from the first scene to the last, *Deadly Catch* relies on the verbal track to propel the message of behaviour change.

### **2.2.2 *AIDS Prevalence in Nyanza* by Baraka Karama (2013)**

*AIDS Prevalence in Nyanza* is a 2013 documentary film produced by K24 TV. English is the dominant primary language, Kiswahili is the main secondary language

and Dholuo is also featured briefly. The documentary is directed by renowned video journalist Baraka Karama who also doubles up as the narrator.

The narrator begins by introducing the geographical setting of the documentary, and providing necessary background information on demographics and AIDS statistics. The first part of the documentary is built on exposition of the problem at hand. From character to character, emphasis on the damage caused by the pandemic is made known. By traversing different and distant terrains, the documentary affirms the disaster caused by the disease.

The presence and evidence of numerous orphaned children in the care of aged grandparents affirms the problem in exposition. Furthermore, the plot expounds the challenges experienced as a result of the prevalence with different informational figures giving their perspective on the efforts made in curbing the effects of the menace. Detailed factual information is constantly disseminated. Culture is identified here as a factor that also aids in spreading the disease. Concerns on negative culture are raised and adequately discussed. The informational figures give opinions on what can be effectively done to reduce prevalence. Through the documentary, stakeholders reveal encouraging facts on successes of the battle against the pandemic; nevertheless, other emergent dangers are also addressed. The documentary makes a fervent call on behaviour change.

*AIDS Prevalence in Nyanza* presents very important information for general audience. The information has been arranged and designed to cause an awakening on the negative culture and risk behaviour. This documentary uses language as a dominating entity above the visual to his narrative style, since his documentary is

largely verbose. In this documentary, language seems to play the larger role in disseminating the information packaged. The verbal sound track exhibits an arrangement that seems to have been well scripted and planned. English is efficiently employed with relative use of vocabulary.

### **2.2.3 *Kitoweo cha Mauti* by Cecilia Wakesho (2016)**

*Kitoweo Cha Mauti* is a documentary on implications of irresponsible sexual risk behaviour which is considered a factor that propels HIV/AIDS. It was produced by KTN's Cecilia Wakesho a HIV/AIDS Red Ribbon Award winning journalist. The documentary exposes risk behaviour while yet sensitising the society on the dangers of practicing the behaviours considered a risk.

At the very beginning of this documentary, a montage comprising deserted homes, elderly women with a child, a lonely elderly woman, a feeble hand of an elderly woman, a freshly done grave, a child standing by a fresh grave, calm waters of the lake, boats docked on shores, a dhow in the waters and idle women blaze the screen before the flesh of the documentary comes to life. The body of the documentary opens with the narrator's commentary on the established location of the documentary. We are taken to the world of an old widow Agatha Onditi who introduces us to the affirmed reality of the damages brought on her community by the endemic. From this moment on, the documentary brings us more and more expose of deaths caused by the dreadful disease. It then presents important information that lays the base for the risk behaviour even complimented by George Onyango, the CHW of the area whom she interviews. George reveals important

information on the issues of orphaned children and deserted homes ravaged by AIDS.

From home to home, the story is the same, death of a parent, a widow's inheritance, death again then care of the orphaned by the elderly grandparents. A mother of nine children interviewed gives her testimony and commends on the lifestyle at the lakeshore. Caren Adhiambo, a CHW also exposes to us the risk involved in the local risky lifestyle and the emergent trend caused by stigma. Towards the end of the documentary, we are taken back to the shores of the lake, the root of the 'transactional sex' christened 'Jaboya', which characterises sex for fish. The last interviewee Zahra Hassan converses from the perspective of stakeholders empowering women on their rights and to be a stronger force in bargaining for what they know is for their benefit in battling HIV/AIDS. The documentary wraps up on a dhow sailing in the waters of the lake followed by a graphic montage as that at the beginning.

The documentary uses Kiswahili effectively to communicate and complement the images projected in her documentary. *Kitoweo cha Mauti* is a plot driven documentary that also relies on the verbal track to propel the message of behaviour change and to ensure that the intended meaning visualises what the audiences decode. The documentary was set in Homabay County.

#### **2.2.4 *Fishers of Pain* by Timothy Otieno (2016)**

*Fishers of Pain* is the English equivalent of *Kitoweo Cha Mauti* but produced by Timothy Otieno a renowned video journalist. Despite the documentary having been

co-directed at production, the end product is slightly different from the Kiswahili version with regard to content. The greatest difference is in language preference.

*Fishers of Pain* opens up with a graphic montage, a picture of fish superimposed onto activities on a lakeshore. The documentary then draws us to its location through his narration as we watch the scenery unfold, a lonely countryside with scattered homes that have a fair share of the elderly women and small children. National and local statistics on HIV/AIDS prevalence are then provided through graphic representation of texts on screen, and the implication of the same on the local community. Several interviewees give different personal experiences with the scourge. George Onyango, the voluntary CHW provides detailed information on the havoc the disease has wrecked in the community. In his expose', George also brings to fore contentious facts on the myth of prevalence in the community. He highlights issues of defaulting patients on drugs practicing multiple registration in different health facilities at amazing rates. He asserts that this is what creates the impressions of rising prevalence in Homabay, a thing he ascertains is debatable.

The narrator appears on screen for the first time and affirms the damage caused in the community that has an estimated population of 9,000 persons. A young girl christened 'Jane' is the first person affected by the disease to give her testimonial. She narrates the events leading to her mother's death. Jane speaks in Dholuo but a female character dubs her words into English. Same happens to her grandmother who speaks in Dholuo. This case of grandparents raising orphaned children then prevails in the subsequent scenes depicting gravity of the situation at hand. Karen Adhiambo, another voluntary CHW exposes risk behaviour in extra-marital affairs that propagate the prevalence of HIV/AIDS in the area. The documentary then

highlights the behaviour of fish for sex, locally known as 'jaboya'. This trait is affirmed by Calvin Otieno, a fisherman in the community.

Zahra Hassan, a programs coordinator at WOFAK addresses the issues from the underpowered woman's perspective. A woman christened 'Maria' gives a testimonial of what she does and a depiction of what transpires without fear of infection. Timothy narrates further affirming that prostituting for fish and wife inheritance are some of the factors contributing to high prevalence in the community. The next interviewee is a woman whose husband died in 2001 and was forced through inheritance which got her infected by the virus in 2008. Towards the end, George Onyango, the CHW resumes on a tour of the homes of deceased victims of the scourge. George believes that since they keep training people often, a time will come when the disease will wane. The scenes that follow show Karen Adhiambo in a community education forum on safe sex. The documentary closes on the waters of Lake Victoria as Timothy signs off.

*Fishers of Pain*, just like the other three documentaries, is multilingual and employs the English language as the dominant primary code. Kiswahili becomes the main secondary language code and Dholuo taking a minority share. The narrator's mastery of the English language makes the narration flawless. The use of all these languages with occasional code switching effectively communicates complementing the visual in the documentary. The documentary also employs dubbing in few instances, especially when characters speak in Dholuo.

Just as *Kitoweo cha Mauti*, *Fishers of Pain* is also a plot driven documentary that relies on the verbal sound track to propel the message of behaviour change and to

ensure that the meaning is decoded as the encoder designed it. The documentary is set in Homabay County.

It is also important to note that from the documentaries sampled, most of the names of characters (cast) except informational figures have been christened, and no real names were used.

### **2.3 Identified Language Codes and Conventions employed in the documentaries**

This part of the study aims to highlight the code and conventions employed in the selected documentaries. This is also intended to shed light on the role they play in advancing the narrative of the documentary film. This will be done by analysing the different language codes and conventions envisaged by the directors and producers of the selected documentaries.

#### **2.3.1 Identified codes used in the selected documentaries**

The selected BCC documentary films depict multilingual circumstances in which a primary language is contemporaneous with one or two other secondary languages. A critical observation of the use of voice language codes was undertaken. The languages forming the verbal sound track of these documentaries were identified as follows.

##### ***i. English***

In three of the selected documentaries namely *Deadly Catch*, *AIDS Prevalence in Nyanza* and *Fisher of Pain*, English is the dominant primary code used. This language prevails most quantitatively. In *Kitoweo cha Mauti*, it is a secondary



language code. Majority of the English speakers with exception of the professionals interviewed, speak some sort of English that is not entirely fluent.

**ii. Kiswahili**

Kiswahili is the primary language code used in *Kitoweo cha Mauti*. In *Fishers of Pain*, this is the main secondary code used. It is imperative to note here that, the Kiswahili mostly used by local residents interviewed is some sort of distorted version that has actually been pidginised. *Deadly Catch* and *AIDS Prevalence in Nyanza* do not employ the use of Kiswahili at all.

**iii. Dholuo**

Though the featured community is Luo, Dholuo is the least used secondary language of the codes identified in the documentaries. In all the four documentaries: *Deadly Catch*, *Aids Prevalence in Nyanza*, *Kitoweo Cha Mauti* and *Fishers of Pain*, the code is used reservedly. It is only administered when interviewing illiterate interviewees.

Figures 2.1, 2.2, 2.3 and 2.4 reflect the voice language share allocation.

*Figure 2.1: Voice language allocation in 'Deadly Catch'*

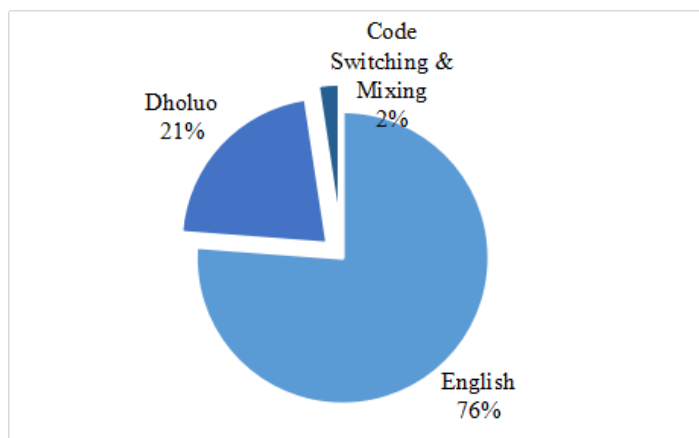


Figure 2.2: Voice language allocation in 'AIDS Prevalence in Nyanza'

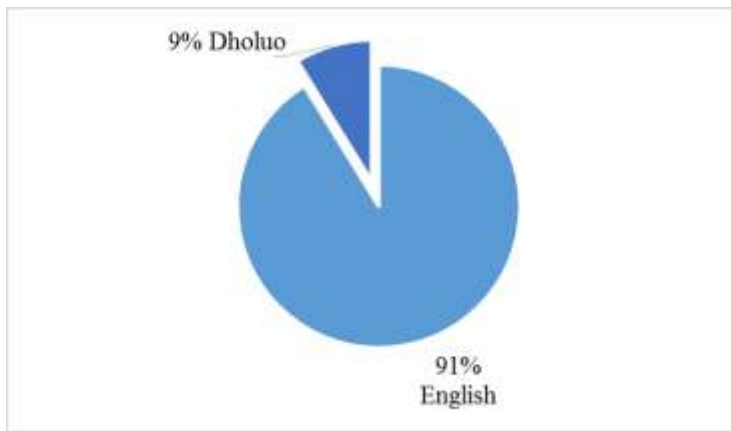


Figure 2.3: Voice language allocation in 'Kitoweo cha Mauti'

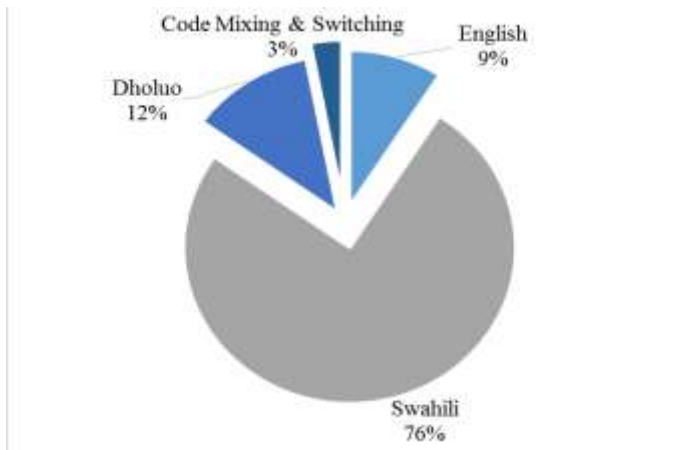
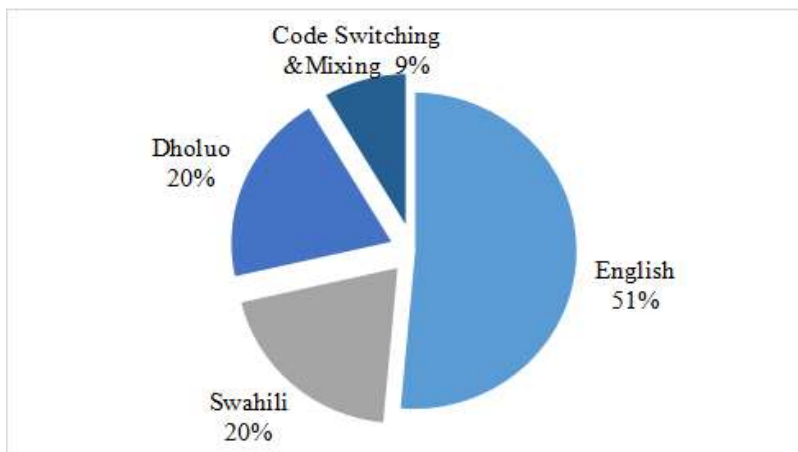
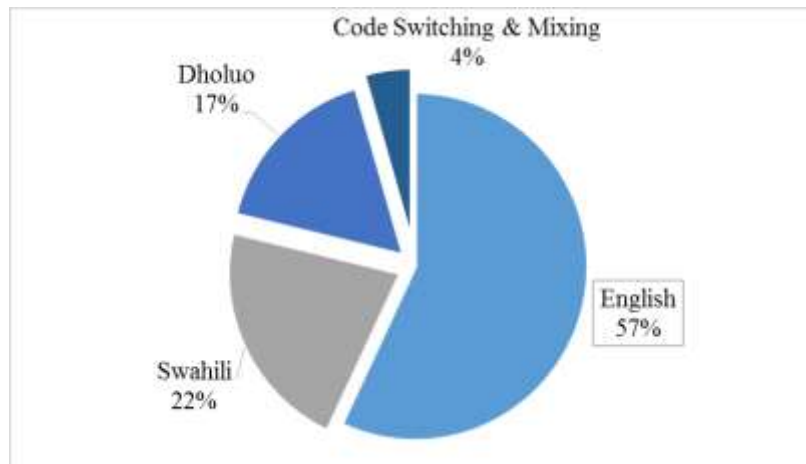


Figure 2.4: Voice language allocation in 'Fishers of Pain'



*Figure 2.5: Overall allocation of language codes on the verbal sound track.*



From the figures above, the target audience of these documentary films can largely be assumed to be the elite, with the general public forming the secondary audience. According to Mugubi (2014), this yearning by African Filmmakers for linguistic cosmopolitanism is often envisioned with regard to seeking some kind of universal art, which he points out is a disservice to Africa. As depicted in the analysis of the selected documentaries, the main language of narration, informational figures and key talking heads is English which takes up the lion's share of the verbal sound track. This observation corresponds with that of Wamalwa (2018) where he asserts that English was habitually the principal language code employed in Kenyan films. Kiswahili is fairly adopted and Dholuo which is the dominant language of the targeted rural community is least used. These are the traits that Mugubi (2014) refers to as "traitorous to the linguistic affluence of our own oratory" (p. 12). As evident in the peer trainings, the locals prefer and adopt use of the local language in learning, but that does not suffice in these documentaries. Osaigbovo & Wood (2013) asserts that, local languages are a supplementary aid in teaching about HIV/AIDS, and thus,

the failure in using local languages may not sufficiently yield the desired objective in communication.

The dialogue involving informational figures is dominantly in English though with very minimal vocabulary and jargon. That of the local talking heads in the documentary films is mainly Dholuo and Kiswahili. The employment of English vocabulary by the local people in their statements seemingly neologises such words and incorporates them into the lexicon of their native Dholuo language. According to Kimani & Mugubi (2014), this trait cultivates the “emergence of new hybrid languages”. Such languages then do sound as words in between English and Dholuo, whose meaning is often deduced from the context of use. Examples of such words are condom, madam, county and stress. Those neologised words have often been maintained in their manner of pronunciation even though their phonology is slightly changed to blend into the syntax of the local Dholuo language.

Although multilingualism seems to achieve a relative purpose in the BCC documentary films, lack of message comprehension is likely a challenge that can emerge from the local audiences who do not understand English and Kiswahili, as well as the mother tongue language used. This could then impede on the success of the BCC documentary films by holding back prerequisite information that is partly, if not wholesomely, meant for them. On the elite audience experience, the accuracy of comprehension is also impeded on through the several inaccurate interpretations of Dholuo statements as provided through subtitles, and again, lack of subtitling for the Kiswahili dialogue.

It can be noted from the documentaries that for the non-English speaker, no subtitle is provided, except in *Kitoweo Cha Mauti* which is done in Kiswahili. It could also be argued that the non-English speaker is usually largely referred to as illiterate. If such a thought surpasses, then having subtitles for them in their native language as Dholuo is in this case, would not be fruitful since they would still not be able to read. With reference to a Nigerian example of writing in pidgin, that the illiterate reader will in no way benefit from writings even in their own native language, Rotimi (1991) observed that;

“The assumption is valid, in any case, that whoever could read Nigerian Pidgin is, de facto, literate. By extension, that person is also capable of reading English, since the letters that make up the orthographies of Pidgin English and Standard English are derived from both the alphabet and the phonetic symbols of “English – English”. To some extent, the same argument holds for the ability to read any of the local languages. Some degree of literacy is immanent.”

True to this assumption, as in the context of this study, an inference is drawn that, one who can read in his/her native language must first be literate, implying that they can read English and Kiswahili well. However, it is worth noting that whereas such a generalization can be drawn, it is necessary to imagine that there are those who could have someone read out the subtitles in their languages. Such an effort parse, would enhance the ‘illiterate’ viewer’s comprehension of the message, just besides assuming that the visuals play enough role in communicating. Although such thinking is permissible, that the filmmaker relies on the visuals to communicate, the reality of the verbose sound track makes meaning partly misconfigured when juxtaposed with the visual. In *Deadly Catch* for instance, the narration on the scene in the dead man’s house in Ndeda Island goes as follows;

“... and the impact of this fatalism is clear for all to see... while his fellow fishermen try to raise enough money to get the body to the mainland and the mortuary....”

The visual accompanying the narration is that of a home engulfed in a somber mood. A small group of sad people stand outside the house of the deceased fellow. Inside the house, two sad women quietly overlook the body of the dead. The narrator explains the financial situation at hand, but her explanation has nothing much of the depiction on screen, in fact it appears as an antithesis. Whereas the information disseminated would be vital for the non-English speaker to know, it is hidden from them and such a viewer is left to only commiserate with the mourners without understanding the gravity of the financial implication the characters are entangled in. The narration speaks of a fund raising that is not depicted in the visual, and the visual depicts somberness that is not espoused in the narration. With the narration in mind, a viewer would anticipate to see a sequence of shots that suggest a people in the manner of fund raising, but that does not suffice. Elsewhere in *Aids Prevalence in Nyanza*, when Evans Otieno is captured on screen, he speaks in Dholuo but the English subtitles do not accurately reflect the content of his speech. His words are as follows:

“Ka ng’ato omiowa mogo eka waruo nyuka to wamadho”

This statement is then subtitled as, “I do this to get a little money to buy porridge for my brothers”, whereas it should have read as follows, “I only make porridge for us to take when someone gives us flour”. These examples provide instances of misconfigured messages which actually arise in several instances in the documentaries. Indeed, these misinformations and disinformations concur with Rajala (2017) who asserts that the amount of data available to the digital age is

drowning, with lots of wrong information circulating which is different from the narrated descriptions of our world whether we are looking at fiction or scientific realities. Even in other instances, these attributes are evidenced in the sampled documentaries. *Deadly Catch* has a bunch of women fighting over fish, and we are positioned to believe that they are all HIV positive. In *Fishers of Pain*, the male CHV disputes candidly the propagated figures on HIV prevalence in Homabay as is reflected through the reports we are made to believe.

It has been noted in the analysis of language use in these documentaries that most interviews with the rural dwellers were mostly done in Kiswahili. Even so, fluent Kiswahili was not used as much since it can be noted from the dialogue in the documentaries that the Luo people struggle with fluent Kiswahili. Of such is the observation in a scene in *Fishers of Pain* where both Timothy Otieno and Cecilia Wakesho interview Maria. In the ensuing dialogue, Timothy whose Kiswahili is really wanting apparently asks more questions than Cecilia who in most times only looks on yet is a very fluent Kiswahili speaker. This might be assumed to have been done on the fact that her fluent Kiswahili would be miscomprehended, resulting in wrong feedback. Timothy probably succeeds in driving home the desired point. Consider the following excerpt from the scene.

Timothy: Wenyeji, wa hili kijiji, walichoma nyumba yako, kwa sababu hawakua wanakutaka uendelee kuishi uku?

Maria: Eee, kwa maana bwana yangu amekufa, sasa wanawesa kua walikua wanataka wa mchanga awabakie.

Timothy: Na sasa ati aaa ati walikueleza ati wanangoja ile siku utakufa?

Maria: Eee, ee kwa maana miii, siniliitwa ata ata ni maiti

Evident in this dialogue is poorly constructed Kiswahili by both Timothy and Maria. Their Kiswahili language is without doubt ungrammatical. The syntax is wrong, not even pidginised. They appear to have broken language rules that govern word arrangement in formation of Kiswahili sentences. All along, Cecilia watches on silently. Even so, Timothy and Maria appear to understand each other and are comfortable in the language as conventionally crafted between them. This is indeed a reflection of what Adler and Rodman (2009) avow, that when two or more people feel equally positive about one another, their linguistic convergence will be mutual, a thing that is between Timothy and Maria.

*Kitoweo cha Mauti* being a Kiswahili documentary, one would expect that Cecilia Wakesho would have conducted the interviews in the fluency of the language. Otieno (Personal communication, September 13, 2018) avers that due to the sensitivity and stigma attached to the disease, the people interviewed were more comfortable conversing with him since they perceived him as their own, because he hailed from their region and spoke their language, whereas they shied away from Cecilia Wakesho simply because she was of a distant tribe (Appendix 6.1). This is what he observes regarding that;

“Generally, they were more comfortable answering to me whom they believe is “a son of their soil, one of them”. Even in pre-production and before even the filming started, I have to be honest, we spoke in Luo, I would introduce myself, then my team”

Indeed, socially and psychologically most people are more open to somebody they can relate to. This observation concurs with Adler & Rodman (2009) that;

“When two or more people feel equally positive about one another, their linguistic convergence will be mutual.” (P. 77)



Gigi (Personal communication, July 18, 2018) affirms this too, speaking from her personal experience of how people who want to speak to her in the field first inquire of her if she is Luo, she notes that;

“You’ll find that she’s going somewhere to ask ‘is she a Luo’ because if you look at me, many people don’t think I am.... They always have that comfort when you use the language that they understand.” (See Appendix 6.2.)

This observation affirms that most rural dwellers want to associate with you the moment they know you are one of them, or you do speak their language since they find it easier to express themselves in it.

In the case of *Fishers of Pain* and *Kitoweo cha Mauti*, most of the interviewees could relate to Timothy due to the fact that he could speak their vernacular language. This is what gave him a better rapport with them. Even though there would be an assumption that perhaps such a language choice, such a preference would also have been based on language familiarity since Otieno’s Kiswahili is friendlier to them, unlike Wakesho’s fluent and advanced coastal Kiswahili is a little tough.

If the language was to be constructed in the right Kiswahili, then it would read as follows;

Timothy: Je, wenyeji wa hiki kijiji waliichoma nyumba yako kwa sababu hawakutaka uendelee kuishi huku? (So, the natives of this village burnt down your house because they did not want you to continue living here?)

Maria: Ndio. Maana mme wangu alikuwa ameshafariki, nao wakasema kuwa walihitaji kurithi ardhi yake. (True. My husband was already dead and they told me that they deserved to inherit his land.)

Timothy: Kwa sababu hiyo wakakueleza kuwa wanasubiria siku utakapo kufa? (For that reason they told you that they were hoping for the day you would die?)

Maria: Ndio, hata wakawa tayari wananiita maiti. (Yes, they already were referring to me as a corpse.)

With regard to English, Timothy's fluent and mastery of the language is somehow downgraded when he converses with George Onyango, the CHW in an earlier scene. This seems to be a conscious move in knowledge of George's level of the English language mastery which is quite low compared to his.

### 2.3.2 Code Mixing and Code Switching

Code mixing and code switching are words that pretty get used interchangeably to mean the same thing. However, code switching occurs when a speaker uses more than one language in a single conversation. Gugler (2003) avers that among bilingual people, the choice of language depends on the situation, this should by extension imply context. Code mixing on the other hand is the actual use of various language units such as words, vocabulary and phrases in an environment where all the speakers are familiar with more than one language. So, whereas they may be used interchangeably, it is imperative to note that the implication differs. Tables 2.1, 2.2 and 2.3 highlight instances of code switching and code mixing in the selected documentary film.

*Table 2.1 Code Switching in 'Kitoweo Cha Mauti'*

No.	Character	Phrase/ Statement	Code Mixing & Switching	Time
1	Karen Adhiambo Interviewee CHW	... hii stigma	English word in a Kiswahili statement	11:26

Table 2.2 Code Switching in 'Deadly Catch'

No	Character	Phrase/ Statement	Code Mixing & Switching	Time
1	Julia Interviewee	... timo kode <b>sex</b> . (... have <b>sex</b> with)	English word in a Luo statement	04:30
2	Commercial Sex Worker at Ndeda Interviewee	...nitie jogo mohero <b>condom</b> .... (... there are those who like to use <b>condoms</b> )	English word in a Luo statement	07:16
3	Lazarus Ouma CHW	... remb`wa ni malo <b>kabisa</b> .... (... damu inapokimbia kwa kasi <b>kabisa</b> ) (... when blood is in high flow)	Kiswahili word in a Luo statement	12:42
4	Lazarus Ouma CHW	...e ang`owa? E <b>right</b> <b>position</b> (...in what? The <b>right</b> <b>position</b> )	English words in a Luo statement	12:54
5	Lazarus Ouma CHW	... oringo odhi mana kende, ... <b>very slowly</b> (it slides on, ... <b>very</b> <b>slowly</b> )	English words in a Luo statement	13:01

Table 2.3 Code Switching in 'Fishers of Pain'

No	Character	Phrase/ Statement	Code Mixing & Switching	Time
1	George Onyango CHW	... ten or twenty ... <b>karibu</b> <b>maboma ishirini</b> . (..ten or twenty ... approximately 20 homesteads)	English to Kiswahili Begun in English, finishes in Kiswahili	02:47
2	George Onyango CHW	... an entire village ... <b>kila</b> <b>boma</b> (...an entire village ... <b>every</b> <b>homestead</b> )	English to Kiswahili Begun in English, finishes in Kiswahili	02:58
3	George Onyango CHW	... tunafanya <b>testing</b> kila mwezi.... (... we do <b>testing</b> monthly)	English word in Kiswahili statement	03:57
4	George Onyango CHW	... hatupati <b>new infection</b> .... (... we don't establish <b>new</b> <b>infections</b> ....)	Kiswahili to English	04:02
5	George Onyango CHW	... akisha default.... (... after the default....)	English word in Kiswahili statement	04:15
6	Maria Interviewee	... wanasema ee <b>madam</b> we ni mzuri... (... they say to you, <b>madam</b> , you are beautiful)	English word in Kiswahili statement	13:01
7	Maria Interviewee	... uko na <b>stress</b> wengi .... (... you get too much <b>stress</b> ....)	English word in Kiswahili statement	13:50
8	George Onyango CHW	... akafariki <b>2015</b> (... she died in <b>2015</b> ... Pronounced twenty <b>fifteen</b> )	Kiswahili to English	16:07

A fair share of code switching in *Kitoweo Cha Mauti* comes through neologisation of certain words which are conventionally translated and localised but retaining similar pronunciation and sound as the original source. This has been greatly evidenced by the use of the name **Kaunti** in Kiswahili which is ‘County’ in the right English word.

Unlike the other three documentaries, *Aids Prevalence in Nyanza* employs the use of English, Kiswahili and little Dholuo with no code mixing or code switching. In this, the dialogue communicates deeper issues especially from Health practitioners and stakeholder’s perspective. The village interviewees though a few, in the language they choose to speak, they speak only that. This brings in the little use of Dholuo language. Even so, the flow of the voice languages employed is natural.

### 2.3.3 Figuration

Figurative language in documentary films often serves to simplify and clarify intricate or taboo words and thoughts, and brings vividness in conventional social constructs, it augments a thought for dramatic effect and affords necessary perspicacity. A vital function of figurative language in film is the bearing of imagination and the motivation of ingenious images in a viewer. Such functions of figurative conventions employed in BCC films vary from similes, metaphors, idioms, allegories, symbols and signs among others. Figurative language leaves the viewer with a portrait for the concept that is easy to recall. In the selected films, considerable use of figurative conventions exhibit a good share of the words voiced.

### 2.3.3.1 Metaphors

These are figures of speech in which a word or phrase is applied to an object or action to which it is not literally applicable. In *Deadly Catch*, the narrator, when she describes the arrival of most HIV positive persons from Ndeda at Bondo;

“Indeed, the only time that most HIV infected people make it from the beach to the nearby town of Bondo comes when they arrive at the mortuary”

In this phrase lies the concern that majority of the infected persons are often brought to Bondo Hospital when already dead. However, the choice of words depict a concern highlighted in full consciousness of the fact that the mention of ‘death’ is a taboo in the community, if so perceived. That notwithstanding, it appeals to hear of such a softer referral than that of the harder fact.

In *Kitoweo Cha Mauti*, the reporter metaphorically states “... **upweke... ukibaki kueleza**” (The loneliness remains to tell) to affirm the magnitude of loneliness encompassed by the families and friends of the bereaved in the community.

### 2.3.3.2 Signs and Symbols

Words when used representatively as symbols present a toning with the nonfigurative imagery of the words known by a person or a culture. Kimani (2014) asserts that, concerns on the language of the sign derive from the relationship between its form of manifestation and its conceptual form. In this, the sign represents the object it signifies by means of similarity, likeness or resemblance. Such representations in the selected documentaries are numerous. They include the following: In *Deadly Catch* for instance, Lazarus Ouma, The Aids Awareness Campaigner while demonstrating the use of condoms avoids the term ‘full erection’

and with the aid of a rounded piece of wood refers to it as “**the right position**”. Whereas he consciously refers to an erection in such a metaphorical a manner, his language choice brings to fore in a comical manner what would rather be a “shameful” or taboo word to say in public. In this, the piece of rounded wood symbolises an erection.

In *Kitoweo Cha Mauti*, Karen Adhiambo, the CHW interviewee in context of lack of basic commodities and food points out to the factual existence of “**mpango wa kando**” (extra-marital affair) a phrase that is commonly used in the Kenyan social context to symbolise a mistress. This is again used by the chair of Kobiero Beach Management Unit when interviewed.

#### 2.3.3.3 Idioms

These are often in the form of a group of words established by conventional usage as to have meaning that is not deducible from those of the individual words.

In *Kitoweo cha Mauti*, Cecilia Wakesho employs the idiomatic statement, “**Umbali wa kurusha jiwe....**” (A stone throw away) to signify that the distance between the two homes is so close; that is from where they are, to the next victim’s home. Further on, the narrator converses in an idiom, “**Kuweka msumari moto kwenye kidonda....**” (To place a hot nail on the wound) to imply the enormity of the situation at hand, that it is more like aggravating an already dire situation. This idiom is more common among Kiswahili speakers and is conventionally used to refer to graver and nefarious situations in comparison to bad ones. In *Fishers of Pain*, the narrator speaks of Karen’s effort to educate her peers as “... **a drop in the**

**ocean**” to imply the facts that the efforts by a few voluntary CHWs may not yield much fruit in reasonable time.

*Aids Prevalence in Nyanza* does not employ figurative language but adopts the rather plain or straight forward language that speaks of everything as it is.

#### 2.3.4 Verbal Sound Cues

These are parts of speech usually produced subconsciously from nowhere in the middle of a statement. They usually have a dramatic effect associated with them. That dramatic effect could be suspense, or even an indication of casual speech delivery. According to Luengo, Martin, Castro-González & Salichs (2017), the main advantages of these verbal sound cues (VSCs) are that, they are not associated with any specific or particular language, and that they can also communicate a message in a very short time. This indeed is what Trevor Noah (2018) speaks of in his stand-up comedy *Lost in Translation* when he says of a sound such as **‘aouuu!’**, that we all know what it says, a feeling of happiness regardless of our race, religion or politics.

In *Deadly Catch*, the doctor in the opening scene uses **‘... mmm...’** to connect his thoughts. Elsewhere, the commercial sex worker in Ndeda also uses **‘... mmm...’** but in a different way. She employs that sound to aid her in continuity during her narration. She also uses **‘... eee...’** when she is done speaking.

In *Aids Prevalence in Nyanza*, there is occasional use of sounds like **‘eee’**, **‘aaa’**, **‘theeee’**, **‘andaaaaa’**, and **‘inaaaaa inaaaa inaaaa’** by the informational figures who happen to be English speakers.

In *Kitoweo cha Mauti* and *Fishers of Pain*, Jane repetitively uses “...**asto**...” Meaning “... and then...” in joining short phrases as she narrates her testimonial. Timothy Otieno in a moment where he is struck off speech uses ‘**aaa ... theeee** .....’ This subconscious pronunciations relink his thoughts to what he is communicating on. Zahra Hassan unintentionally uses ‘... **aaa**....’ To connect her ideas. She also employs the sound ‘... **mh!**’ to ascertain that we are following her dialogue. Maria repeatedly employs ‘... **eeee**.’ which makes us perceive she has nothing further to add onto what she has just said. In a separate scene, an unnamed woman, a female interviewee begins by sighing ‘...**eish!**’ conventionally, this is a sound made when expressing a feeling of disappointment, stoutness or even disbelief. In context, she employs that to ascertain her shock when she learnt that she had been infected with HIV by her inheritor. Again, she employs ‘... **mh!**’ and ‘... **eee**....’ to show that she is following Timothy as he converses with her.

Across the documentaries, it can be noted that the verbal sound cues employed are quite similar whether in English, Kiswahili or Dholuo statements. In their employment by the different talking heads and informational figures, the sounds are similar, only different in tonal variation and context of use. Sounds like ‘eee’ are pronounced as the vowel letter ‘e’ prolonged. ‘aaa’ has been pronounced by prolonging the sound of the vowel ‘a’. ‘theeee’ sound has been produced by prolonging the conjunction ‘the’. The trend in generation of these sounds is similar, mostly by prolonging pronunciation of vowel sounds, consonants or conjunctions. Conventionally, these verbal sound cues have been subconsciously used by the talking heads and informational figures in several places as a link to the flow of ideas and thoughts during the interview response sessions, and to also aid recall.



### 2.3.5 Creative Language Use

From the findings of this study, it was established that creative language use implied the use of language is a way that expresses freely and creates contexts for language use to communicate ideas, ideals and hypothesis as well as taboo words.

#### 2.2.5.1 Free Expression of Thoughts

In this, the researcher identified that there were several instances where the narrators, informational figures and the talking heads disseminated information that was more of testimonial in nature, personal opinion and undocumented facts that cannot be authenticated. These information nevertheless contributed immensely to the flow of the narrative and to the objective of the documentaries. Of such examples include the following observations;

In *Deadly Catch*, the opening narration presents the assertion of the narrator that what basically encompasses life at Bondo Hospital is hospitalization of HIV/AIDS patients in its late stages. Even though the information given is not factual, creatively, the narrator expresses what her thoughts are on the situation at the hospital. Her opening statement states as follows;

“Everyday life in Bondo Hospital, patients hospitalized in the late stages of AIDS and doctors overwhelmed by the sheer volume of sick people they receive every day from the beaches.”

The implication of this statement does not reflect the actual event nor does it reflect the factual data available. Speaking of ‘sheer volume of sick people’ when there are empty beds in the scene is an indication the viewer is directed to envision a magnitude so large that is not depicted on screen. This statement is refuted in some way by the doctor in his piece to camera when he states that;

“According to our data, most of the patients who come from the beach who are fishermen, most of them around 70% of them usually test positive.”

In yet another scene at Ndeda Island, the narrator suggests that the ‘Jaboya System’ plays right into the hands of the AIDS virus. In this assertion lies the inference that individuals who trade in fish at the beach have to be part of the system which is considered a straight pass to HIV/AIDS infection.

In *AIDS Prevalence in Nyanza*, the narrator while exposing the challenges at the Bala Mercy Children’s Centre states that;

“Due to lack of enough food here, many children scramble to at least get a taste”

The image accompanying the narration portrays a different picture. In it, the children are lined up in an orderly manner awaiting to be served. What the narrator perhaps aims to achieve is an accelerated sympathy on the ‘poor condition’ of the children at the orphanage which is their ‘only hope’ in the area. Of course, the assertion is not true considering the state in which the children are filmed. In the scene in question, the children are seen lining up in an orderly fashion to be served their lunch with no scramble.

The implication of both of these narrators’ speech falls into what Adler & Rodman (2009) state, that;

“Our speech sometimes consciously or not shapes other’s values, attitudes and beliefs in a variety of ways.”

Indeed, coming as opening statements of different respective scenes, the viewer of these documentaries is hurled into an imagination of the adversity in existence. Such a viewer’s responsiveness thus, gets elevated to a height of sheer empathy, such that is eventually not quenched as the story unfolds to the reality of the ideal picture that

these communities, despite being affected by HIV/AIDS are not as desperate and emaniated as depicted on screen.

#### 2.3.5.2 Factual Expression of Thought

In this classification mode, the researcher sought to identify narration and dialogue that presented documented and verifiable facts as given in the documentaries. Factual expressions identified included statistics on HIV prevalence. In *AIDS Prevalence in Nyanza*, the narrator opens up by giving a picture of the seriousness of the disease in Nyanza. He asserts that;

“HIV/AIDS in this region is high with a prevalence rate of 15%.”

This expression paints the image of an informed narrator that is not based on reliable statistics since the HIV/AIDS prevalence rate in Nyanza as at 2012 stood at 15% according to NASCOP (2012). The inference on this level of preference being high was based on its juxtaposition to the national prevalence which was at 6%.

Another example, George Onyango, the CHW in *Fishers' of Pain* is at pain to explain the cause for rising prevalence in Homabay County, he states that;

“Hii inatusumbua hata sisi, kwa vile tunafanya testing kila mwezi na tukitembea kwa kila boma hatupati new infections...” (This one also bothers us, we do monthly testing, and as we visit every homestead, we do not get new infections...)

In this case, the CHW informs us that they are yet to find a reason that best explains rising prevalence in the wake of the realisation that there are no new infections.

#### 2.3.5.3 Ambience

Ambiences are natural sounds that emanate from the environment in the story world. They enhance plausibility of the occurrences in a scene in the narrative. In all the

selected documentaries, the voice language heard from the crowds at the specific scene has helped authenticate the nature of activities that go on around such environments. In *Deadly Catch*, the crowds at the beaches and the fish point speak in Dholuo in the background of the narration and the interviewee's camera piece.

In *Aids Prevalence in Nyanza*, in a scene at the school, there are background noises in some form of English as well as children's chorus answers that suggest a learning environment. In both *Fishers of Pain* and *Kitoweo cha Mauti*, the noises from the crowds are also in Dholuo. These are heard for instance when Karen Adhiambo's peer class is on-going in the background as Cecilia Wakesho narrates in *Kitoweo cha Mauti*, in *Fishers of Pain*, after Karen Adhiambo talks about the 'Jaboya system', the scene that follows has men by the lakeshore working around boats as background chitchats are in Dholuo accompanied by the sound of strong winds.

#### 2.3.5.4 Establishing Geographical Location

The study found out that the language used established geographical setting. In instances where informational figures were interviewed, their nature of official English establishes the fact that they are probably in offices of their work or areas of performance. This is the case with the doctors in hospital scenes and the other interviewees in office scenes. When speaking in English, the other interviewees in the villages and the lakeshores do exhibit a form of English that is not so refined. This in turn affirms to the fact that they are probably not as well-versed in the language as the informational figures. This can also be affirmed by the fact that their language is often basic, lacking in it even the most elementary vocabulary, whereas the English spoken by the informational figures exhibits a fair amount of

professional jargon. In *Aids Prevalence in Nyanza*, a teacher speaks simple instructional English common with early school children thus implying a classroom scene. On the lakeshores, the fishermen, fish vendors and other spectators including children do use Dholuo, this helps authenticate the fact that these scenes were shot on location in lakeside communities in Luo Nyanza.

## **2.4 Conclusion**

This chapter has defined voice language in detail and also considered the different elements that form the documentary film's verbal sound track. The chapter has also advanced an account of contextualisation in the development and practice of voice languages in Kenyan BCC documentary films. In this, several successful trends have been highlighted as well as challenges in achieving what is entirely desirable. This chapter also interestingly found out that there are popular cultures within given societies with dialogical possibilities among which include the subconscious comical use of foreign languages and words through coinage, sometimes unintentionally though, yet drive home the message. This was noted in the poor use of English and Kiswahili language as well as the poor translation of primary languages to secondary languages in the aspect of subtitling as evidenced in three of the sampled documentary films.

The data obtained and subsequently analysed in this chapter was important in creating a solid theoretical background on voice language use in Kenyan BCC documentaries ineludibly required in order to build a foundation upon which the analysis of the factors influencing choice of voice languages, and the evaluation of the significance of voice languages in the selected documentary films shall be built

upon in the subsequent chapters three and four. The proceeding chapter examines the factors that influence the choice of voice languages used in the selected BCC documentary films.

## **CHAPTER THREE: FACTORS INFLUENCING THE CHOICE OF VOICE LANGUAGES IN BCC DOCUMENTARY FILMS**

### **3.1 Introduction**

This chapter discusses the factors identified as being the reasons why certain languages are chosen and used in BCC documentary films.

### **3.2 Language Preference and Multilingualism in the Modern Kenyan Society**

According to French & Bazarova (2017), anticipated response is the foreseen flow of communication, and that it expresses the sender's intention to communicate with an audience. This expectation, they affirm, is what shapes the ensuing communication and interpretation of communication outcomes of the process. With regard to BCC initiatives, a producer's intention to communicate can be told from the language they package in their productions. Since documentaries on HIV/AIDS are mostly done in English, it leaves a question in mind on the effectiveness of the intended communication.

In contemplating the factors that influence voice language use in BCC documentary films, it was necessary to establish the essence of voice language in BCC documentary films. With regard to this, all interviewees in the course of this study had a consensus on the essence of voice language in BCC documentary films. In their varied observations, voice language is regarded as everything since it brings out meaning, and this meaning is enhanced through complementing images. Adler & Rodman (2009) state;

“That even whom people are reluctant to speak candidly, the language they use can suggest their degree of interest and attraction towards a person, object or idea.”

In view of the importance of voice language use in BCC documentary films, Gigi

(Personal communication, July 18, 2018) stated that;

“Language is a critical factor to put under consideration while doing BCC.”

Odera (Personal communication, August 21, 2018) then avers that;

“Voice language is everything, voice language brings out meaning, and this meaning is enhanced through complimenting images.” (See Appendix 6.5)

It is on that basis that he further states that;

“It creates an environment to relate while enhancing meaning in context.”

Otieno (Personal communication, September 13, 2018) points out that;

“Language is the core of any communication because if you cannot understand your subject, your audience cannot understand you and then there is a breakdown in communication. This is in the issues of behaviour change communication.”

On his part, Wandago (Personal communication, July 18, 2018) states that;

“Voice language would probably be 50% important in change films.” (See Appendix 6.3)

This, he points stating that;

“It is one of the ways you transmit the information especially when you talk about behavior change.”

Ochieng’ (Personal communication, September 26, 2018) points out that;

“Every director wants to have their very best, everyone wants to produce a production they are proud of. If the director doesn’t understand the language of the subject, there is a high possibility of producing a substandard material because they didn’t quite understand the language which was being used.” (See Appendix 6.4)



Otieno (Personal communication, September 13, 2018) avers that voice language is the second most important thing to factor in an audio-visual BCC production. He states that;

“I’d place voice language as the 2<sup>nd</sup> key component after the visuals. In TV, pictures are perhaps slightly more important than the voice.”

This assertion falls in line with the old adage that a picture is worth a thousand words. Even so, it is important to note that in the earlier chapter, there are instances cited where the image on screen relayed a different message from the situation in context. Such examples as noted include, the narration vis-a`-vis the visuals at the dead fisherman’s house in Ndeda Island in *Deadly Catch*, and the variance in relayed information of the orphaned child who is left to care for his siblings in *AIDS prevalence in Nyanza*, where the subtitles relay a different message from the child’s narration.

Ochieng’ (Personal communication, September 26, 2018) points out that since the message is more important even when conveyed through the talking heads and informational figures, the selection of the language to be used depending on the message and its essence, becomes a very important factor to put under consideration. This is indeed is what Wandago (Personal communication, July 18, 2018) observes that,

“The importance due a language is dependent on whatever you are doing, since film is very multifaceted tool.”

In this case, documentaries employ a larger share of concern on the language of the voice whereas feature films do not necessarily award voice language that much priority. In lieu of this, it is necessary to observe here that this rises from the fact that for a documentary, you may require to have a voice over narration which may

actually be pretty important in driving your narrative forward as the sound track complements the images in creating meaning in the context of speech. Being documentary, Ochieng' (Personal communication, September 26, 2018) affirms the importance due voice aspects stating that;

“Voice aspects are critical because you have narration, you have sound on tape which we call interviews, we also have emotional reactions which will be spontaneous and not planned and of course the natural ambience around the particular voices we are dealing with.”

When addressing issues of change, Wandago (Personal communication, July 18, 2018) avers;

“The need to focus more on the picture so that people are able to see more of what you are talking about than hearing.”

This stems from the common saying in film, “show, don't tell”. He further notes observes that;

“Research has it that we tend to remember more what we see than what we hear.”

With that in mind therefore, he points to the fact that what a filmmaker should strive to do is make sure that the picture speaks what they want. This is because pictures speak depending on the kind of message that is designed to go out there. Despite the fact that film is basically a visual entity, Wandago (Personal communication, July 18, 2018) notes that;

“There are HIV documentaries that feature interviews with people who are affected and infected. This brings to core the concept of the ‘talking heads’ and key informants known as ‘Informational figures’.”

In such a case, he affirms that the picture doesn't entirely speak, it's the characters on screen who do so. In such a situation therefore, he observes that;

“Language automatically plays a key role in communicating the change message as compared to the visual.”

In this, Ochieng’ (Personal communication, September 26, 2018) avers that;

“In complimenting the image, the voice helps you communicate in a better way when reaching out to your audience, and a language that is specific to specific audiences enhances effective communication.”

It is important to note here that Odera (Personal communication, August 21, 2018) observes that the voice, body language and the tonal variation as employed by a character complement each other. He states that;

“Anybody who participates in a conversation where they are able to see who they are communicating with will have three areas that gives them an opportunity to understand the whole meaning of the conversation, if they are able to hear, if they are able to see the body language and if they are able to judge through the tonal variation. Creating an environment where you are able to rate communication in those three areas gives you a better way of understanding.”

In this concern, there lies the fact that meaning can be generated in the context of communication disregarding language use as long as those three elements are factored. Indeed, this is also what Kimani (2016) observes, that, non-verbal elements of sound are as vital components of a film story as dialogue and the image. This also concurs with Stanton (2009) that;

“It is essential to remember that the metacommunication which accompanies any message is very powerful. The receiver will use these clues to help them to interpret what you mean, but more importantly, they will often take the meaning from the metacommunication rather than from the words themselves, particularly when what you are saying conflicts with what you are doing.” (p. 3).

These findings affirm the implication that each of those factors (verbal and non-verbal) complement each other, even as they complement the image. Again, this concurs with the observation by Gugler (2003) that, thrifty dialogue complemented

by body language gestures and laughter, may be seen as a concession to foreign viewers who get weary of subtitles. According to Diawarra (2000), this concept dubbed 'cinema of minimalism' implies that the significance of voice language use does lie in the perimeters of both visual presentation of the body language and the tonal variation.

Findings from the survey sought to establish the respondents' voice language preference and use in various levels of social and official use. This was intended to help ascertain the languages consistently in use in the location of study. It is important here to note that the numbers present in the variables column present the multiple choices selected by the respondent, where 1=Kiswahili, 2=English and three the alternative other. In this regard, for example 12 represents Kiswahili & English while 123 represents Kiswahili, English and the 'Other' language. First, respondents were asked about the language they preferred to use most at home. The findings show that Kiswahili was the most favoured language for home use (64.9% of the valid responses), followed by 'other' languages not listed (17.6%). Table 3.1 shows the responses presented.

*Table 3.1 Language Used Most at Home*

		Frequency	Percent	Valid Percent	Cumulative Percent
	Kiswahili	48	53.9	64.9	64.9
	English	3	3.4	4.1	68.9
	Other	13	14.6	17.6	86.5
Valid	12	2	2.2	2.7	89.2
	13	7	7.9	9.5	98.6
	123	1	1.1	1.4	100.0
	Total	74	83.1	100.0	
Missing	0	15	16.9		
Total		89	100.0		

Table 3.2 presents the ‘other’ languages as listed by the participants. Among the ‘Other’ languages, Dholuo was most preferred at 16.9% to Luhya at 2.2%.

*Table 3.2: Other Language Used Most at Home*

		Frequency	Percent	Valid Percent	Cumulative Percent
		72	80.9	80.9	80.9
Valid	Dholuo	15	16.9	16.9	97.8
	Luhya	2	2.2	2.2	100.0
	Total	89	100.0	100.0	

Respondents were also asked about the voice language they mostly used while at work. Table 3.3 presents the findings therein. Again, Kiswahili came out as the most preferred language (70.2% valid responses) whereas English stood at 22.8% valid responses.

*Table 3.3: Language Used Most at Work*

		Frequency	Percent	Valid Percent	Cumulative Percent
	Kiswahili	40	44.9	70.2	70.2
	English	13	14.6	22.8	93.0
Valid	Other	1	1.1	1.8	94.7
	12	2	2.2	3.5	98.2
	123	1	1.1	1.8	100.0
	Total	57	64.0	100.0	
Missing	0	32	36.0		
Total		89	100.0		

Table 3.4 presents the ‘Other’ language as established from the findings. In that, Dholuo and Kenyan Sign Language are the only alternatives presented and are bot at a minimum 1.1%

*Table 3.4: Other Language Used Most at Work*

		Frequency	Percent	Valid Percent	Cumulative Percent
		87	97.8	97.8	97.8
Valid	Dholuo	1	1.1	1.1	98.9
	Kenyan Sign Language	1	1.1	1.1	100.0
	Total	89	100.0	100.0	

When asked about the language the respondents preferred to use most in social settings, it was established as are the findings in Table 3.5 that the favourite language was Kiswahili (83.6% valid response).

*Table 3.5: Language Used Most at Social Settings*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Kiswahili	61	68.5	83.6	83.6
	English	8	9.0	11.0	94.5
	Other	2	2.2	2.7	97.3
	13	1	1.1	1.4	98.6
	123	1	1.1	1.4	100.0
	Total	73	82.0	100.0	
Missing	0	16	18.0		
Total		89	100.0		

Table 3.6 presents the findings on the ‘Other’ language preferred by the respondents for social settings. Of the findings, Dholuo stood at 2.2%, Luhya and Sheng’ each had a valid percentage of 1.1% or the responses.

*Table 3.6: The ‘Other’ language used most in social settings*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid		85	95.5	95.5	95.5
	Dholuo	2	2.2	2.2	97.8
	Luhya	1	1.1	1.1	98.9
	Sheng	1	1.1	1.1	100.0
	Total	89	100.0	100.0	

The respondents were also asked about the language they preferred to use in school. This question was intended for those still in school or college. Undoubtedly, Table 3.7 shows English at 76.0% was the most used language in schools and colleges.

*Table 3.7: Language Used Most at School/College*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Kiswahili	9	10.1	18.0	18.0
	English	38	42.7	76.0	94.0
	12	3	3.4	6.0	100.0
	Total	50	56.2	100.0	
Missing	0	39	43.8		
Total		89	100.0		

As shown in the findings summarised in the tables above, six languages were found to be in use in North West Kisumu, though, their frequency of preference differs. These languages are (in their order of preference) Kiswahili, English, Dholuo, Luhya, Kenya Sign Language and Sheng'. The participants' indication of languages they preferred to use in different areas of their social and official life reveals the reality of multilingualism in North West Kisumu. The findings affirming the high use of mother tongue at home concurs with Olenja (2008) who contends that while most Kenyans can speak fluent Kiswahili and English, vernacular languages are still significant, and they do exist as a definite outstanding mark of ethnic identity. In line with this Odera (Personal communication, August 21, 2018) observes Nelson Mandela's statement that;

“If you want to speak to the minds of people, speak to them in a foreign language, but if you want to speak to hearts of people, speak to them in their vernacular language.”

Indeed, as Nelson Mandela puts it, the best way to speak to a man is in his native language. On the controversies that surround language choice, Mugubi (2014) poses questions of grave concern over language choice for Kenyan Films. He asks;

“Should we aspire at some universality or just aim at particularity? Should we embrace both so that we employ language that takes care of particularities while remaining universal at the same time?” (p. 11)

In this statement lies the concern of language use in a multilingual societies, a dilemma of sorts. The trouble with such a society appears to lie in identifying a language that fits well within the structures of message dissemination and meaning comprehension.

The study established that of the documentaries that the respondents had had access to, English and a mix of English and Kiswahili were the most observed with higher frequencies of 23 and 22 respectively. It was also established from the survey that the languages most understood by the participants were Kiswahili and English at frequencies of 34 and 17 respectively. Table 3.8 presents the findings of the study as arrived at in this regard. It is necessary to note that the existence of ‘English, Kiswahili’ and ‘Kiswahili, English’ did not mean the same thing, the language coming first meant it was dominant over the latter.

*Table 3.8: Languages spoken and languages understood most.*

	N	
Language Spoken Most in the Documentaries Watched	Dholuo, Kiswahili, English	1
	English	23
	English, Kiswahili	22
	English, Kiswahili, Dholuo	2
	English, Kiswahili, Sign Language	1
	Kiswahili	10
	Kiswahili, Dholuo, English	1
	Kiswahili, English	12
Language Understood Most in the Documentaries Watched	English	17
	English, Kiswahili	12
	English, Kiswahili, Dholuo	1
	English, Kiswahili, Mother Tongue	1
	English, Kiswahili, Sign Language	1
	I don't understand English	2
	I understand a little English	1
	Kiswahili	34
	Kiswahili but not so well	1
Kiswahili, English	2	

Table 3.9 Shows these individual languages mean which significantly impacts the effect of these languages on the essence of the study. The study found that those who understood English (M=1.06, SD=0.243) most were less than those who



understood Kiswahili (M=1.26, SD=0.448). Again, it was established that those who preferred a mix of English, Kiswahili and Dholuo (M=2.0, SD=0) were more than those who preferred a mix of only English and Kiswahili (M=1.08, SD=0.289).

*Table. 3.9: Languages spoken in relation to languages most understood.*

Language Spoken Most in the Documentaries Watched	Language Understood Most in the Documentaries Watched	Mean	Std. Deviation	N
Dholuo, Kiswahili, English	English, Kiswahili	1.00	.	1
	Total	1.00	.	1
	English	1.00	.000	9
English	English, Kiswahili	1.00	.000	2
	I don't understand English	2.00	.	1
	I don't understand English well	1.00	.	1
	I understand a little English	1.00	.	1
	Kiswahili	1.22	.441	9
	Total	1.13	.344	23
	English	1.00	.000	4
English, Kiswahili	English, Kiswahili	1.11	.333	9
	Kiswahili	1.11	.333	9
	Total	1.09	.294	22
	English	1.00	.	1
English, Kiswahili, Dholuo	English, Kiswahili, Dholuo	2.00	.	1
	Total	1.50	.707	2
	English, Kiswahili, Sign Language	1.00	.	1
English, Kiswahili, Sign Language	English, Kiswahili, Sign Language	1.00	.	1
	Total	1.00	.	1
	English	1.50	.707	2
	Kiswahili	1.57	.535	7
Kiswahili	Kiswahili but not so well	1.00	.	1
	Total	1.50	.527	10
	Kiswahili	1.00	.	1
Kiswahili, Dholuo, English	Total	1.00	.	1
	English	1.00	.	1
	English, Kiswahili, Mother Tongue	1.00	.	1
Kiswahili, English	Kiswahili	1.25	.463	8
	Kiswahili, English	1.00	.000	2
	Total	1.17	.389	12
	English	1.06	.243	17
	English, Kiswahili	1.08	.289	12
	English, Kiswahili, Dholuo	2.00	.	1
	English, Kiswahili, Mother Tongue	1.00	.	1
Total	English, Kiswahili, Sign Language	1.00	.	1
	I don't understand English	2.00	.	1
	I don't understand English well	1.00	.	1
	I understand a little English	1.00	.	1
	Kiswahili	1.26	.448	34
	Kiswahili but not so well	1.00	.	1
	Kiswahili, English	1.00	.000	2
	Total	1.18	.387	72

In arriving at these findings, the respondents had been asked about the languages they had heard being used in the documentaries they had watched as well as languages they understood most from those they had heard. These findings show that the documentaries that the respondents had had access to had more English and less Kiswahili in their use of language with absolute low employment of the first language. Of those languages in use, it was established that the respondents had indicated that they mostly understood Kiswahili and lesser English. These findings imply difficulties in communication which rise from producer's use of languages least understood by the target audiences. It would be imperative to note here that the outcome of such documentaries with regard to their communication objective in the end would be compromised. This situation is what perhaps presents the dilemma that births the controversies noted to be surrounding voice language choice and its subsequent use in BCC films on HIV/AIDS geared towards risk behaviour change.

In answering the questions raised earlier by Mugubi (2014), should a director pick on a language that is presumed universal, such as the English language is, it would only be fruitful perhaps to the extent of preference by the elite or specific target audience. On the other hand, if a director opts for a language that is carefully identified for a particular target audience such as speakers of a particular first language, then such a production would be greatly resourceful though with a limited audience as to that which ascribes to that particular language. Maybe a solution lies in the third question he poses that the most effective solution probably lies in the choice of a language that meets both demands. However, such a choice on language would best be informed by research on comprehensible and decipherable language codes within a particular community with whom a BCC documentary film is structured for. The following findings from the survey present the responses

provided by the participants with regard to audience preferences on language selection for use in BCC films. Since the respondents were asked to indicate languages they would wish were used in such productions. 54.1% of the valid responses indicated a dislike for the use of native languages. Table 3.10 displays the results of the responses.

*Table 3.10: Respondents who wished to hear their native language*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	12	13.5	16.7	16.7
	Agree	10	11.2	13.9	30.6
	Somewhat Agree	11	12.4	15.3	45.8
	Disagree	15	16.9	20.8	66.7
	Strongly Disagree	24	27.0	33.3	100.0
	Total	72	80.9	100.0	
Missing	0	17	19.1		
Total		89	100.0		

It was found that 66.7% of the valid respondents disagreed on the use of English only. Table 3.11 reflects their responses.

*Table 3.11: Respondents who wished to hear English only*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	8	9.0	11.1	11.1
	Agree	6	6.7	8.3	19.4
	Somewhat Agree	10	11.2	13.9	33.3
	Disagree	30	33.7	41.7	75.0
	Strongly Disagree	18	20.2	25.0	100.0
	Total	72	80.9	100.0	
Missing	0	17	19.1		
Total		89	100.0		

As shown in table 3.12, most respondents (63.4% valid responses) indicated that they wished Kiswahili would be used more.

*Table 3.12: Respondents who wished to hear Kiswahili only*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	16	18.0	22.5	22.5
	Agree	17	19.1	23.9	46.5
	Somewhat Agree	12	13.5	16.9	63.4
	Disagree	20	22.5	28.2	91.5
	Strongly Disagree	6	6.7	8.5	100.0
	Total	71	79.8	100.0	
Missing	0	18	20.2		
Total		89	100.0		

Most respondents (86.8% valid responses) indicated that they wished languages be mixed in productions. Table 3.13 shows results of the responses.

*Table 3.13: Respondents who wished to hear Mixed Languages*

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Agree	35	39.3	48.6	48.6
	Agree	23	25.8	31.9	80.6
	Somewhat Agree	6	6.7	8.3	88.9
	Disagree	6	6.7	8.3	97.2
	Strongly Disagree	2	2.2	2.8	100.0
	Total	72	80.9	100.0	
Missing	0	17	19.1		
Total		89	100.0		

The study also sought the opinions of the respondents on how their preferred language choice as indicated above would enhance their understanding of the message. The responses varied in many ways and were classified as demonstrated in table 3.14 below.

*Table 3.14: How respondents' language choices enhance understanding of the message.*

	Frequency	Percent	Valid Percent	Cumulative Percent
Dholuo and English mix	1	1.1	1.1	1.1
English is the best	2	2.2	2.2	3.4
Invalid	2	2.2	2.2	5.6
Invalid Response	1	1.1	1.1	6.7
Mixed languages are understandable	54	60.7	60.7	67.4
My language and another	3	3.4	3.4	70.8
Not Stated	19	21.3	21.3	92.1
Kiswahili and Dholuo	1	1.1	1.1	93.3
Kiswahili is better and easy to understand	6	6.7	6.7	100.0
Total	89	100.0	100.0	

The sets of findings above reflected that the respondents' desire for mixed languages in BCC was much higher. The desired form language mix as established from the findings would probably be a mix of Kiswahili and the first language with a little English. This assertion rises from the fact that majority of the respondents preferred Kiswahili to English with regard to a choice of a single language. Concerning the use of mother tongue, a slight tilt in favour of those who disagree with the results standing at 54.2% and 45.8% respectively for agreeing and disagreeing.

Despite the established audience voice language preference, many Kenyan documentary filmmakers adopt the English language largely as the dominant primary language. As seen from the sampled documentaries, the cumulative quantification in the analysis of language use in the selected documentaries puts the detested English at 57% while the preferred Code mixing at a paltry 4%. This is perhaps based on the assumption that English being an official language in Kenya and a universal language globally is well comprehended by the target communities. However, as indicated in the findings (see Table 3.14 above), a number of

respondents have difficulties with English. Even though Mugubi (2014), asserts that the universal employment of the English language captures linguistic particularities and also ensures comprehension globally, when targeting rural communities, it presents challenges in message comprehension. In this, Sanyu (2000) asserts, that, in such a situation, the challenge is vested on identifying the relevant local language if comprehensive education was to be achieved.

### **3.3 Voice Language Preferences in a BCC Documentary Film**

This section of the study establishes that filmmakers select voice languages to use in BCC documentary films for different reasons basically spurring from several need based influences and some of those needs cut across each other.

#### **3.3.1 Personal Preferences**

This section of the third chapter delves into producers'/directors' personal influences or biases that inform how their language choice is perceived.

While working on a production on set, English and Kiswahili are the languages mainly used. Wandago (Personal communication, July 18, 2018) states that this is due to the fact that most people speak those two languages. Nevertheless, he avers that he would always insist on the cast even in their casual talk out of set to stick to the language of the production content.

Besides complementing images, Otieno (Personal communication, September 13, 2018), avers that his preference of language use is often based on the need to bring out the whole story in the best way possible. Indeed, in the case of *Fishers of Pain*, the whole story is brought out, parse. This observation is hinged on his assertion that there are some emotions and words that are more effectively said in one language

than they are in another. Being an English documentary, that fact prompted the larger share of the verbal soundtrack to exist in English. But, he observes that Dholuo and Kiswahili had to be accommodated to allow those local residents who were to tell their stories but did not necessarily understand English. Their free will to use either of the two complementary languages was for the reason that they are able to express themselves well. This study however questions its success in conveying the behaviour change message, especially, to the rural dwellers whose story in HIV/AIDS adversity is told with need to edify them to change.

Concerning audience reception, Odera (Personal communication, August 21, 2018) affirms that language plays a very critical role in driving the narrative in a documentary's verbal sound track. He points to the fact that there are things that one may want to communicate and being able to speak to your audience through their vernacular language often tends to draw your audience into appreciating what you are saying, especially when you are able to use words that they can connect with easily. Odera (Personal communication, August 21, 2018) draws an example of a need factor while choosing a language for production.

“In my mother tongue, there are words that share the same tone, but the way you place the tone, like if you pull it has a different meaning, but if you say it you know, you said and you're like, you just cut it, it brings out a different meaning such rarely happens in English.”

In this, he seems to suggest that it is the producer/director's preferential need that factors in what language would be adopted for use in a particular documentary.

Further on, he observes that,

“I've never come across an English word where stretching it would give it a different meaning or saying it faster would give it a different meaning.”

With regard to this concern, it is worth noting that in English given such traits, they may perhaps only mean emphasis on the high or emphasis on the low. It doesn't necessarily change the meaning in context as being communicated by the documentary. In highlighting this concern more vividly, Odera (Personal communication, August 21, 2018) pulls an example from a local dialect, kikuyu;

“For those who understand kikuyu, *mahii* might have two meanings, yeah, and I'm sorry to say that, you know, for people who understand, it depends on how you say it. It might mean waste (feces) or water.”

Indeed, a similar point was observed by a young female participant during the FGD, she noted that;

“... ukicompare language yetu Kijaluo ya huku na ya ugenya, si the same, some words ni different.” (If you compare our language, the Luo language spoken here and that one in Ugenya is not the same, some words are different.)

Gigi (Personal communication, July 18, 2018) also observed a similar point, and in her observation she stated that;

“We use language at a specific time, and to a specific person and for a specific thing that you are going to do.”

The variability of certain words in local dialects and languages in general thus implies that great consideration ought to be put in place at the stage of language choice just as Odera (Personal communication, August 21, 2018) had pointed out.

Ochieng' (Personal communication, September 26, 2018) observed that while seeking to reach a cross-section of Kenyans, you can opt to have a variety of languages something he christens 'colour'.

“I may have a variety of languages, what we call in video 'colour', you just use your voice but you colour it so that people hear variety, it brings confidence to people.”



In this, he implies that you colour the verbal track by an amalgamation of relevant languages enhancing variety, a thing he avers brings confidence. He notes;

“If for example again I am doing a documentary for the Meru community, I will do it in Meru language. But then if I would want to scale up this in future for a wider audience, then I also have to do two versions of this. As I film, I’d do my interviews in both Kimeru and Kiswahili. Once I am done with the Meru version and I need to scale it up then I’ll factor in the Kiswahili language in the other version.”

Further on, according to Odera (Personal communication, August 21, 2018) having a person speaking to a community in their own language well conveys a heavier meaning and impact than just putting them in Kiswahili or English. Gigi (Personal communication, July 18, 2018) affirmed the same stating that;

“Sometimes we go to the field but based on health issues like HIV test because we do VCT. You find that the language that is most considerable to use is Dholuo, so if you’re not a Luo and then you go to those areas, automatically they will not understand... what I can say is, language is a critical factor to put under consideration while doing behaviour change communication.”

During FGD, an elderly male participant also observed a similar concern that in reference to *AIDS Prevalence in Nyanza and Fishers’ of Pain*, the dominant use of English meant that certain terms thus mentioned in English did not bring out meaning intended since they sounded abstract in their use in context such as is the constant mention of the word ‘sex’. He observed the following;

“Tunaongea na watu ambao wengine hawana ideas ya kiingereza na Kiswahili na tuliona mama mmoja alikua akiongea lakini ilipofika wakati wa sex anasema ‘sex’ nawatu wengine hawajui maana ya ‘sex’, sivyoy? Sasa hapo ningeonelea kwamba wakienda sehemu nyingine kama Nyanza lazima tumwambie mtoto what sex is... sema kile kijaluo ile mtoto ataona ai! Maana ya ‘ngothore’ ni nini ....”  
(We are talking to people who also include those who do not understand English and Kiswahili. We saw a woman

talking, when it came to sex, she just said ‘sex’ and yet some people do not know the meaning of ‘sex’, isn’t it? So I would suggest that when they go to some places such as Nyanza, they must tell that child what sex is, saying it in the right Dholuo so that the child can see what the meaning of ‘sex’ really is.)

These observations affirm the need to use local languages, and it is also what Akunga, et al. (2000) asserted when they stated that, when it comes to the younger children, there is need for them to be taught issues concerning HIV/AIDS in vernacular, since it is observed that it is the language they understand best.

At the time of production, Otieno (Personal communication, September 13, 2018) asserts that it is subject of his story that determines which language to use, he says for instance;

“...sometimes you could go to a slum where somebody might not really understand, and it has happened several times even during live recording, you can ask somebody a question in English and they tell you ‘sielewi kizungu vizuri tafadhali uliza kwa Kiswahili’(I do not understand English well, kindly ask in Kiswahili) ...therefore now you have to adopt to the language that the subject in question is friendly with because at the end of the day you want that person to express themselves in the best way they can and in a language that they are comfortable in.”

In this, he avers that the choice of language in use especially in this case, interviews is determined by the person whose story is being told.

In affirming his thoughts, Otieno (Personal communication, September 13, 2018) states that in every given language, there exists words that are more powerful when they are said using just that particular language than when they are said using another. When conveyed so, he avers that they evoke a certain kind of emotion that if you use a different language may not necessarily bring out that kind of emotion. With that in mind, he then observes that an English documentary may not

necessarily have English throughout, it might use a bit of Kiswahili, and a bit of vernacular languages too. He states that

“...a good example is perhaps when you are doing a story about initiation or circumcision, let’s say, there are some ritual processes that they have to chant in their local dialect you can’t tell them because this in an English documentary, please say that in English, this kind of kills the spirit and the vibe of that moment. What happens normally in narration is, even though you may not explain it in vivid details word for word. Even you as a reporter you may not understand. maybe you do have a translator but the translator may not give you all the vivid details word for word transcription of what is happening, therefore if you get an overview then you pass it, perhaps in a sentence or two in English on what that say signifies, but not necessarily what that means.”

Indeed, it is this failing to explain vividly during translation at post-production that denies the disadvantaged audience that which is intended for their consumption. By choosing what to translate and what not to, one confers upon themselves gatekeeping powers not necessary. In the end, such a production often leads different audiences towards different inference of the same message as their comprehension varies basing on their language experience.

Issues as surrounding such practices are what have led to varying connotations of the same message as evidenced in section 2.3.6 concerning free expression of thoughts and section 2.3.1 concerning translation to subtitles. In certainty, such an endeavor though intended for good, plays a part at distorting the message as collected from the talking heads and informational figures.

During interviews, the study also sought to establish whether BCC objectives are often met. Ochieng’ (Personal communication, September 26, 2018) stated that;

“It depends, from producer to producer, it will depend also from sponsoring organisations. A lot of Behaviour Change Initiatives are donor funded, so some people met them.

Meeting them, is whereby this is planned very well, we know our target is, and we know what our objectives are. So, the ones I've participated in, the objectives have been met.”

In this statement lies the assertion that whether BCC objectives of certain and particular films are met or not is dependent on the producer and, or source of funding. When he talks about documentaries that have been ‘planned very well’, what comes to mind is pre-production. Indeed this is what Odera (Personal communication, August 21, 2018) had also observed, that;

“If the idea was well researched, with due diligence I am sure language might realise its purpose.”

What seems to be communicated from these statements implies that if directors did a good preparation, ‘due diligence’ according to Odera (Personal communication, August 21, 2018), voice language used would achieve their purpose in communicating essential meaning, hence making the BCC documentary successful in meeting its objectives.

In view of *Fishers of Pain*, the first and foremost purpose of this documentary feature according to Otieno (Personal communication, September 13, 2018) was to bring out the story of these people being ravaged by HIV/AIDS. The second and also important purpose of the documentary was to invoke the reaction of policy makers and reviewers on issues affecting this community and the country at large. These two reasons therefore can be said to have informed the choice and subsequent employment of languages as used in the feature.

For the former, the use of a language that was common to the community interviewed was considered since they were most comfortable in Dholuo language

and very few would communicate in English. Otieno (Personal communication, September 13, 2018) states that;

“The first aspect or the first intention of bringing out the story of people was to use a language that was common to them if you listen to a bit of that documentary some of them spoke in Dholuo because I was interviewing elderly people and they were most comfortable in that language, very few would communicate well in English.”

This implies therefore that he allowed them the privilege to speak in Dholuo, but catered for the larger audience, as defined by Ochieng’ (Personal communication, September 26, 2018) as the general public and by Otieno (Personal communication, September 13, 2018) as the secondary audience by using subtitles and translations, to which he states further that;

“I allowed them that privilege of speaking in Dholuo. The fact that I am from there meant that I could easily translate what they were saying without necessarily having to involve a third party in the form of a translator, but I catered for the larger audience by using subtitles and translations.”

This is also what a male youth participant in the FGD had observed, that;

“Hio video ilichukuliwa from the area yenye luos wako wengi.” (That video was filmed in an area that mostly had Luos.)

For the latter aspect of the story, he uses English for the following reasons observed below;

“The policy aspect of the story, had to use English. If you watch the story, that’s where most of the data I was using, of prevalence and suggestions on way forward and how the communicating health workers were coming in was mostly done in English and the reason for this is because a majority of the policy makers are English speakers. These are people in government, and also people in the National Aids Control Council.”

The assertion by Otieno (Personal communication, September 13, 2018) affirms what Ochieng’ (Personal communication, September 26, 2018) claims, that it is the

producer who determines the voice language to be used in the documentary films depending on the audiences he/she intends to reach.

Despite the fact that the makers of *Fishers of Pain* and *Kitoweo cha Mauti* seemed to have noticed that the local community were comfortable in expressing themselves in Dholuo language and a little Kiswahili, the final production did not factor their consumption. The bulk of these documentaries ended up being done predominantly in English and Kiswahili.

Now, if similar arguments would suffice for the makers of *Deadly Catch* and *AIDS Prevalence in Nyanza*, it could then be argued that the makers only considered befriending the local community in time to harness information from them. When their turn to enrich them with what would be of help to them came, they eschewed them and opted for universality at their expense yet they would have benefitted momentarily from the knowledge spawned.

### **3.3.2 Client Based Influence**

In the case where the production of BCC documentaries has been funded by an independent entity as is the case with the bulk of them, issues of language use also often play a key factor in the general production agreement.

Odera (Personal communication, August 21, 2018) notes that decisions on language choice depends on whoever has hired you for filming service. He states that;

“If the client has hired us and they have a purpose they want to accomplish then it depends on them, we’d actually do it totally driven by their script but again, if it is what we are inspired to do, because there are things that we can say we are inspired to do and we want to communicate especially when dealing with laymen, at that stage if we are the ones

who are involved in their work, we would want to give our understanding.”

What he implies in this is that based on the script provided by the client, in case they are contracted to produce documentaries, they stick to the language of the film since it implies a client’s preference. In this quotation, he also points to a new dimension in personal inspiration in that, sometimes decisions on language choice are often based on the personal drive to communicate an issue of interest to particular audiences, in this case the semi-illiterate and the illiterate persons. When contracted, he avers that the script is the first thing that he would ask for, because the script would then put him and the client on the same page. Odera (Personal communication, August 21, 2018) says;

“When a client comes and they don’t have a script but they have an idea, taking it to a conclusive end becomes the main agenda. At that point we would want to know their idea to a deeper length and if we are allowed we’d also bring in our input, and try to create a better meaning of the idea that they have.”

In the above statement, personal inspiration and client based influence play a crucial role in the process of language selection for documentary filmmaking. In view of this study, he thus seems to be implying that the producer and client are often key decision makers in contracted productions. In this, a client’s preference might not necessarily reflect the needs and aspirations of the producer as well as the audience, a factor that might negatively affect the message intended to be relayed.

Wandago (Personal communication, July 18, 2018) affirms that language choice in cases where filmmakers are hired as consultants depends on the client. This study thus draws inference from the observed points above that based on the nature and purpose of a film, the language of use is quite often a point of discussion between

the client and filmmaker. It can be asserted thus that whoever you are doing the BCC documentary for would always want to see whether the language employed is the language they wanted used.

### **3.3.3 Audience Based Influence**

The study also established that the decision on language use depends on the kind of audience that you are targeting. Ochieng' (Personal communication, September 26, 2018) concurs thus asserting that the target audience does influence producers and directors to use a specific language, he stated that;

“Language is very critical in that when you are producing a film, or a documentary, you must be able to know which audience you want to reach. Is your target audience the general public? Is it your donors? Is it a specific targeted group or is it policy makers? But in my opinion, it is very important because a video film or documentary whether targeted or not targeted becomes a public thing once you've released it out.”

The implication in this is that such a choice of voice language is often informed by specific audiences he intends to target at that specific time. This then informs whether in addition to voice language one might or might not use translations and other voice language aides. He points out that;

“...and when it is specific to specific audiences then comes in other things. Sometimes we need to translate so that I'm at pace with that particular audience.”

Indeed, in this assertion lies the thought that when talking to the subject (cast) of the stories being covered during filming, the way you approach them means a lot in terms of their openness to giving you the type of information you want. If you approach them with a wrong language you are likely to demoralise them, for this reason. This affirms what Gigi (Personal communication, July 18, 2018) had also observed that;



“You find that many times if you go to field work, a guy may come to me and ask, are you a Luo, I want you to help me because there are some things that I need you to explain because I don’t understand in English or Kiswahili.”

Still on this point, Odera (Personal communication, August 21, 2018) observes that;

“When people come to us and they are doing a vernacular rhythm, we’d actually encourage them because at that point we are sure they’ll be able to communicate effectively to the people on the ground. We’d actually encourage them, we’d not insist on them or, or impose a different thought or an idea on them against their wish.”

As earlier observed, such a consideration on a production that is intended for distribution or exhibition to a particular community becomes more effective in communicating the desired message. With regard to this observation, one female participant during the FGD stated that;

“Ukiangalia language, hapo itategemea na uwezo wa the viewer kunderstand. (Considering language, it depends on the viewer’s ability to understand.)”

When you are producing a film or a documentary, Ochieng’ (Personal communication, September 26, 2018) asserted that it is important that a producer knows his/her audience. Giving an example, he stated that;

“For instance if they happen to be people in Vihiga County, Maragolis so to say, probably it will even be better to use Maragaoli because there are specific words with specific meanings, such that when spoken in certain ways, then it hits home.... Voice helps you communicate in a better way while reaching people, and a language that is specific to specific audiences enhances effective communication.”

Wandago (Personal communication, July 18, 2018) points out that who are you doing it for is the big determinant of the language you opt to employ, in exemplifying his next production, he states that;

“If I would, give you an example of what we are going to film next month (August 2018), there are two audiences,

primary audiences and then we have the larger secondary audience. The film is going to be acted in Dholuo because the Luos are my primary audiences, but because my larger audience is the rest of Kenya the rest of Africa, we are going to subtitle it so that I can reach my secondary audience.”

He further avers that in an urban situation where you want to do a film for the low class, the slum dwellers for instance, you can't do it in fluent English, it has to mix sheng' here and there, so the target audience actually follows, since the level of that English maybe higher to the targeted audience.

According to Ochieng' (Personal communication, September 26, 2018), when a language is specific to specific audiences, in that then comes in even other things such as the need to translate. He observes that;

“Sometimes we need to translate to the language that enables you reach out so that you are at the same place with that particular audience.”

As the language issues come into play, it can be affirmed that he vests the solemn task of identifying and using a voice language squarely on the producer/director, on this he observes that;

“As the language comes into play, whoever determines its choice is a producer. It doesn't have anything to do with the one who is consuming.”

The role of the audience he implies, lies within the jurisdiction of deciphering meaning through the voice language as used, and to this he states that;

“One of the things producers must understand is, you are laying out a message that will change people's behaviour that's why we call them behaviour change communication. Most of these are social in nature and so we call them social behaviour change communication.

Much as it might sound justifiable, to leave the function of determining voice language to the producers and asserting that the audiences' roles only lie with

deciphering the messages and comprehending meaning, is debatable. As earlier on established (refer to Table 3.14), active audience members of specific societies can in many instances have an understanding of what they feel would serve them best. To such an audience, giving them a chance to participate in the process of language choice might as well mean success to the production.

It was also necessary to establish audience perceptions on filmmakers' language choice. This was perceived as an essential step since audience based influences are often a result of individual perceptions and attitudes towards a language in use. To achieve this, the respondents in the survey were asked to indicate their perception on how BCC documentary filmmakers go about deciding on language use. Table 3.15 displays the findings. In the respondents' opinions (44.4% of valid responses) thought that filmmakers always do research before settling on a language to use. Other respondents (40.2% of valid responses) thought the filmmakers go for popular languages in the communities they film or target.

*Table 3.15: Respondents perception on reason why certain languages are considered in documentary films*

		Frequency	Percent	Valid Percent	Cumulative Percent
	I Think Filmmakers Decide on Their Own	2	2.2	2.8	2.8
	I Think Filmmakers Do Some Research	32	36.0	44.4	47.2
	I Think Filmmakers Decide when They are Filming	4	4.5	5.6	52.8
Valid	I Think Filmmakers go for Popular Languages	29	32.6	40.3	93.1
	I Do Not Know	3	3.4	4.2	97.2
	Other	1	1.1	1.4	98.6
	24	1	1.1	1.4	100.0
	Total	72	80.9	100.0	
Missing	0	17	19.1		
Total		89	100.0		

These findings reflect differently from an earlier assertion by Ochieng' (Personal communication, September 26, 2018) that it is the producer and not the consumer who determines the choice of voice language to use. As noted, the fact that the respondents widely felt that filmmakers preferred popular languages, and that they also preferred to do some research so as to get informed on language issues by interviewees implies a significant belief that the production of these BCC documentaries to a large extent is not done without prior planning. This point is also illustrated through an assertion by Otieno (Personal communication, September 13, 2018) who states that;

“Do a rece first... find out which language to use, the safe places to go and all that, get contacts and sources. So, sometimes you might determine which kind of language to use during your preproduction when you've gone on rece, and could've gone to a village and you discover that in this village, there is nobody who speaks English.”

Detailed implications of these findings have been discussed in the subsequent sections with even more findings concerning the same.

As established in earlier findings (see Tables 3.10, 3.11, 3.12, 3.13 and 3.14), audience preferences on language use for BCC documentaries ought to be considered as an influential factor in language selection.

### **3.3.4 Creative language use**

Concerning the use of creative language in BCC documentary films, Odera (Personal communication, August 21, 2018) avers that;

“Creative language brings out a deeper meaning to whatever you are trying to convey.”

This though according to him is dependent on the message and with that, it enhances the meaning being relayed in the context of use. Otieno (Personal communication, September 13, 2018) concurs pointing out that;

“Creative language helps dissect the issue hence making it clearer, it spices up the story, bringing more flavor to it, and more flavor means more impact. No matter how good a story is, if it’s not told in the right language and if creative language is not used appropriately then the impact of the story diminishes. Aspects of creative language ought to be employed depending on the message.”

Ochieng’ (Personal communication, September 26, 2018) states as follows;

“Language needs keep changing and the voice language must factor in those changes.”

With reference to persons living with HIV/AIDS, he further states that;

“The way you approach them, means a lot in terms of their openness to give us the type of communication we want, if you approach them with a wrong language, like for instance if I say you are infected with HIV, or any other, you already demoralise this person because you are reminding them of their status negatively.”

For the audiences, it is essential for the director/producer to understand their level of engagement in language for effective communication so as to avoid instances of miscomprehension or wrong interpretation of given messages. According to Wandago (Personal communication, July 18, 2018), since every aspect of change communication depends on the spoken word, even creative use of language thus functions so. In line with the same thought, a male youth participant during FGD observed that creative language use makes taboo words sound friendlier. The participant stated that;

“I don’t know if it is only that one term *yenye huwanga wanajua hio ya ku ‘ngothuruok’* ju *huwanga nasikia hawa wazee wakitoa matamshi kama ‘timo hera’*, ama *timo sino... kijaluo inaweza kuwa meaning moja but inasemwa*

in different ways, but some words are very hurting kama hio ya ‘nguthruok’ lakini timo hera iko sawa.” (I don’t know if it is only that one term that they usually know, like ‘fucking’ because I usually hear the elderly use terms such as ‘making love’ or ‘showing love’. In Dholuo, it may have the same meaning though different pronunciation. In Dholuo, some words are hurting, like that one ‘fucking’, but ‘making love’ is fine.)

Of such an example is the essence of what both Otieno (Personal communication, September 13, 2018) and Odera (Personal communication, August 21, 2018) point out as the greatest role of creative language, to make words that might sound offensive more accommodating. True to that, creative language would comfortably facilitate and ignite conversations even on intricate subjects that need mention taboo words, of which sexuality and issues around sex in the local African setup are.

### **3.3.5 Voice language and Nature of the Scripts**

It is emergent that voice language also depends on the nature of the script provided or prepared for a production. The study obtains that there are two types of scripts that are most commonly adopted during production of documentaries in Kenya. These are also employed in other forms of audio-visual productions too. They include:

#### **3.3.5.1 Structural Language Scripts**

According to Wandago (Personal communication, July 18, 2018), this involves giving the artist or the narrator text which you have written, the write up of the film, the script, so that is structured. He points out that;

“There are actors who would always insist on a script, that’s how they’ve been brought up. If you don’t have a script they cannot generate words while on set.”

One main attribute of such actors according to Wandago (Personal communication, July 18, 2018) is their ability at cramming the script. He then exemplifies the late Allan Sikonya who used to act at the National Theatre, for was such an artist with these traits, and they would often call him ‘the saviour of people’ for his ability to cram the script overnight in the absence of an assigned character.

#### 3.3.5.2 Unstructured Script Language

This mainly comes driven through the character’s stream of conscience during acting. According to Wandago (Personal communication, July 18, 2018) in this, you give the artist, an idea to execute dramatically.

This system is quite similar to the use of interviewees who characterises informational figures and talking heads in change documentaries since in most cases filmmakers only give them a directive on which dimension to take with regards to the information they intend to obtain from them during filming.

### **3.4 Representation of Decisions on Voice Language Use**

The study sought to establish how BCC documentary filmmakers often go about deciding on voice language use. It is worth noting that language allows us to satisfy basic functions and such cases as describing ideas, making request, solving problems as well as other roles like influencing others (Adler & Rodman, 2009). This implies that the choice of language for use in such a production as BCC documentaries geared toward risk behaviour change becomes a critical task that deserves due diligence if we are to influence consciously or unconsciously the beliefs, attitudes or behaviours of other people within a certain given society.

When asked about the stage at which producers make decisions on voice language use, Wandago (Personal communication, July 18, 2018) stated that;

“The decision on language choice should always come right at the beginning, which is to say, at the pre-production stage.”

Regarding the same, Ochieng’ (Personal communication, September 26, 2018) observed that;

“The first thing we usually do is have a proposal. In it, we ask ourselves who our target audience is.... In pre-production, we are able to understand the people we are going to meet, and we get to know their language preference. This helps us bring on board someone who speaks that language better. Such persons would help us understand aspects of that language.”

Odera (Personal communication, August 21, 2018) also stated that;

“Making the decision on voice language selection earlier during pre-production would be the most important thing that one can do.”

In this, he affirms the need to have everything set before commencing on the filming part. Further on, he contends that;

“Planning yourself earlier will give you an opportunity to understand how audiences will receive their work.”

Planning early as envisioned by him enables one to even prepare scripts on time, which thus infer effectiveness and preparedness in the forthcoming of language use and subsequent appreciation by audiences. Indeed, Ochieng’ (Personal communication, September 26, 2018) also concurs that;

“The first thing we usually do is we have a proposal, then we ask ourselves, who is our target audience? This is in pre-production.... we have to understand the people we are going to meet and what their language is.”



This affirms that once an audiences' language is known, it is then easy for the producer/director to plan earlier on how to overcome the challenges that might arise as results of possible unfriendly language on set or in the footage captured.

The decision making at pre-production stage is also what Otieno (Personal communication, September 13, 2018) affirms. He states that;

“The decision to use a particular language can happen in any stage of production, either in pre-production, production or even in post-production.”

This points to us then that there is no golden rule as to when to select a certain language concept that affirms the need for flexibility during the entire production process. Otieno (Personal communication, September 13, 2018) further asserts that;

“...you might determine which kind of language to use during your preproduction when you've gone on a rece. But during production, speaking from experience, sometimes you can go do rece but on the day of the filming, events happen as it goes, then you have to adjust.”

This mode of filming is what Wandago (Personal communication, July 18, 2018) refers to as 'shoot as we go', where a production is filmed as events unfold in the prevailing conditions and circumstances. A form of cinema verite. According to Ochieng' (Personal communication, September 26, 2018), even though some producers/directors shoot in such a manner;

“That creates a probability of gaps in the coverage since such a producer would work on an assumption that shooting then editing and translation at a later time is time saving.”

Talking about 'shooting then editing and translation be done later' as an assumption infers that, the potential inconvenience and inconsistencies that could present themselves might be worthwhile, even jeopardising the quality of information attained verses that relayed. Such challenges are evidenced in the wrong translations

in the sampled documentaries, and they do create semantic misunderstandings as earlier noted in chapter two.

Ochieng' (Personal communication, September 26, 2018) contends that;

“Every director wants to have their very best. You know everyone wants to produce a production they are proud of, but sometimes the challenges are there because our director doesn't know all the languages. If the director doesn't understand the language of the subject, there is a high possibility of producing a substandard material.”

Indeed, these repercussions turn out more costly than can be imagined or assumed.

On this, it would be worthwhile to note the caution given by Adler & Rodman (2009) as they avow the necessity of communication regarding issues of physical health. In fact they assert that ‘evidence suggests that an absence of satisfying communication can even jeopardise life itself (p. 4)’. Otieno (Personal communication, September 13, 2018) states that,

“For your documentary to be very effective you have to know which language to use at what point and to what degree.”

From this, he would further illustrate that concept in that, during production, it is the interviewees whose priority is to be factored, while during editing, many other factors would come into play. Such factors would include the reassessment of audio clarity or the need to paraphrase and dub interviewees.

Indeed, considering the way *Fishers of Pain* has employed the use of voice language is an indication of the sentiments highlighted above. For the rural dwellers, their speeches are done mostly in Dholuo and a little Kiswahili. Of course, the majority of the people he interviews are Luos from the communities near the lake. One participant during FGD observed that;

“Hapo ivo kwa on the shores of lake Victoria, lugha yenye inatumika sana na watu wengi sana wanatambua ni Kijaluo.” (At the shores of Lake Victoria, the language used and preferred by most people is Dholuo.)

What this observation signifies is that, in Otieno (Personal communication, September 13, 2018) concern, when interviewees are given the privilege to give information in a language they are comfortable in, the filmmaker is able to get from them information as desired.

Ochieng’ (Personal communication, September 26, 2018) also observes that;

“In production you cannot make those decisions. Issues of language are taken care of at pre-production but also at post-production.”

This he notes, is on the basis that it is also at post-production, choice of the language to use during translation of unfriendly language which would involve subtitles or voicing (dubbing or narration) is often made too.

### **3.5 Producers’ voice language choice versus audience language preference**

As established through the survey findings, majority of those below the age of 30 preferred English for all the reasons they deemed best. However, it can be noted from the detailed analysis that this preference is contentious when factored alongside the languages they understood best. Out of these results, it would be affirmative to question how it is they contend that language had been effective, yet dominantly state that most people in the community were less educated and had difficulty comprehending English.

This realisation presented an opportunity to understand even better from FGD sessions why issues of language choice contention existed across demographic divides. During FGD sessions, it had been established that as youths and young

adults indicated an inclination towards English, the elderly and the middle age preferred Kiswahili, if not, first language. However, in considering the youth' preference, one should be wary of the fact that even among those who had indicated a liking for English, the same was a challenge as had been exhibited during the FGD sessions with elements of poor and broken grammar, content miscomprehension and difficulty in pronouncing certain words.

Kimani & Mugubi (2014) point out that one of the reasons attributed to the success of DeeJay Afro films is the fact that he employs a linguistic inclination of his spectators who happen to prefer 'Sheng', an amalgamation of a number of Kenyan languages whose foundation draws heavily from Kiswahili and English with other tribes as Kikuyu, Dholuo and Kamba also molded in. Indeed, in settling for the most effective voice language to employ, it would require the filmmaker to establish what a middle ground language would be for such a society, since meaning as Fiske (1990) puts it, is the dynamic interaction between a recipient who is constituted by his/her socio-cultural experience and is the channel through which the message and culture interact.

### **3.5.1 Interaction between Respondents and Filmmakers**

The last part of the questionnaire intended to establish the possibility of the respondents wielding any form of influence in the decision making process for language use in production of these documentaries. Three questions were asked in order to ascertain the collection of such data. The first question sought to find out whether respondents had ever had an interaction with HIV/AIDS documentary filmmakers. Of the respondents, 20.8% (valid responses) indicated that they had interacted with filmmakers before. Table 3.21 shows the given responses.

*Table 3.21: Participants who had ever interacted with a HIV/AIDS filmmaker*

		Frequency	Percent	Valid Percent	Cumulative Percent
	Yes	15	16.9	20.8	20.8
Valid	No	57	64.0	79.2	100.0
	Total	72	80.9	100.0	
Missing	0	17	19.1		
Total		89	100.0		

The participants were asked about their nature of interaction, 35.7% of the valid respondents indicated that they had had an interview or audition while 28.6% of the valid respondents indicated that they had shared a friendly or professional chat. These findings have been displayed in Table 3.22 below.

*Table 3.22: Reasons why respondents had interacted with HIV/AIDS filmmaker*

		Frequency	Percent	Valid Percent	Cumulative Percent
	Been Part of A Video Crew	2	2.2	14.3	14.3
	Been Part of Cast	2	2.2	14.3	28.6
	Friendly/ Professional Chat	4	4.5	28.6	57.1
Valid	During an Interview/Audition	5	5.6	35.7	92.9
	Other	1	1.1	7.1	100.0
	Total	14	15.7	100.0	
Missing	0	75	84.3		
Total		89	100.0		

The very last question sought to establish how those who had interacted with filmmakers had got that chance to do so. Table 3.23 indicates that 64.3% of the valid respondents had got the opportunity through an organisation or an individual known to the filmmaker.

*Table 3.23: Means through which respondents got in touch with filmmakers.*

		Frequency	Percent	Valid Percent	Cumulative Percent
	Call/SMS	2	2.2	14.3	14.3
	Social Media	3	3.4	21.4	35.7
Valid	Through an Organisation/Someone	9	10.1	64.3	100.0
	Total	14	15.7	100.0	
Missing	0	75	84.3		
Total		89	100.0		

It is important to note that the findings have been presented in valid percentage of responses. This was due to the fact that some respondents did not fill all sections of the questionnaire because those sections did not fit their circumstances.

Among the 14 respondents who had had an interaction with a filmmaker, 11 respondents indicated that the language used in BCC films was effective in achieving BCC objectives. Table 3.24 presents the case summaries on the responses provided by respondents who had had interactions with filmmakers. Gaining their perspectives was necessary for this study since their observations having been closer to filmmakers, might have more enriching insights on how they had observed filmmakers make that essential decision on voice language use.

Table 3.24: Case summary of perception on language choice and its effectiveness

	Have Interacted With HIV/AIDS Filmmaker	Reasons For Interacting With HIV/AIDS Filmmaker	Got In touch Through the Following Means	Reason Why Certain Languages are Considered in Documentaries	Languages Used are Effective in Communication
6	Yes	During an Interview/Audition	Through an Organisation/Some one	I Think Filmmakers go for Popular Languages	Yes
17	Yes	Friendly/ Professional Chat	Through an Organisation/Some one	I Think Filmmakers go for Popular Languages	Yes
21	Yes	Been Part of A Video Crew	Call/SMS	I Think Filmmakers Do Some Research	Yes
36	Yes	Friendly/ Professional Chat	Call/SMS	I Think Filmmakers Do Some Research	Yes
43	Yes	During an Interview/Audition	Through an Organisation/Some one	I Think Filmmakers Do Some Research	No
46	Yes	During an Interview/Audition	Through an Organisation/Some one	I Think Filmmakers Do Some Research	Yes
47	Yes	Been Part of A Video Crew	Social Media	I Think Filmmakers Do Some Research	No
50	Yes	Friendly/ Professional Chat	Through an Organisation/Some one	I Think Filmmakers Do Some Research	Yes
51	Yes		0	I Think Filmmakers Do Some Research	Yes
52	Yes	During an Interview/Audition	Through an Organisation/Some one	I Think Filmmakers Do Some Research	Yes
54	Yes	During an Interview/Audition	Social Media	I Think Filmmakers go for Popular Languages	Yes
63	Yes	Been Part of Cast	Through an Organisation/Some one	I Think Filmmakers Do Some Research	Yes
64	Yes	Friendly/ Professional Chat	Social Media	I Think Filmmakers go for Popular Languages	Yes
65	Yes	Other	Through an Organisation/Some one	I Think Filmmakers go for Popular Languages	Yes
72	Yes	Been Part of Cast	Through an Organisation/Some one	I Think Filmmakers Decide on Their Own	No
Total N	72	14	14	72	72

As shown in the case summaries' table, five respondents observed that filmmakers went for popular languages. Five had met the filmmakers during an interview/audition. One of them had interacted with the filmmaker through 'other' means not stated, while four of them had had a friendly/professional chat.

Nine of these respondents felt that filmmakers often did some research in arriving at the language to use in BCC films. Of these seven, two had interacted with a filmmaker through a friendly/professional chat. One had interacted with a filmmaker through other means not stated while the remaining two had either been part of a crew or cast on an HIV/AIDS documentary film production.

However, the remaining three felt that voice language used did not meet the desired objective. One of them who had been part of a crew felt that filmmakers often decided on their own while another who had been part of a crew felt that despite choosing voice languages through some research, it still was not effective in achieving the desired objective. The third respondent in this illustration had had an interaction through an interview/audition with a filmmaker felt that filmmakers chose the voice language to use through some research, but nevertheless, they did not achieve the objective of BCC effectively.

Through these observations, it can be affirmed that in most instances as indicated by respondents, filmmakers decided on languages to use based on some form of know-how on languages friendly to the audiences by virtue of their popularity or as informed by basic research. However, the fact that one respondent indicated that filmmakers decide on their own is a clear indication that there are pockets of



filmmakers who do not concern themselves with the perspectives of others, especially audiences.

### **3.5.2 Language reception and emerging attitudes**

As earlier established, Livingstone (1991) asserts that reception issues concern whether or not people's readings of media texts match those intended, and if not, how the different readings are to be explained. This being a tenet of Audience Reception Theory, it presents an opening by which audience concerns on producers' and directors' consideration of factors influencing their language selection can be debated. This part hence presents and discusses findings on majorly attitudinal concerns of audiences over factors considered in language reception. Such are those challenges that impede language reception and by extension – the message. Indeed attitudinal tendencies fashioned in this manner, without doubt, do affect message comprehension and hence reflects negatively on the behavioural intent towards risk behaviour change.

The first phase of this mixed method study design established that directors/producers considered three factors that led them decide on voice language to use. These included their personal style, audience based influence as well as client-based influence.

In total 85.9% of respondents thought filmmakers go for languages that are known to the audiences just besides conducting prior research. In this, their expectation on audience reception of meaning in relation to communication dynamics is then assumed to be successful. However, it was also found that there were pockets of

documentary filmmakers who did not consider that, and who simply got to the field and shot as they went along.

Even though the findings arrived at during in-depth interviews with the directors/producers inclined towards the essence of the image alongside the voice in a non-equal measure in favour of the image, the findings of the FGD and survey proved otherwise. From the FGD, it was evident that lack of sufficient comprehension led to a misunderstanding of the message being communicated.

Whereas directors claimed that in the failure of voice language to communicate comprehensible meaning subtitles would suffice, it was observed that the same proved a challenge since a majority of subtitles in local documentary films have predominantly been done for the English speaker with reading skills. Even so, a good number of them have been seen to be erroneous in their translation, hence misleading the audiences who rely on them.

Various reasons were established as audience perceptions on what influences voice language choice by BCC documentary filmmakers. Whichever the language employed, audiences felt that the director's core has often been within the following reasons.

That research ought to inform them on the level of language comprehension and language preference by audiences even as they desire to reach a wider audience.

Besides that language choice with the audience in mind, the findings of the survey established that language choice was also dependent on the cast, that is to say, information figures and talking heads.

In considering English and Kiswahili as friendly languages, most respondents felt that such a decision was also partly pegged on the fact that these are national languages that all citizens are expected to be familiar with. Indeed, as arrived at in chapter two, such a concern as on language choice as noted. That in assuming all Kenyans are familiar with the national languages, most directors opted for English and Kiswahili (English predominantly) as the main language codes in most documentaries. English, according to the findings, took up 57% of the overall share of the verbal sound track whereas it has been established in this study that audiences preferred Kiswahili (at 22%) with a little mother tongue and English. Nevertheless, when the target audience are policy makers, then the choice of English suffices. Respondents also felt that in choosing the dominant language, directors through research would be able to choose a language that can easily be translated when need be. This language as arrived at from the findings of this study seems to be Kiswahili since it was thought to appeal to almost all clusters of persons within the society, whether in the rural or urban places.

The finding of the survey established that not all respondents were able to comprehend the message of the BCC documentaries due to the language choice. With this, it is affirmative to state that behaviour change can be unattainable in the event that target populations find the language disfavoured. Once this occurs, it is noted that audiences also tend to shun that which does not speak to them as the message of the 'other'. This is also what Zuo (2015) observes concerning *Love for Life* stating that;

“In the film and in reality, HIV/AIDS grounds and contains the majority of afflicted rural bodies within an ‘othered’ space where they live and die in shame, ensuring quarantine.”

In the case of this study, the sentiments from participants indicated an ‘othering’ of the beach community. With the ‘othering’ of change messages, achieving self-consciousness becomes a challenge and so is behaviour change. With this inference, it can be affirmed that those individuals who refuse to learn by channeling to ‘others’ what would have otherwise been important knowledge even to them cannot change the elements of their lives that need change, especially with regard to risk behaviour. Perhaps such ‘othering’ can be considered a factor so critical to the ineffectiveness of BCC initiatives within North West Kisumu and in Kenya by extension. Without contention, it can be affirmed from the findings of this study that if a language that a people understand is used to educate them, then change becomes their behaviour’s accomplice.

Generally, people who have never gone to school found it difficult to understand documentaries done in English. The elderly who had lived most of their lives in the rural preferred the use of mother tongue while a majority opted for Kiswahili. It is thus affirmative that those who understand the language used will be able to learn some lessons taught.

It had been established through the survey that audiences had felt producers went for popular languages and for the choices arrived at upon research. That notwithstanding, it appeared that many among rural audiences were still left at the mercy of their own wit and/or third parties they could interact with to understand the content of the message in the films accurately.

To the respondents and participants of this study, even though most voice language in documentaries had been considerably successful in their BCC initiatives, that

success was not entirely on the part of the director/producer but on the individual or group effort of audiences who strive to understand content of the message in the BCC documentaries.

### **3.6 Conclusion**

This chapter presented and discussed the findings of this study on the factors that influence the choice and use of particular languages in BCC documentary films. The study observed that among the most important factors was the producer/director's style and preference in production aesthetics. In this, the study sought to find out the stage of production in which a producer/director makes the choice whether informed or not informed on specific language selection and the reasons as to why they do so. It was noted that despite their varied antiques, one thing stood out, that they all held voice language in high esteem. This section also presented the audiences' attitudinal issues regarding language selection. This chapter also observed that, despite the fact that films are visual entities, documentaries unlike feature fiction films relied on the verbal sound track to communicate their essence especially with regard to behaviour change. This regard thus, holds the language of that voice to be an important consideration.

The chapter that follows presents and discusses findings on effectiveness of voice language as used in BCC films. In that concern, it presents data that essentially establishes the significance of voice languages.

## **CHAPTER FOUR: SIGNIFICANCE OF THE USE OF VOICE LANGUAGES IN BCC DOCUMENTARY FILMS ON HIV/AIDS ON THE PRODUCTION OF MEANING**

### **4.1 Introduction**

In this chapter, while seeking to understand the significance of voice language as used in the sampled documentaries, the researcher sought to establish participants' understanding of the documentaries through their ability to narrate the stories in the documentaries. The researcher also sought to establish whether the participants were able to relate the lessons learnt with their everyday experience.

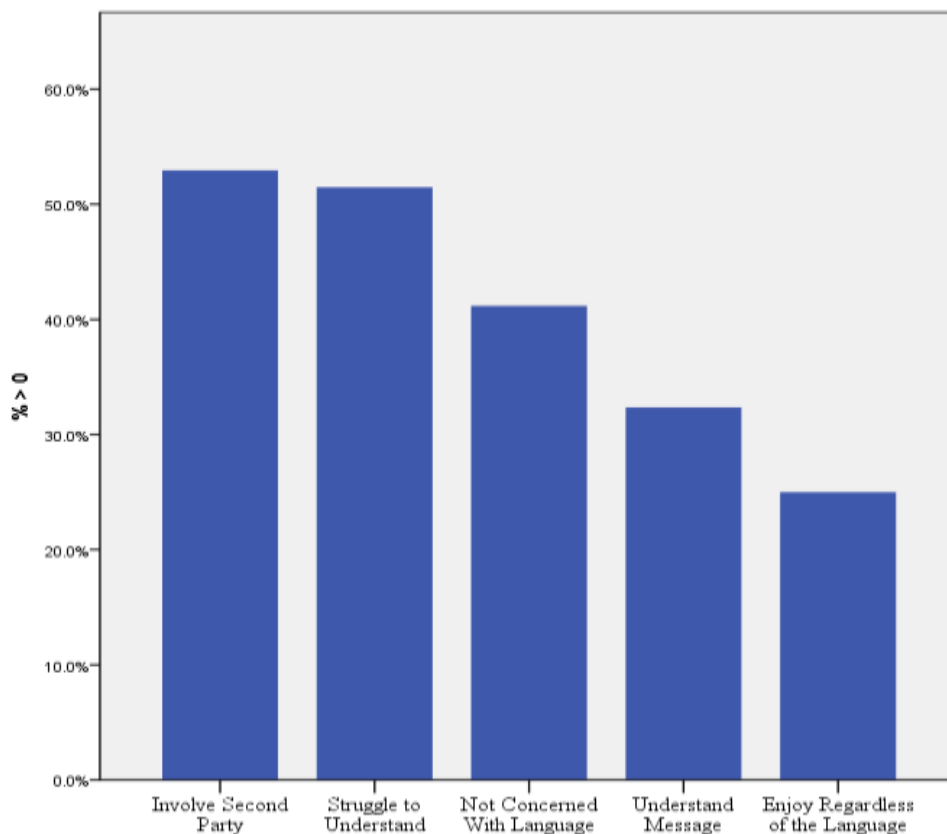
### **4.2 Audiences' Language Experience**

To understand the significance of the voice language used in these BCC films, it was necessary to establish an understanding of language experience and language preference of use among the individuals of different age sets. The study established that, among the rural dwellers of North West Kisumu, besides English and Kiswahili, Dholuo and Luhya were the other dominant languages used in the area. That is what this section seeks to expound.

Through focus group discussion sessions, the researcher sought to understand the audiences' language experience in comparison to the languages used in the BCC films they had watched. In that, the researcher intended to establish their perception on factors that ought to be considered during language selection. The third bit of this question established the challenges exhibited by use of unfriendly languages and how audiences dealt with them in their bid to understand the message.

Respondents were also asked about their language experience with the documentaries they had watched as well as what they thought would work best as language options. The responses were multiple choice based on the Likert scale format. Figure 4.1 shows a graphic representation of the responses from the participants. The study established that the majority of respondents often involved a second party when confronted with unfriendly language. Another large group slightly above 50% indicated that they often struggled to understand the message as a result of the languages used in the documentaries.

*Figure 4.1: Respondents language experience with BCC documentaries*



These findings present us with assumptions that a majority of rural dwellers do struggle to understand the message in the documentaries as a result of the voice language used. Indeed, this brings us to the realisation that the language chosen for

most of the documentaries they had accessed, did not fully factor the needs of the rural audience as well. Adler & Rodman (2009) assert that the nature of language is that it is symbolic, inference can thus be drawn that, difficulties in comprehension arise from challenges in deciphering the components of the symbols that establish the language used. This then implies a challenge emanating from semantic misunderstandings and miscomprehension occurring when words are interpreted in a manner they ought not to be.

In all, the findings of the survey implied that those respondents who either enjoyed viewing BCC documentaries regardless of the language used, as well as those who did not concern themselves with the language used, had one thing in common; that they assumed learning from the visuals presented, which encompassed in their view, important pedagogics on issues touching on HIV/AIDS risk behaviour change.

To understand language, Pearson, Nelson, Titsworth & Harter (2008) assert that one needs to understand first, how words stimulate meaning. Since words are arbitrary, it takes us to what Adler & Rodman (2009) speak of, that meanings rest in people, and not in words. Further on, it brings us to the assertion that the only connection between a word and the thing it represents is whatever association a particular group of people has chosen to make (Stanton, 2009). Therefore, these observations leave us on an affirmation that the challenge on audiences in deciphering meaning thus arises from the following factors:

- i) The directors' perception that it is their solemn duty to decide language of use as Ochieng' (Personal communication, September 26, 2018) had brought it out... and,



ii) The assumption that all audiences use languages in the same way as others, or the assumption that their use of language and words would be same as yours – on this, Gigi (Personal communication, July 18, 2018) pointed out that some words in Dholuo do not implicitly mean the same among the sub dialects of the language across larger clans. Consider this observation;

“If I was in Ugenya that’s where they use ‘it’ for vegetable leaves, I would say ‘thi ikelna it alot’ (Go bring me vegetables), automatically this kid will know nimentuma aende shamba alete mboga sio aende alete masikio ya mwenzake (the kid will know I have sent him to the garden to bring me vegetables and not another kid’s ears)... Now, if you’ve gone for treatment, you won’t use a language that those people won’t understand, are you seeing that? You won’t tell them you’ve used ‘yath’, meaning for a medicine and also it means a tree.”

This affirms that such a thing sometimes drives the audiences into colloquialism.

Adler & Rodman (2008) put it clear that semantic rules are what make it possible for us to agree and that without them communication would be impossible. When we fail to obtain meaning from a message, then our beliefs, attitudes and ideas cannot be affected, either for good towards change and growth or any other reason as pleasure and entertainment.

### **4.3 Evaluation of Message Comprehension:**

#### **4.3.1: Re-narration**

Hawkes (2003) avows that since language is a basic human structure, it has the ability to transform “...various fundamental sentences into the widest variety of new utterances while retaining these within its own particular structure (p. 6).” In this, he avers that a language transforms to comprehensible meaning as guided by its own

internal self-sufficient rules, and not by reference to the patterns of existential reality.

Participants in the FGD seemed to have good comprehension of the message being communicated. This was also observed by the researcher during the discussions. All participants were able to re-tell the documentaries they had watched. Though not sequentially, their narration of the documentaries was sufficient enough to demonstrate that they did understand the content of the documentaries. Below are observations made from their narrations, it can be affirmed from these that there was a good understanding of the message by the participants either at individual level or even at group level.

**Participant (Youth 1):** Tumeona ya kwamba, tunaumia kwa kutokujua... ule daktari alipokua akiongea, Watu wengine watafikiria around Lake Victoria huko tu ni sex workers. (We have seen that, we suffer for lack of knowledge. From what the doctor said, some people might think that around Lake Victoria only sex workers exist).

**Participant (Woman 1):** Nimeona ati ata kama huna pesa tutamalizana kimwili. (What I have seen is that, even if you do not have money, we can just have sex)

**Participant (Woman 2):** Nimeona hawa wenye wako HIV positive ni kuogopa hawaogopi kuna mwingine amesema hapo yeye ako nayo lakini huwa hajali ju kukufa kunangojea kila mtu. (I have seen that those who are positive have no fear, one person said that she is positive but she doesn't care because death awaits all of us.)

**Participant (Youth 2):** Tumeona kwamba wengi wanaumia kutokana na hii ugonjwa ambayo inaitwa ukimwi... it has been notified that the rate is very high in nyanza. (We have seen that many are suffering as a result of this disease called AIDS....)

**Participant (Youth 3):** In Kisumu County what I've seen is that the rate of HIV/AIDs is growing fast simply because

there is poverty. Poverty is one thing that is causing the spread of HIV. You've seen women, when they want favours from men they must give their bodies. So that one is like a major cause of HIV in this Nyanza Province. Then secondly we see, this issue of inheritance, it is another cause due to the lack of knowledge about HIV/AIDs in Nyanza. The widows and the husbands do engage in inheritance which later leads to spread of HIV.

**Participant (Youth 4):** Venye nimeona, kitu inaumiza sana... Nyanza tunalead sana kwa mambo ya HIV. (According to what I've seen, what hurts most is that Nyanza is leading when it comes to HIV issues)

**Participant (Youth 5):** kitu nilikua naona, unapata watoto hawajui hii maneno and then mambo na culture wanasema, hio ugonjwa haiko, wanabelieve ivo. (What I have seen is that children do not know about these things, and then according to the culture, they deny the existence of this disease.)

From participants' narrations or observations on the evidence of doom for lack of knowledge among members of the society and the causes and the consequences of high prevalence had been noted. Indeed, with regard to prevalence, as depicted in the documentaries; *'Fishers of Pain'* and *'Kitoweo cha Mauti'*, the prevalence rate of HIV/AIDS in Nyanza was noted to be quite high, standing at 19.3%, 24.8% and 25.7% for Kisumu, Siaya and Homabay respectively.

Arising from the observations noted from the participants' narrations, it was also noted that the participants had observed that the vast majority of persons in the communities where the documentaries had been done were predominantly elderly persons and children. Many children below teenage years were seen to be under the care of their grandparents and older siblings. This observation cuts across all the four sampled documentaries. The excerpt below comes from contributions by some participants regarding the issues highlighted in this paragraph.

**Participant (Youth 3):** “Wazee ni wengi kuliko vijana, vijana wamekufa watoto ndio wamebaki na watoto maybe tukiangalia age gap ya watoi ni kama from 11years old kurudi nyuma.... Kitu ningesema ni HIV Kisumu county iko, inaweza eradicate youths wote wenye hawako na knowledge.” (The elderly are more than the youths, the youths have died and it children who have remained, and they are mostly below the age of 11 years. This is what I have to say, HIV is prevalent in Kisumu County and it can eradicate all youth who have no knowledge of it.)

**Participant (youth 1):** “So after interaction you find that hii hali ya kuwa orphan inaongezeka and the eldest child takes over the family.” (So after interaction, you find that the situation of being orphaned keeps rising....)

**Participant (Woman 3):** “An kaka aneno... nyithindo owuoyo malit, kiye, kaka ginyalo timo onge. Nyathi to koro oling’ niketch kaka odwar gi maginyalo chamo onge, nyaka ang’ odhi okwa ng’ato omie support.”(As I have watched, the orphaned children spoke painfully, they have no way out. The child has no way of earning something they can eat, he has to go and ask someone for support).

One female participant observed that alongside other reasons are cultural beliefs and practices. In this case is the practice of wife inheritance. The following excerpt brought to light a participant’s concern;

“Mimi mahali nimeona inaelimisha hawa ndugu zetu, warekebishe hio mtindo ya bibi ya shemeji yangu siwezi muacha. Huwezi jua ndugu yako ni nini kilicho muua... mila na desturi za hawa ndugu zetu ndio zitamaliza.” (What I’ve seen, these films are educating our brothers to reconsider the culture of wife inheriting their sisters in law. You may not know what killed your brother. Our brothers’ cultural practices are what may finish them.)

It was also observed that characters in the film had no prior discussions with their inheriting spouses on matters of HIV/AIDS. Due to that, new infections were recorded among individuals that initially didn’t have the virus. One female participant noted from her observation that;

“Baadhi ya vitu muhimu tunapoishi kwa dunia unapokutana na mtu ni lazima umuulize kitu ya kwanza kama anakupenda simjipime, sikuona kitu kimoja mtu akisema kama unanipenda tutaenda hospitali?” (Among the most important things on earth, if you meet someone, you have to ask them if they love you, and you have to get tested. I didn’t see this one thing, someone telling a lover that if you love me we have to go to the hospital.)

It was also observed in the documentaries that health facilities in the community were quite few, especially in remote rural dwellings. This is noted as a contributing factor to the ignorant spreading of the pandemic since many persons who get infected find it hard to visit those distant facilities for HIV testing. As a result, they are said to have a continued lifestyle of sexual exposure to the virus. One participant, a youth noted that;

“The other one is health facilities, they are far.”

This concern had been highlighted in *‘Deadly Catch’* too by an information figure, Lazarus Ouma, the CHW during an interview. He stated as follows;

“You cannot get a poor man struggling for transport going to Bondo to and fro simply for the test. Now she or he will just stay here not knowing their health status.”

Finally, poverty was noted as a key contributor to the high prevalence in Kisumu County. This was observed as the reason that leads to women seeking favours from men in return for the pleasure of sex, a thing that has contributed to the spread of the pandemic. In this, the participants observed that there were cases of women having been married at very young ages, widowed while still young and left to fend for their children. Left with no option for income generation, they resort to sexual favours so as to fend for the needs of their children. This observation by a female participant was noted as highlighted below;

“Kuna mama amesema ati anafanya hivyo sio kupenda kwake lakini sababu kuu ni kwamba hana uwezo wa kupata so

angalau ajiingize afanye hio kitendo alafu apate samaki, angalau siku ikiisha apate ile cha jioni watoto wapate kukula kitu.” (One woman stated that that she does not do these out of her will but due to the fact that she does not have a source of income so it she got into the fish for sex practice so she can get fish and at the end of the day have something for the children to eat.)

These good recollections meant that all participants were familiar with the content of the BCC documentaries. To this point, such a familiarity with the content of the documentaries implied that they had a considerable level of comprehension of the message being advanced through the voice languages employed. Having a good comprehension also meant that the participants were able to relate their concerns with the occurrences in their everyday life.

#### **4.3.2 Relating Narrative Content to Everyday Life**

Even though the sampled documentaries depict the sort of life and activities that predominantly take place at the lakeside, participants could relate what was in the films to the occurrences near them, the location of study being tens of miles away from the lake. They were able to make mention of activities of similar nature that took place in the area near them as one participant pointed out.

“Hatuwezi sema ni beach pekee yake, ata hapa Lela kuko tu kama huko beach.... ni haraka sana unaswe....” (We can’t say that these only happen at the beach, even here at Lela (North West Kisumu) we have similar risk situations, you can easily get trapped....)

Some participants made mention of their experiences visiting some of those areas where the documentaries were filmed. Their experiences in those places gave them an understanding of the activities in those places. These adventurous experiences at the beaches gave an affirmation of the reality of the devastating situation at the beaches where sex is a usual activity without concern on those involved. Of the

causes seen as trigger factors, the exposure to irresponsible sex was affirmed by those who have visited those places.

**Participant (Woman 2):** “An asewuothege ndalo moko... beaches go giting’o gik maricho, beach en pesa ochiek. Ka ang’ imiya taonge godo kaka, ok dang’ atamra, samoro anindo ketch... an bende kase ng’e ni an go anbe achak amio ng’ato machielo. Yani, an koro asambasae, alande, awuotha wuotha alande.”

(I have been to those places, immoral activities take place at the beach, and there is ready money. So if I am given what I do not have, I can’t reject, I could have slept hungry... once I know that I have it (HIV), I also pass it on. I keep spreading it.)

**Participant (Man 3):** “Ukienda pale utapata wavuvi na kuna mostly wenye hawana mabwana zao... kuna rafiki yangu yuko huko anasema, ukiwa mgeni ukienda kule utasikia wanasema, ule mgeni mwenye alikuja jana, ule ni wangu na itakua vita usipokubali bas mambo yako pia itaisha.” (If you visit those places, you will find fishermen, and there are also those women who do not have husbands, I have a friend there and he says, when you get there as a visitor, you will hear them say that that visitor who came in yesterday night is mine, and if you do not accept then you are finished.)

Participants also made mention of the activities relating to such a kind of irresponsible sexual practices that are not only limited to the fishing business community. In the case of Luanda market, one participant observed that some women would often prey on young successful traders for a share of their day’s gain in exchange for sex. Note the following excerpt as illustrated by one participant;

“... si ata huko penye kwa lake ndio hio ugonjwa iko. Unajua ugonjwa iko tu kila mahali... Ukienda kwa soko hapo Luanda iko tu mingi. Wako wengi wenye wanakaa tu wanangoja ya bure, wanangoja eee huyu ameuza nguo mingi wacha nifuate huyu kijana atanipea za bure... Wamama nao hawajali ukiwa nayo unajua hujali unaona acha nipatie tu ata haka katoto kadogo.” (It is not only by the lake shore that the disease is rampant, it is all over. If you go to Luanda market

it is in plenty. There are many who just sit and wait for free things, they wait on young traders who have sold more and decide to follow the young men so as to be given freely. The women do not care, those who are positive just decide to infect the young boys.)

Further on, a youthful participant identified peer pressure as a factor that has lured many youth into unprotected sex as well as risky sexual behaviours as illustrated in the following excerpt.

“... kuna group zinadeal na sex, wewe ni virgin mary then unataka pia ukue recognised unapata unaingia kwa iyo maneno...” (There are groups involved in sex activities, if you are a virgin and want to be recognised, you find yourself sinking into such habits.)

These contributions depict the fact that the participants having reached a considerable level of message comprehension in the documentaries, were able to relate with the issues covered in the documentaries. The findings herein seemed much in line with Brognolli (1991) whose assertion avows that implicit social connotations can be deduced from formal features of any given texts, as well as from the situational context. Even though not all participants understood the message in the documentaries completely, they were somehow able to remedy some of the elements their semantic misunderstandings by employing other means such as relying on others to interpret for them, and the visuals to understand the message well.

#### **4.4 Educational and Social Value of Words Used**

From the information given by most of the talking heads and information figures, participants felt that the lakeside community had been painted as a people who only engage in sexual activities with the women lingering around the beach perceived as



sex workers. In averting such a conceptualisation, the participants avowed as observed below, that an elaborate explanation is required, that these are widowed women as well as those disadvantaged by poverty. In seeking a livelihood, they are often forced into sexual activities so as to earn a livelihood. The following observations are taken from sentiments by two participants.

**Participant (Man 1):** “Daktari alipokua akiongea, Watu tu wengine watafikiria tu around Lake Victoria huko ni sex workers, hapo tungesema ‘gin mine ma onge nyalo koro mano chuno ni mondo gi thi giterre, Bang terore eka gi yudo gimoro.” (When the doctor in *‘Deadly Catch’* spoke, many might be led to think that only sex workers linger around Lake Victoria, we should have stated that they are poor mothers who have no way of earning an income and that forces them to get involved in beneficial sex so as to get a livelihood.)

**Participant (Woman 1):** “Beaches go giting’o gik maricho, beach en pesa ochiek. Ka ang’ imiya taonge godo kaka eehee, ok dang’ atamra, samoro anindo ketch.” (Beaches have terrible activities, there is ready money, such that if you’d offer me, when I do not have then I can’t reject, I might have slept hungry.)

With regard to the synonyms given certain terms such as ‘sex’ and AIDS, a participant asserted the need to have exact words for effective communication. In an example, this excerpt from the discussion depicts the logic in that argument.

“...nimesikia mtu akisema, ‘waherre’, hera is different from sex, kwa sababu kwa Kijaluo isewinjo ka ng’ato wacho ni... ‘Omuga en osiepna ma kinda gi denda’, so both of them are men. ndio sababu nasema just hit kwa kile kitu unataka mtoto asikie.” (I’ve heard someone say let’s love one another, love is different from sex because in Dholuo, you will hear someone say ‘Omuga is my friend indeed’ yet both are men. That is why I suggest that we state exactly that which we want children to fathom.)

In reference to this argument, it is inferable that at the time of this study, the notion of same sex relationships were an incomprehensible thought that would invite

stigma and rejection. In the dominant culture, the concept of gay relations is unacceptable and uninvited. Even so, the use of the term ‘waherre’ among same sex relations would simply not imply a sexual engagement.

In justifying the need to have words that give children an understanding, participants cited the case of various orphaned children and grandparents in the sampled BCC documentaries who did not exactly know what killed their parents. This need for a comprehensible and affirmative word choice was essentialised through the following example narrated by a participant from experience.

“...we had a case in Maseno around Ebulako... a young girl used to stay with the grandmother, na huyu grandmother alikua na AIDS na huyu mtoto hakujua because hakujua AIDS ni nini, huyu mtoto akaanza kumtolea Chinyende using the same kipino, naye mnenbe pia ikaingilia motto, sa mtoto baada ya kutoa huku anatoa huku.... Sasa huyu mtoto pia akapata ukimwi.... Tusiogope, mwambie tu huyu mtoto, wewe usimwambie mtoto ‘mdudu’ ‘dudu ii, dudu ii’ mwambie the real thing... chundi....” (We had a case in Maseno, Ebulako village, a young girl staying with her HIV positive grandmother would often remove jiggers from her feet and her grandmother’s using the same pin. She got infected of HIV because she didn’t know what AIDS is. We shouldn’t fear, do not tell this child ‘your thing’ tell this child the real thing... your ‘penis’.)

In another instance, the use of the words ‘pien gi pien’ by a female sex worker in ‘*Deadly Catch*’ sends an alarming message on the ignorance and risk these individuals expose themselves to. The phrase ‘pien gi pien’ is often colloqually used to ascertain the act of unprotected sex. This therefore affirms the continued practice of unprotected sex in an environment of high risk which could signify conscious exposure to HIV/AIDS risk.

#### 4.5 Need for Creative Language Use

There are words in certain dialects that need a creative mind to craft how their transmission can be actualised without misconstruing their meaning and intention. Of such are taboo words in many African societies, such as words that touch on sexuality.

From the study for instance, a participant observed that, the word ‘sex’ as used in the films was noted to have different meanings and varying measure of significance when translated to various languages. Its Kiswahili word ‘ngono’ was perceived to sound filthy since its weight is much associated with sexual immorality. Consider the following excerpt;

“...tukisema sex alafu ukuje useme ngono kwa hio perspective unona mtu anaweza kuona, eh! hio ni lugha mbaya sana kutumia, iko na uzito sana lakini ukisema sex pia unaweza kuwa unamaanisha kitu ingine, si gender!” (If we say sex and then have it translated to Kiswahili in the same perspective, someone might feel that it is a vulgar language, it has a lot of weight compared to the English version which might even just imply gender.)

Further on this, the Luo translation of the same was found to have four words ‘timo hera’, ‘timo sino’, ‘terruok’ and ‘ng’othruok’ all which are often used interchangeably. These words are defined as follows, ‘timo hera’ was noted to be an act of showing love or doing acts of love. In its connotation, participants asserted that even though it is also used to imply the act of sex, it did not necessarily mean copulation, since everyone include siblings and dear friends could show acts of love to one another. ‘Timo sino’ on the other hand was considered a more leading word toward sexual connotation but did not caution on irresponsible sexual behaviour. ‘Terruok’ as often employed in its social connotation presents the same meaning. It

would simply imply the act of spending time together. Quite often, the Kiswahili translation of this word is what majority of persons in the Kenyan society use, ‘naenda na huyu’ (I will go with this one) to imply the intention to have sexual intercourse. Finally, ‘ng’othruok’, thought to be the ultimate term that means exactly what it is intended for, ‘ng’othruok’ implies unequivocally the act of copulation. Its weight is said to send wrong signals to unintended audiences, which when deciphered would imply an inference of perverted morals and a decay of the speaker’s character. On its other lean side, it is said to have a big psychological impact on the recipient of the message. As observed, the following assertion by one of the participants draws this concern:

“... Kijaluo sasa ona ‘ng’othruok’ hiyo ni nzito sana, ata nikipita hapa niseme hivo..... watu wana niangalia, mtu atasema, huyu mtoto amelewa ama kichwa yake haifanyi vizuri.... Amechizika.” (In Dholuo, ‘ng’othruok’ (sex/copulation) is considered vulgar that if I mention the word in public, people will question my sanity.)

English was thought to be a more friendly language with regard to taboo ‘bog word’. Despite its endorsement by a few with regard to its softness in delivering ‘big words’, the participants felt that even though audiences would still understand, there still are terms that might be misunderstood hence creating the need for their conveyance in mother tongue even if they are taboo words.

The choice of certain words that are socially coined for specific impact also needs to be considered. During the FGD, it was observed that participants giggled and laughed at the mention of certain words. These words included those referring to sexual activities such as ‘ng’othruok’, ‘mpango wa kando’, ‘terruok’ and ‘ngono’ as mentioned in the texts prior and in the sampled films during screening. Such

reactions were however not exhibited at the mention of words such as ‘sex’, ‘mapenzi’ and ‘hera’ which may have had similar meaning to those mentioned prior.

In enabling a wider reach and a greater sense for educational value in the documentaries, one participant observed the following;

“Kwa sababu nataka tutoe njia ya kuengage this HIV transmission... tusiogope, mwambie tu mtoto, wewe usimwambie mtoto ‘mdudu’ ‘dudu ii, dudu ii’ mwambie the real thing... ‘chund’.” (Since I want us to make a way of engaging in the discussion on HIV transmission, we should not fear, just tell that child the real thing, do not symbolize AIDS or the sexual organs.)

In this statement lies an affirmation on the need to have messages structured in a way that communicates effectively the issues regarding HIV/AIDS and its prevalence. Such a message, he noted would include a good choice of words that help raise awareness on risk behaviour change campaigns.

#### **4.6 Misconception of the Message Due to the Unfriendly Language Use**

It would be worthy to begin this section with a crucial observation. Despite the fact that a majority, especially the youth asserted their preference for use of the English language, it appeared that even that language seemed a challenge to them in some way.

This study established the fact that language comprehension especially among rural dwellers can sometimes be a great challenge even for those who claim an understanding of the same. For instance the following explanation by one of the participants was an indicator of his lack of comprehension;

“Ule mwenye alikuwa ana demonstrate kutumia condom... alikuwa anafunza watu kuhusu HIV prevention, anasema ‘some fell into deaf ears’ juu yeye anaenda hapo saa zingine

anaweka kizungu lakini ukiweka na lugha ya mama... definitely kila mtu atapata.” (The man who was demonstrating on how to use a condom as well as HIV prevention said that ‘some fell on deaf ears’, and this was so because he often used English, but if he’d consider mother tongue, everyone would definitely understand.)

This excerpt, as seen in the documentary *‘Deadly Catch’* refers to the scene where Lazarus Ouma, the CHW addresses a group of people on HIV/AIDS and safe sex, it is the narrator who makes mention of some of Ouma’s lessons falling on deaf ears. In his address, Ouma uses mostly Dholuo blended with a little English which actually harbours elements of neologism. Elsewhere, another participant stated the following;

“Mimi nimeona kama hawa wenye wako HIV positive ni kuogopa hawaogopi kuna mwingine amesema hapo yeye ako nayo lakini huwa hajali ju kukufa kunangojea kila mtu... anafanya tu chenye anapenda.” (I have seen that those who are HIV positive do not fear, one has stated that she doesn’t care though she is infected, because everyone shall eventually die, so she does as she pleases)

From the BCC film *‘Deadly Catch’*, the following excerpt presents the words spoken by the character in question;

“... okanyal bedo gi luoro mar thogno niketch en gimanitiere... saasaya onyalo donjo kuoma, saasaya onyalo donjo kuom ng’atcha, koro omiyo atimo gigi kaonge gi luoro kata dichiel.” (I can’t fear that disease because it is there... I could get infected anytime, same as him, so I do these things without fear)

In the case of HIV/AIDS prevalence rate, a participant stated the following;

“hatuko sure kama HIV/AIDS, imeaffect sana Kisumu County juu hatujapata, from other counties hatujapata habari kuhusu hio HIV kwa county zingine.” (We are not sure whether the impact of HIV/AIDS is stronger in Kisumu County than other counties because we have no statistics from other counties)

In this case, it should be assumed that the participant had been disadvantaged by the use of English and Kiswahili in Timothy Otieno's narration in *'Fishers' of Pain'* and Cecilia Wakesho's narration in *'Kitoweo cha Mauti'* respectively. The graphical representation on the highest prevalence rates among three counties, Homabay, Siaya and Kisumu Counties on screen as shown in Figure 4.1 and 4.2 does little to curb the situation.

Figure 4.2: HIV/AIDS prevalence rate in Nyanza Counties (*Fishers' of Pain*).

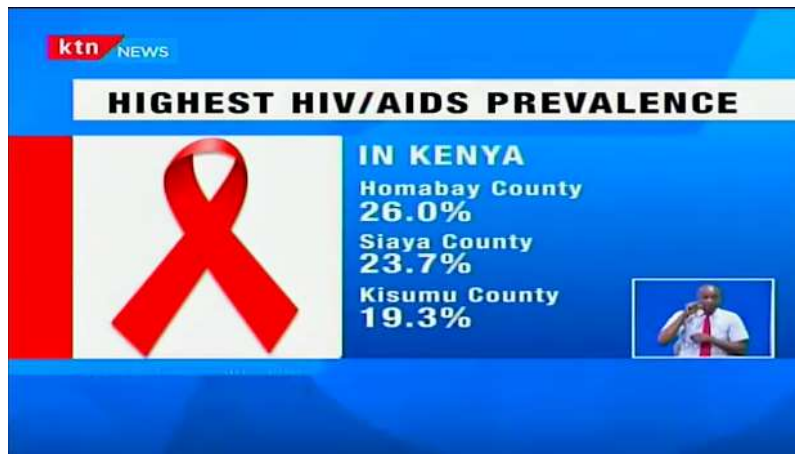
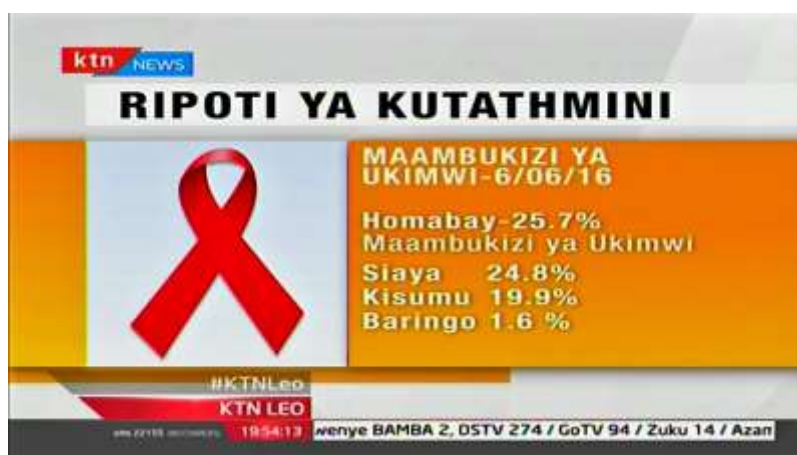


Figure 4.3: HIV/AIDS prevalence rate in Nyanza Counties (*Kitoweo cha Mauti*).



Throughout the discussions, there were similar examples where participants had serious issues of misreading. Several instances depicted a different understanding of what had been said. One participant for instance pointed out the following;

“Kaka mine go wuoyo, achiel kuomgi, mama no owacho ni nyaka otim timno nono.” (As those women have said, one of them stated that she must have unprotected sex.)

The above comment was made in reference to the woman at the beach in Ndeda, and it implies the element of ‘jumping to conclusions’ as Stanton (2009) puts it. In this, we often see what we expect to see, and therefore hear what we expect to hear, rather than what is actually there (Ibid.). The following quote comes from the character in question;

“Nitie jomohero condom to nitie jomawacho ni pien gi pien. Koro jomoko ohere to jomoko okohere. An be kokadwaro pesa, ng’amaonyisa ni okodwar condom an kod gi free oketaketa nono...” (There are those customers who like condoms and there are those who like it raw. Some like it some don’t. Since I need money, whoever tells me he wants unprotected sex, I oblige, I let him have his way.)

The subtitles on screen read as follows;

“Some customers like to use condoms, while others refuse to use them. I can go either way. I’m happy to do whatever the customer chooses.”

Considering the three statements, there is a great variance in what they seem to imply. This is without doubt an affirmation of what Bill Snaddon is quoted to having said by Chalk (2014) that “there is a lot of innuendo in the language around sex” (p. 15). The statement observed by the participant seems to be slightly different from the one the lady says and both of them are different from the subtitle. From the woman’s point of view, it seems she has no option but to comply with her clients’ demand for unprotected sex just because she needs their money. The subtitle on its part paints the image of a woman who is happy with what she does, including



exposure to HIV/AIDS through unprotected sex. This is unfortunate as it does not reflect on the sentiments of the woman in focus. Hence painting her in bad light. This incident points us to the caution by Kombo, et al. (2017) that careful assessment is needed in both how those depicted in documentary are represented, as well as how the documentary may be received, especially when dealing with sensitive topics. On the part of the FGD participant, the woman is painted as a character who is on a mission to have only unprotected sex.

In another instance, a participant stated that he had noted the figures provided by the films concerning the prevalence rate at the beaches as follows;

“tunapata ya kwamba wavuvi wenye wako pale tunaambiwa 79 or 78% wako nah ii ugonjwa.” (We have been informed that 79% or 78% the fishermen at the beaches have this disease.)

In all the four documentaries, such statistics do not exist. The only documentary that gives us figures close to these is *Deadly Catch*. In it, the doctor in his opening statement asserted that according to their data, approximately 70% of patients they receive from the beach often test positive. The other statistics available from all the other documentaries reflected on prevalence rate as reflected in respective NASCOP reports. This thus, implies that those figures mentioned by the participant were clearly out of context and cooked.

It will be important to note here therefore that, such challenges had proved hard to beat since even the subtitles on the screen were misleading in some instances, including this particular case.

Again as observed from the sampled films, when informational heads speak, their implications seem to assert that women at the lakeshore are entirely sex workers. In

consideration of the prevailing events within the documentaries, it is observable that indeed, despite the existence of acts of prostitution, not all individuals participate in such acts.

## **4.7 Contention in Language Choice**

### **4.7.1 Demographic Language Contention.**

There seemed to be a great argument among the participants on what was to be considered the best language for use in BCC films on HIV/AIDS.

One middle aged male participant observed that;

“Lugha mzuri ya kutumia ni Kiswahili juu huku kwetu sioni mjaluo mwenye haelewi Kiswahili, wengi wanaelewa, Kijaluo kuna mwenye haelewi.” (The best language to use is Kiswahili because I do not think there is a Luo person who doesn’t understand Kiswahili, but there are those who do not understand Dholuo.)

The elderly among the participants favoured the use of the first language (mother tongue), in this case Dholuo. A female elderly participant in a follow-up to the earlier observation stated;

“Hapa wanaelewa Kijaluo.” (Here they do understand Dholuo.)

The young on their part favoured the use of national languages, both English and Kiswahili, with a greater inclination to English. A female youth stated;

“Kama una address watu, it is better utumie English.” (When addressing people, it is better to use English.)

The reasons forthcoming were justifiable in context. Since the bulk of them had been through school or were still in the process of schooling, English appeared

friendly since they felt they could express themselves freely through it. One youth, a form four leaver stated that;

“In this County, majorly all the people in Kisumu County are getting Kijaluo (Dholuo) and somehow English, though me nasema napenda English juu naifahamu (...though for me I prefer English because I know it).”

Another youth stated that;

“Language yenye niko most comfortable nayo ni English, juu in English naweza kujiexpress bila uoga.” (The language I am most comfortable in is English since I can express myself in it without fear.)

Out of the varied reasons provided, it can be inferred that to the youths, English was preferable since it enabled an environment where words though obscene or taboo, would find less weight with regard to expression.

#### **4.7.2 Socio-Cultural Language Contention**

The socio-cultural set up was also a factor thought to affect the significance of a language used in BCC documentaries on HIV/AIDS. Even though a majority of the participants were well versed in Dholuo, they would not support a full adoption of the use of the language. This was born out of contention that certain words considered taboo words would not sound well, as one youth participant observed:

“Mi ni mjaluo lakini hapo ndani kuna words zingine hazifai kabisa zitamkwe kwa Kijaluo, sasa kama ile ya ‘nyamruok’ io...” (I am a Luo, but some words in it are shameful when mentioned in Dholuo, such words as ‘Sex’)

It is observed here that the language is not grounded in euphemisms and thus, as one of the youth participating would equip, the translated version sounds polite, but the Dholuo version when applied in social/public contexts appears so vulgar and rude, though it bears much more weight in its call for change. Such a word is often

preserved for the definition and association with acts of sexual immorality. In affirming this point, the youth participant further stated that;

“...all languages are good ju niseme kama Kijaluo, I think it can make someone change very fast, juu, ukiendea a youth like saying ‘stop doing sex you can attract ama contract AIDS’ alafu mwingine amkujie, ‘Bwana in ng’othang’otha ibiro yudo okimwi’ unajua it is sounding very awkward so ataketi chini, na kusema, bwana ‘anto ang’otho mang’eny’. atakua na hio hali ya kutafakari, hana amani, sa atachange so Kijaluo is very good.”  
 (All languages are good, but Dholuo I think can make someone change very fast. If you approach a youth and say to them, ‘Stop having sex thoughtlessly, you can contract HIV/AIDS’ and another states, ‘Keep on having irresponsible sex, you will contract HIV/AIDS’, though it sounds awkward, it will draw self-consciousness hence leading to change).

It was thus established that the use of particular languages should be a factor that ought to consider the level of language comprehension by the target audience. Socially, such challenges with euphemisms regarding taboo words are what I perceive inform why participants favoured use of Kiswahili above English and mother tongue. Again, with great contention, all languages were thought to be fit, depending on context and social setting.

#### **4.7.3 Geographic Language Contention**

Thomas, Eggins & Papoustaki (2013) point out the need to package communication programs in ways that reach specific audiences at their literacy level, they state that;

“While people in urban areas are easier to approach through mass media campaigns because they are frequently exposed to them and have a higher level of media and English language literacy, rural areas require an approach to media that is more localized, and more specific to their own culture and language to compensate for lower levels of media literacy.” (P. 125)

This point brings us to an understanding that understanding a peoples' literacy level is key to determining how you approach them with regard to change communication.

The choice for the language to use in BCC documentaries on HIV/AIDS was also considered to be dependent on the geographic location of the target audience both at filming and viewership. Such a consideration, it was thought would favour the use of the local dialect (mother language). One participant observed that;

“Lugha inategemea na mandhari.” (Language use depends on the environment)

Regarding interviewees in the documentaries, their fair use of Dholuo was affirmed to be a result of the fact that those documentaries were filmed at the lake shore where most people speak Dholuo. A participant observed that;

“Kwa shores of Lake Victoria, lugha yenye inatumika sana na watu wengi sana wanatambua ni Kijaluo.” (On the shores of Lake Victora, the most common language and the one most people use is Dholuo.)

Another participant, an elderly man also added to the above statement with an observation he too had made, that;

“Sasa kama umeenda sehemu za huko Lake, huko unajua wengi ni wajaluo, lakini ukirudi hapa ng'ambo, hapa lazima uweke Kiswahili.” (If you go towards the lake, majority of the people there are Luos, but coming these sides, you must include Kiswahili.)

These findings point to the need to have language that is reflective in both setting of the production as well as the location of the targeted audience. This concurs with Wamalwa (2018) who notes that since settings are ethnic in nature and that the camera only purports to record

the settings as they are, then language choice thus becomes an overriding factor in establishing setting.

#### **4.8 Limitations of Unfriendly Language**

The study also sought to establish how unfriendly languages affected audiences. One participant noted with great concern that Kiswahili wasn't used much despite the fact that a good number of the populace were fine with it as they could both express themselves in speech and can also hear well.

“Kwa hizo zote nimeshaona, sijawai ona film imechukuliwa na Kiswahili mostly huwa ni kizungu tu na tunapata sio kila mtu ako na uwezo wa kusikisa ama kuongea vizuri katika kiingereza.” (Of all that I have watched, I have never seen a film done in Kiswahili, they are mostly in done in English yet not everyone has the ability to hear and speak well in it.)

Even as friendly languages are sought, a focus on the first language, in this case Dholuo, as identified by participants was thought to prove difficult. This is due to the fact that there exist differences in certain words amongst different dialects in Dholuo. A participant affirmed this;

“... some words na kijaluo inasound different from other communities. Kijaluo ya huku na ya ugenya, si the same, some words ni different.” (Some words sound different from similar words in different dialects in Dholuo. The Dholuo language in Ugenya and the one we speak here are not very similar, some words are different)

On the point of the reporters' interaction with the interviewees, it was noted that there had been some form of difficulty in communication. One participant observed this especially in the case of *'Fishers of Pain'*. This difficulty as shown below arose from the use of English and Kiswahili as an interview language.

“Wale reporters walishindwa ata kucommunicate na wale kina mama ndio wakaendea wa vijana.” (Those reporters could not effectively communicate with the elderly women, so they had to go with young men.)

In context, this observation had been noted from the use of Community health volunteers to help them interview and translate those words that both parties (the interviewer and the interviewee) could not communicate effectively. Some of the CHWs voices can be heard even though they are off screen.

In the case of Community Health Workers, use of Dholuo was a challenge to the participants who do not speak Dholuo. One participant commented as quoted below;

“... wale community health workers walishindwa kuexplain kwa kina mama... yule alikua akipeana condom hata hakuwaambia hii condom ni ya nini.” (The CHW had a difficult time explaining to the women, she was just dishing out condoms without telling them what the condom was meant for.)

This observation was made on the scene where Hellen the CHW had been shown conducting a peer education session. Considering this statement, if someone who understands Dholuo would watch this scene, they would figure out easily that she had indeed given the women a candid explanation as to why the condoms are necessary. Consider what Helen, the CHW says to the women;

“Ki yamo ne... nyaka ine ni irwakone.... Kik kute ma ng’acha ni go kik maki.” (If you are to make love to him... you must dress him with the condom.... Do not let the virus in that person get to you.)

With this example, a case is illustrated of the challenge on the use of unfriendly language in BCC documentaries on HIV/AIDS to persons who do not understand it.

When demographic concerns are factored, regarding the elderly in the society, one middle aged male participant in line with this observation stated that;

“Kama mamangu yeye hata kusikia tu shida, anaona... wakina **kukhu** wakiona tu picha wanaelewa.” (My mother for instance, for her even hearing is a problem, she just watches. When octogenarians see the images, they understand.)

What this observation implies regarding unfriendly language is that, some audiences would regard language as secondary and non-consequential, but in the end, the issues of misconception on the message being communicated arise blatantly, as has been evidenced earlier on (consider section 2.6.1).

Wamalwa (2018) observed language as one of the elements of sound that work to fix the meaning in a film narrative. Bearing this in mind, and in consideration of the findings illustrated in this section, it can be affirmed that the challenge of message comprehension among the audiences should definitely be of concern. This arises from the fact that, a bulk of BCC films accessible to the masses are dominantly in English, whereas not all persons targeted with the BCC message are well acquainted in it.

#### **4.9 Dealing with Unfriendly Languages**

This part sought to show how BCC films supplemented for the unfriendly languages to audiences, whenever they encountered languages they did not understand. In seeking to understand how viewers capitalised on existing aids in the documentaries to comprehend the message, the researcher opted to explore *'Fishers of Pain'* and *'Kitoweo cha Mauti'*.

Under different circumstances, one participant observed that all languages were okay, depending on the target location and context, hence stating the following with regard to the choice of language in the two documentaries:

“I understand English, then sasa wametusaikia hapa, kama hatuelewi kiingereza tunapata hio lugha ya mama inatumika in the film... kwa *'Kitoweo cha Mauti'* pia tunapata Kiswahili. Tunapata kuwa Kiswahili inasikilizwa sana kwa every part in Kenya, sasa ivi ni bora sana.” (I understand



English, they have also helped us in that, if we do not understand English, we find mother-tongue being used in the film. In *'Kitoweo cha Mauti'* we also find Kiswahili, and it is understood in every part of Kenya. )

Another participant also had a complimenting observation;

“Upande wa lugha mi naona tu lugha zote ziko sawa. Kwa mfano hapo ivo kwa on the shores of lake Victoria, lugha yenye inatumika sana na watu wengi wanatambua ni Kijaluo. So lugha inategemea na mandhari. Hauwezi leta Kijaluo hapa Lela iko centrally placed kati ya waluya kuanzia Luanda na wajaluo kwenda Kisumu.” (Concerning language, I think all languages are okay. Along the lake shores for example, the most common language is Dholuo. So language depends on the environment. You cannot bring Dholuo here at Lela because it is centrally placed between Luhyas from Luanda and Luos towards Kisumu.)

Gitimu 2013 observes that language in film plays a part in which instructions can make sense. Considering films bearing change message, it can indeed be affirmed so, but when audiences are faced with a language that challenges them, regardless of the filmmaker’s reason for its use, the instructional essence of the same becomes an unachievable objective.

#### **4.9.1 Code Mixing**

Since different age groups are often targeted with the same material, especially in rural dwellings, one participant established the need to have languages mixed with greater focus on Kiswahili and the first language.

“Lugha rahisi ni Kiswahili lakini Kijaluo bado tu ni sawa, unaangalia majority, ila kama kuna mtu mwenye haezi sikia lazima iwekwe tu Kiswahili ndio karibu kila mtu askie.” (The easiest language is Kiswahili, but Dholuo is still okay, considering the majority, but if there is somebody who doesn’t understand, Kiswahili must just be used so that everyone understands.)

As noted from the study, one participant observed that as long as the right languages are employed, even by code mixing, they eliminate the possibility of the message not being understood:

“Ushago inafaa tuangalie the age of your audience at a specific place as in hio area, ukienda kuongea na washosho itabidi nimetumia first language, ukitaka kuongea na vijana, utatumia Kiswahili, kila mtu ataelewa.” (In rural places consider the age of your audience at a specific place, when targeting the elderly women, it might force you to use the first language, but if you want to address the youth, you will Kiswahili so that everyone understands.)

With regard to these concerns, it is important to note that with mixed languages, one gets to pick a good share of the message by use of a language favourable to them.

#### **4.9.2 Mise-en-scene**

To the participants whose greatest challenge was Dholuo and English, their understanding of the message inclined on the visual as their main aid. One participant stated that in abating the limitation caused by language barrier, she relied on the visual:

“Changamoto yangu naskia Kijaluo saa zingine, zingine sielewi yote yenye inasemwa.” (My challenge is that sometimes I hear Dholuo but there are other words that I do not understand.)

Another stated that;

“Mimi kwangu changamoto ni kijaluo, sio ulimi yangu.” (My challenge is Dholuo, it’s not my language.)

Again, another participant’s concern lay on the observation that these documentaries had mostly used English and Dholuo.

“Kwanini hawakuweka mwingine wakuisema kwa Kiswahili na ni Kijaluo tu na Kizungu? Naona inasumbua sana.” (Why didn’t they use Kiswahili too, its only English and Dholuo? I see that as a problem.)

Perhaps the dominant use of English for the filmmakers is an issue of perception to what Mugubi (2014) questions; ‘a pursuit to universality’. In the eyes of the audiences, such a perception is perhaps thought out as alienating. Indeed, Stanton (2009) concurs observing that, differences in such a perception are often at the root of many of the barriers to communication. It is essential here to also observe what, Wamalwa (2018) asserts that, the choice of language can be confusing at times, and can also work against realism in film. When it comes to documentaries especially those bearing change messages, such issues become a prime concern. Once audiences feel put off due to lack of conformity as a result of the voice language employed, it would be virtually difficult to attain the objective of the production, which is, to communicate behaviour change.

In a different case, one participant stated that the pronunciation of the elder and the sub-chief’s fast paced talking in *‘Aids Prevalence in Nyanza’* and *‘Deadly Catch’* respectively was also a great challenge to him, a thing that limited his grasp of words.

“Due to the old age of those elders, I think the pronunciation was not good, so they didn’t enable me to get the correct thing, and the assistant chief, he was quick in terms of talking so I could not add it up.”

In all of these scenarios, the visuals became a great aid in comprehending the message. The following statements were observed by the participant in reference to that;

“Mi nilielewa pale waliongea kwa kizungu nikasikia wakisema watu wengi sana wenye hawataki kuenda kwa HIV testing wanajipata kwa health facility, kwa mortuary vile niliona sasa hao watu waliwekwa kwa box.” (I understood that point that was said in English where I had heard that many people who do not want to go for HIV

testing often find themselves at the health facility, in the mortuary, when I saw these people being placed in the box.)

Another participant still on that point stated that her understanding came through the visuals when she saw women mourning.

“Wamama wanaombezeza ndio nikajua.... Ni picture ilinisaidia kuelewa kenye walikua wamesema” (When the women were mourning, I understood. The images helped me understand what had been said.)

From the findings established here, it is clear that unfriendly language causes challenges to the audiences.

#### **4.9.3 Employment of Subtitles**

Subtitles have been used sparingly in the documentaries that had been selected for the study. With them, one participant affirmed that those who do not understand first language as used in the BCC documentaries had the privilege to understand what had been said in Dholuo by aid of the subtitles.

“Wenye hawaelewi io lugha (Those who do not understand that language) for example, mother-tongue, they can look below the screen and then get the information.”

In response to this concern, another participant noted that;

“Kuna mwenye pia hajui kusoma.”

(Some do not know how to read.)

This statement affirmed the concern that subtitles can indeed be a formidable challenge to those who do not know how to read. Having this in mind, it can be argued that, having subtitles in a language other than English and Kiswahili, as is the case with the sampled documentaries might not bear much fruit with regard to advancing comprehension, since the illiterate viewer might not be able to read. As observed earlier, Rotimi (1991) affirms that one who can read fluently his/her native language

is by defacto literate, hence, can also read English or Kiswahili in this case. If indeed, they cannot read, then having subtitles in a local dialect is of little advantage.

It is essential to note here that in the documentaries sampled, subtitles majorly existed for those who did not speak mother tongue. There are no translations for the non-English and non-Kiswahili speakers. In the cases where there were no subtitles, other aids would thus be required. This is what Nyutho (2015) observes, that probably, the director consoles himself/herself with the notion that film uses other subtle forms of film language. With this he therefore implies that, where the semantic intent of the documentaries fails, the audience might follow the story even without concentrating on the dialogue. This was affirmed by both participants and respondents who strived to understand the message through other means such as the visuals, and the use of a language translator (See also Figure 4.1).

#### **4.9.4 Third Person Translation**

The study established that there are people, especially octogenarians in rural places who do not understand both English and Kiswahili, a participant noted that;

“Kuna mama mmoja alikua 90-something, Agatha.... Sidhani kama Agatha ataskia Kiswahili yote.” (There was a woman in her 90s, Agatha, I do not think she will understand Kiswahili very well.)

Further on, one participant observed that the use of a translator would be helpful in ensuring they get the message being communicated.

“Ukienda ushago wako wamama wengine wenye hawajui ata Kiswahili hata hawajui io Kizungu. Sasa itabidi ukienda hapo uwaongeshe ama unakua na mtu mwenye anawaambia vile inasema. Sasa, ndio wataelewa sana.” (In rural places, there are women who do not know Kiswahili

as well as English. So it might require you to speak to them or through someone who translates for them. That way, they will understand.)

Such a translator would be required to tell them what is being said in the language they are comfortable with. This role, it was established, ought to be undertaken by an individual who is familiar with all the languages employed in the film as well as the language of the audience. According to another participant, in the case of North West Kisumu community, such translators would be required to have knowledge of English, Kiswahili, Dholuo and Luhya which are the dominant languages used. He observed the following;

“Ikiwa tuseme for example ni wewe umeenda kuwaongelesha, unajua mpaka ujue lugha zote, kiluya, kijaluo na pia Kiingereza na Kiswahili kusudi ukipatana na mwenye haelewi Zaidi, jukumu sasa ni wewe ndio umpe maana yake.” (If for example you go to speak to them, you must know all the languages, Luhya, Dholuo, and also English and Kiswahili, so that in case you meet someone who does not understand well, it becomes your duty to interpret.)

Since the community is a cosmopolitan society with amalgamation of different tribes, it was observed that even though the dominant tribes are Dholuo and Luhya, the minority that form the cosmopolis are familiar with English and Kiswahili since they are made up of individuals who migrated to the area in pursuit of employment, settlement and other reasons beyond nativity. When targeting such a community, a participant observed that Swahili which is more universal should suffice.

“Huwezi sema ati useme na Kijaluo throughout au Kiluya throughout. Ndio sababu nasema, ikiwezekana, lazima Kiswahili ikue.” (You cannot plan to use Dholuo or Luhya throughout. That is the reason I insist that if possible, Kiswahili must be incorporated.)

For such a community, there would thus be a need to translate to them whatever is said in the first language and has not been put in subtitles.

One participant also noted that, in the case where one does not understand a language, they could also ask a colleague to help with translation.

“Kama mtu haelewi anaeza uliza next person mwenye anakaa karibu na yeye aexplain.” (If someone doesn’t understand, they can ask the person seate next to them to explain.)

These findings point to the need for localising the language translation to suit the needs of the local audience whose message comprehension is key to advancing their knowledge in BCC.

In actualizing third person narration, an informed individual who is familiar with the languages spoken in the films as well as the community would be key in aiding comprehension. Also, perhaps, the BCC expert could employ a conformity to the DJ Afro’s style as observed by Kimani & Mugubi (2014). In his sociolinguistic disposition, DJ Afro does a commentary on foreign films in localised languages, mostly sheng’. This commentaries are what eventually draw masses to his films. Such a style could also be employed.

#### **4.10 Societal and individual consciousness**

The participants noted with concern aspects of missing information on HIV/AIDS in the documentaries sampled. This for instance, was the constant advocacy for the male condom with no exhibition of the female condom as one participant had observed.

“Hawa kina mama wa huko, kulingana na hizi film hawajui condom ya wanawake iko, wameonyesha tu ya wanaume.” (The women in those places as shown in these films do not know of the availability of the female condom, they have only shown the male one.)

According to the participant, this was limiting on knowledge access to how even women could protect themselves from contracting the virus.

Another participant then noted that having full knowledge of this disease would play a great role in educating the masses on the devastation the disease can cause, and be a trigger for risk behaviour change.

“Hizi films walipeleka mbiombio sana. Mtu ambaye hajashuhudia mtu ambaye amepata ugonjwa hawezi jua ugonjwa iko namna gani. Wangeonyesha dalili huyu ilikua stage flani, huyu ilikua stage flani nah ii alama ya stage flani mpaka stage mwisho, yeah, so, ili mtu akienda kufanya ngono, aone aah ile picha ambayo niliona.” (These films were rushed. Someone who hasn’t seen an infected person may not know this disease well. They should have shown the symptoms, in respective stages, so that when one thinks about having sex, they remember what they saw.)

Indeed, this is a trait that lies at the very core of Entertainment Education, Whiteside (2008) affirms it by stating that the real challenge of BCC is to change behaviours so as to reduce risk of spreading infections. This theory of Entertainment Education, as noted earlier (Chapter one), asserts that increasing knowledge on issues associated with the intended behaviour is the only means of achieving behaviour change.

Successful storytelling in film is dependent upon the effective exploitation of the expressive and communicative qualities of the visual and audio elements, both intrinsic and the ones created by interaction among the elements in the films structure (Kimani, 2016).

It should be noted with concern that for a society to change as a whole, there is need to have a collective self-awareness and experiences of collectively shared social consciousness towards risky behavior change. By identifying missing and critical knowledge from the sampled documentaries, participants demonstrated that there



was an understanding of what ought to come by but was somehow missing, hence limiting on acquisition of essential knowledge.

#### **4.11 Effectiveness of Voice Language in BCC Documentary Films**

Three variables; effectiveness of languages in BCC documentaries for communication, languages used in BCC documentaries and languages friendly to respondents were assessed using a two way factorial ANOVA. These were considered to be the core of the study and they included Question 17, 18 and 21. Question 21 sought to establish whether languages used in BCC documentaries were effective in communicating the purpose of the documentary. Question 17 on the other hand sought to establish the dominant languages used in BCC documentaries, whereas question 18 intended to establish languages that the respondents understood well among those listed in q. 17.

The findings as reflected in Table 4.1 indicate that languages used in the documentaries accessed by the respondents as well as the languages they understand (among those used) had no significant effect on the effectiveness of voice languages used in BCC documentaries on HIV/AIDS. The two variables had a significant value way above the significant value  $p= 0.05$  employed for the analysis on a confidence level 95%. Again, the interaction between the two, languages used in the BCC documentary films and the languages that respondents were conversant with were found to have no effect on the effectiveness of voice languages used in BCC documentaries in communicating their message.

*Table 4.1: Languages used in BCC films and their effectiveness in communication*

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	3.605 <sup>a</sup>	20	.180	1.304	.219
Intercept	22.871	1	22.871	165.505	.000
L_DOCU	1.130	6	.188	1.363	.247
L_UND	1.941	9	.216	1.561	.153
L_DOCU * L_UND	.085	4	.021	.154	.960
Error	7.048	51	.138		
Total	111.000	72			
Corrected Total	10.653	71			

*a. R Squared = .338 (Adjusted R Squared = .079)*

These findings draw towards an inference that asserts the hypothesis that voice language used in BCC documentary films has a significant effect on communicating the intended message driven by BCC documentary films. This hypothesis has been adequately explained from the observations noted in the section that follows.

#### **4.12 Audiences' Language experience and Language preference in relation to language use in BCC documentary films.**

Participants in the FGD had varied reactions on language choice for the North West Kisumu community. Even then, Kiswahili was perceived as the best language for BCC since all residents of North West Kisumu understood it well (see Table 3.9). Regarding first language, it was arrived at that, most of the locals were familiar with Dholuo, then Luhya. English was perceived to be limiting with regard to demographic concerns, the elderly, children, and non-educated would have a difficult time comprehending the message. Upon running a multivariate descriptive case summary, the survey findings provided a more elaborate response to the question of audiences' language experience and preference with regard to effectiveness of language used in the BCC documentary films. This section seeks to elaborate further as to why the analysis displayed in Table 4.1 above indicated that

both the audiences' preferred language of use and languages they were familiar with among those used in documentaries they had watched did not matter in regard to the affectivity of voice language use in BCC documentary films geared towards HIV/AIDS risk behaviour change.

Among those aged 20 years and below who had not gone beyond primary education preferred the use of Kiswahili yet the documentaries accessible to them had been in English, English & Kiswahili and Kiswahili too. They generally thought language was effective, more so because the use and blending of Kiswahili ensured all would get something if not all the message. For those who had attained secondary education, 10 of them had watched documentaries in English which majority of them (5) perceived was the best language since they thought it was easier to understand, 3 of those who preferred Kiswahili felt so because they thought most people do not understand English. Out of 8 who had watched documentaries with more English than Kiswahili, 5 preferred English while two preferred a mix of English and Kiswahili. The main reason for the preference of English was the thought that youth would understand best, the single individual who preferred Kiswahili thought it would be easier in reaching more people. Two of the youth who had watched documentaries with a mix of English, Kiswahili and Dholuo thought they were effective since not all people understood English. Another group of 5 had watched documentaries in Kiswahili but 4 of them preferred English on the thought that it was easier to understand. Then of the two who were in college, documentaries they had accessed were in the languages they preferred, English and Kiswahili thus they felt they were effective communication.

A second group of young adults between 21 – 30 years also exhibited varied language experiences and preferences. Of these, 4 of them had attained secondary education and most of them (3) favoured the use of Kiswahili despite its underutilisation in the documentaries they had watched. The main reason for their preference of Kiswahili lay on the thought that most people within North West Kisumu were less educated, and that Kiswahili offers everyone an opportunity to understand something. Of the three who had attained primary education, two preferred English with one of them stating that despite his/her preference of English, he/she will always use Kiswahili, and more for its comprehensiveness. The 5 who had attained college education had watched documentaries predominantly done in English but preferred the use of Kiswahili due to ease of communication and the fact that most people know it. Then the two in this age bracket who had attained university education each preferred English and Kiswahili. Generally, despite their language preferences and language exposure, these respondents felt the documentaries had been effective in communicating behaviour change.

A third age group comprised respondents who were between the ages of 31 – 40 years. Amidst these, 4 of the five who had attained college education had watched documentaries in English. Despite that, three of them preferred Kiswahili out of the reason that most people in their area (North West Kisumu) were not educated. Two of the respondents in this group who had attained primary education preferred Kiswahili due to its simplicity in communication. Fortunately the documentaries they had watched were predominantly in Kiswahili. Then finally each of the remaining three individuals who had attained secondary, never schooled and ‘other’ form of education had each watched a documentary with more Kiswahili than

English. These individuals also preferred Kiswahili for its simplicity. Among this age group, voice language use in documentaries was considered effective despite contentions.

The fourth group comprised those between 41 – 50 years. 4 of these individuals had attained primary education and 3 of them preferred Kiswahili for the same reason as the others above, indicating that the use of English requires translation to Kiswahili so as to be effective. The college graduate preferred Kiswahili and Kenya sign language, and had watched documentaries in English, Kiswahili and Kenyan Sign Language. One high school graduate preferred Kiswahili having watched documentaries in English and Kiswahili. They all considered the use of voice language effective in communicating behaviour change.

The last group was composed of those above the age of 50 years. In this group, all respondents irrespective of their academic levels indicated preference of Kiswahili for the same reason as others stated before. The documentaries they had accessed though, had plenty of English, Kiswahili and little Dholuo.

#### **4.13 Conclusion**

This chapter presented the findings on the impact of the use of voice language in BCC documentary films on production of meaning. This was intended at evaluating the significance of choice of language use in BCC documentaries. The chapter also presented the implications of language choice and use with regard to the varied demographic representations in North West Kisumu community. Through the survey findings, the essence of voice language as arrived at in the qualitative phase was amplified further hence giving credence to the need for proper language choice. It

was observed here that audiences, through individual and group efforts, participants demonstrated a level of considerable understanding of the message. Worth noting in this chapter too was the fact that despite language challenges, the participants assumed having learned from the documentaries by aid of the visuals, even though some demonstrated gross miscomprehension and misconception of what was being communicated.

The chapter that follows presents the summary of all major findings, the overall conclusions and recommendations that the researcher puts forward as a result of this study.

## **CHAPTER FIVE: SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS**

### **5.1 Introduction**

The preceding chapters of this study have highlighted various concerns tying down to the issues around voice language selection and subsequent employment in BCC documentary films. They have also presented findings and discussions on the significance and the role played by voice language in actualizing behaviour change. By restating the relevant observations and findings arrived at in the course of the study and pointing them towards the field of practice with a view of answering troubling concerns on matters of voice language as well as suggesting a way forward with regard to the same, this chapter becomes an essential mirror of the entire work. In order to address these, the researcher outlines this section under the findings of every objective.

### **5.2 Summary of Findings**

The study was conducted with the intention of identifying, analysing and interrogating the significance of voice languages as used in BCC films. The study established that 62.9% of the respondents had watched a few documentaries on HIV/AIDS whereas 15.7% had never watched documentaries on HIV/AIDS.

The first objective was intended at establishing codes and conventions of voice languages used in HIV/AIDS BCC films geared towards behaviour change. It was established that, all the selected documentaries depicted multilingual circumstances in which a primary language is contemporaneous with one or two other secondary languages.

In three of the selected documentaries, *Deadly Catch*, *AIDS Prevalence in Nyanza* and *Fishers of Pain*, English is the dominant primary code used. In *Kitoweo cha Mauti*, it is a secondary language code. Kiswahili is the primary language code used in *Kitoweo cha Mauti*. In *Fishers of Pain*, this is the main secondary code. *Deadly Catch* and *AIDS Prevalence in Nyanza* do not employ the use of Kiswahili. In all the four documentaries Dholuo is used reservedly. The overall voice language share distribution showed that in HIV/AIDS BCC documentaries, English occupied 57% of the verbal sound track while Kiswahili took up 22%, Dholuo 17% and code mixing a paltry 4%. Finally, voice language was found to have aided the use of creative language use through free expression of thoughts, factual expression of thought, creating ambience, as well as in establishing geographical location.

The second objective sought to examine the factors that influence the choice of voice languages in HIV/AIDS BCC films geared towards behaviour change. It was established that several factors played key roles in influencing the choice of voice language to be used in a documentary film by a director or producer. It was established that the choice on languages emerges from the needs of the documentary filmmaker to fulfil his/her communication needs as well as the needs of their clients and subsequently, the audiences. Among these needs, the study observed the employment of a variety of languages to add colour to the verbal soundtrack so as to also reach a larger audience.

The findings of this study also affirmed that to a good extent, filmmakers often chose languages that were presumed to be friendly to the audiences. On this, most preferred to use English and Kiswahili. Further on this, the study established that concerning the languages respondents would wish were used in BCC documentary



films, 54.1% of the valid responses indicated a dislike for the use of native languages, 66.7% showed a dislike for English only, 63.4% preferred Kiswahili whereas 86.8% inclined towards preference of mixed languages. This study found out that BCC filmmakers often used creative language to dissect issues and make clear tough concepts. It was established that the essence of creative language in BCC films was pegged on the fact that every aspect of change communication is built on the meaningful spoken word. This study established that voice language creates an environment to relate while enhancing meaning in context, especially when talking about behaviour change. In this section finally, it was established that documentary filmmakers employ a larger share of concern on the language of the voice whereas feature films do not necessarily award voice language that much priority.

The third objective sought to establish the impact of the use of voice language in BCC documentary films on the production of meaning. In evaluating the significance of the language used in the production of meaning, the researcher sought to find the understanding of the sampled documentaries by the participants through re-telling the narratives and their ability to relate the occurrences in the films with their everyday life. In line with the above, the study observed that the language experience of the audience was key to understanding the change messages.

The study established from the respondents and participants that the language codes used in North West Kisumu were English, Kiswahili, Dholuo, Luhya, Sheng' and Kenya Sign Language. The elderly, among the participants, favoured the use of the first language (mother tongue), in this case Dholuo. The young on their part favoured the use of national languages, both English and Kiswahili, with a greater inclination to English. This study found that choice for the voice language to be used

in BCC documentaries on HIV/AIDS was also considered to be dependent on the geographic location of the target audience both at filming and viewership.

The findings of this study showed that the bulk of films that are accessible to the masses had English as the predominant language yet not all persons targeted with the BCC message are well acquainted with the language. This together with other aspects on unfriendly languages were perceived to inhibit the intention of the BCC documentaries in communicating behaviour change. In the event of unfriendly language, the study observed that participants and respondents employed several aids such as code mixing, *mise-en-scene*, subtitles and third party translators to help them have a glimpse of the meaning either as an individual as well as a group. This study also found out that comprehension can at times be a challenge even to those who claim an understanding of certain languages used.

### **5.3 Conclusions**

Voice language plays a crucial role in enhancing an audience's comprehension especially on change messages, with an almost near equal measure of weight as *mise-en-scene*. The techniques employed in the sampled films have shown that in the event of targeting the rural dwellers, presumably semi-illiterate an unfriendly language choice will definitely imply that they will have a difficult time deciphering the message being communicated. To understand the impact of voice language use in a BCC documentary, the findings of this study led to several conclusions;

- i) The audience has an assignment to find a way to decipher the message either as an individual or in liaison with others as a group. This they have to do by employing the use of aides such as *mise-en-scen*, subtitles and body language as individual efforts, and the use of third person narrators/ interpreters in

case there is a literate/semi-literate colleague. However, it is worth noting that in the eventual end, the intended message might not be the one received by the audiences. In this, I intend to infer that the challenge multilingualism does pose in documentaries, eventually becomes a problem leading to obscurity in delivery of change message.

- ii) The choice of a voice language is as essential as any other process in pre-production. The verbal sound track also needs to be previsualised before production so as to curb incompetence in message delivery. When a filmmaker develops a documentary without proper consideration of the voice language, the result might as well be a documentary whose intention does not get realised due to challenges of misconstrued messages.
- iii) In the event of multilingualism, information processing becomes a difficult task especially when the image and subtitles do not correspond well with the narration or dialogue. Such glitches have been seen as having greatly contributed upon by the HIV/AIDS BCC filmmakers. In curbing such a challenge, a filmmaker ought then to first think about their primary audience and ensure their needs are met before those of the secondary audience through the working on voice language in artistic ways that do not limit the creative possibilities of filmmakers as well as the intention to communicate change.
- iv) The filmmaker must first understand that language comprehension has an effect on behaviour change since whatever transpires in the society is often a product of socially connoted meaning from words spoken in respective circumstances. Therefore, beyond the choice of a suitable language is the need to ensure suitable words are identified for the content of the message.

- v) Self-awareness is a product of effective comprehension of the message that calls upon change. To understand risks of irresponsible behaviour and benefits of a responsible behaviour lies with our ability to understand how words impact our character and hence drive us towards desired change. Without driving essential meaning, voice language will always seem to be the insignificant other, a bubbling of sounds without cause.

#### **5.4 Recommendations for policy, Research and practice**

The findings in this study provide implications that the verbal sound track is equally important in BCC films in near equal measure as the image is. The study thus lays a foundation for debate on the essence of the verbal sound track in BCC films. With regard to this, further studies ought to be undertaken on the composition of the entire verbal sound track on documentaries on HIV/AIDS in Kenya and beyond since such studies are yet to be undertaken in a greater scope. Most of what exists on sound in HIV/AIDS documentaries is a short section embedded in larger studies on other aspects of use of film and the media on issues related to HIV/AIDS.

During the course of this study, it was established that there is not a well-documented history of the verbal sound in Kenyan documentaries and films. Such a documentation would entail its geneses and backgrounds upon which scholars and practitioners would build a creative and critical perspective in their approach to understanding the issues that come with it, such as voice language. This inadequacy in scholarly and critical understanding of the verbal sound track has often steered sound designers to accede to other more recognised traditions of practice in order to

achieve fulfillment in their generation. The researcher recommends that further studies be conducted on the verbal sound track in Kenyan films.

The findings of this study do observe that behaviour change does not occur overnight, there are steps that can be followed to achieve the desired change. Due to this realization, the researcher notes that further studies can also be done, such that incorporate behaviour analysis with other varied theories to ascertain, promote and maintain positive behaviours.

The findings of this study observed that most widowed persons were females, an implication that men die leaving behind families despite both being HIV positive. This is perceived as a result of men's adamancy to pursuing HIV/AIDS health education and counsel. Concerning this realization, the study recommends the formulation of a sufficient HIV/AIDS BCC policy framework by the stakeholders. Such a policy framework would entail a guiding principle on how to go about language selection when planning BCC interventions not only in documentary films but also BCC programs in general that target men.

Since the findings of this study established that different demographic representations especially in rural areas have varied and unique language preferences, the study recommends that the BCC filmmaker whose target is rural dwellers should always seek to establish, by way of basic research, the voice language most friendly with the primary audience, then consider the use of an alternative language through translation for the secondary audience. By this, the researcher perceives that Health Communication experts who intend to

communicate health issues through documentary films will thus be able to pass on their message effectively.

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**APPENDICES**

Appendix 1: Simple Sampling Interview Guide

**SIMPLE SAMPLING ORAL INTERVIEW GUIDE**

*(To be administered by a Research Assistant to a potential participant)*

1. Have you ever watched a documentary film on HIV/AIDS here in North West Kisumu ward?

.....

..

*If No, yet they have watched, then where did they watch them?*

.....

.....

2. How many have you watched?

.....

3. What are their titles?

*(List the titles if available)*

.....

.....

.....

4. Are you willing to share information on these documentary films?

.....

## Appendix 2: Language Use Observation Guide

<b>No.</b>	<b>Creative Language in use</b>	<b>Content of Language</b>	<b>Deployment Mode (Code &amp; Convention)</b>	<b>Infrastructure used to drive the Narrative</b>	<b>Thesis Notes</b>



## Appendix 3: Focus Group Discussion Guide

**FOCUS GROUP DISCUSSION GUIDE**

1. Begin by asking participants to retell the BCC documentaries they have watched, then ask what the viewers' understanding of the BCC films entails. (Here, observe the perspective of narration basing on their comprehension of the message as communicated through language.)
2. Can you evaluate the role of voice language in creation of meaning in the BCC films?
3. Can you assess the appropriateness of the voice language used in light of the demographic and socio-cultural characteristics of the audience?
4. How do you relate your own language experiences and knowledge to the film's language in use?
5. What is the significance of the words being spoken as well as the use of creative language? (Pay attention to content of message as well as creativity and identify the central educational value).
6. How does unfriendly language constrain your comprehension of the message?
7. Is there supportive infrastructure for voice language use that ensures it is adequate to meet expected demand in the wake of contentious language use?
8. Can you assess the effects/impact of the voice languages used in BCC films sampled for this study?

Thank you for participating.

## Appendix 4: Open-ended Interview Guide

**INTERVIEW GUIDE**

1. Do you regard voice language as a critical factor to put under consideration when working on a BCC documentary film?
2. As a director/ producer, what influences you to use a particular language?
3. Besides complementing images diegetically, what motivates your choice of language codes?
4. What is your perception on creative language use in BCC documentaries on HIV/AIDS?
5. What roles do creative language elements play in BCC films? Are these roles played independent or dependent on the message? And how do you achieve that?
6. What is the place of voice language in BCC films?
7. How would you relate the various aspects of voice language to a film's narrative strength with regard to effective communication?
8. How do these aspects of voice language help to drive the documentary's communication agenda?
9. How do language codes and conventions affect meaning in a BCC film?
10. At what stage of production do you usually make the decision to use a certain language?

Thank you for your time.

## Appendix 5: Survey Questionnaire

**SURVEY QUESTIONNAIRE****Please tick the correct response.**

1. How old are you?

1. 20 years or under  3. 31-40 years  5. 51 or above years   
 2. 21-30 years  4. 41-50 years

2. What is your gender?

1. Male  2. Female

3. What is your marital status? Please tick one.

1. Single  3. Married  5. Separated   
 2. Divorced  4. Widowed  6. Other (Specify) .....

4. What is your highest level of education?

1. Never went to school  4. College   
 2. Primary  5. University   
 3. Secondary  6. Other (Specify) .....

5. What is your religion?

1. Christian  4. African Tradition   
 2. Muslim  5. Other (Specify).....  
 3. I don't know

6. Which of the following best describes your category of your work?

1. Self-employed  6. Employed   
 2. Casual labourer  7. Unemployed   
 3. Staff worker  8. House wife   
 4. Administrator/Security  9. Other (specify).....  
 5. Student

7. Which category best describes your monthly household income?

- |                         |                          |                       |                          |
|-------------------------|--------------------------|-----------------------|--------------------------|
| 1. Under Ksh. 5,000     | <input type="checkbox"/> | 4. Ksh. 15,001-20,000 | <input type="checkbox"/> |
| 2. Ksh. 5,001-9,000     | <input type="checkbox"/> | 5. Ksh. 20,001-25,000 | <input type="checkbox"/> |
| 3. Ksh. 9,001-15,000    | <input type="checkbox"/> | 6. Ksh. 25,001-Above  | <input type="checkbox"/> |
| 7. Other (Specify)..... |                          |                       |                          |

**We would like to know about your accessibility to documentary films on HIV/AIDS. Please indicate the correct response by circling or ticking.**

8. Have you ever watched documentary films?

- |                       |                          |                             |                          |
|-----------------------|--------------------------|-----------------------------|--------------------------|
| 1. Watched a few      | <input type="checkbox"/> | 4. I don't watch such films | <input type="checkbox"/> |
| 2. Watch regularly    | <input type="checkbox"/> | 5. I have never watched     | <input type="checkbox"/> |
| 3. I'd rather not say | <input type="checkbox"/> | 6. Other (Specify).....     |                          |

9. How often do you normally watch documentaries on HIV/AIDS?

- |              |                          |                         |                          |
|--------------|--------------------------|-------------------------|--------------------------|
| 1. Regularly | <input type="checkbox"/> | 4. Hardly ever          | <input type="checkbox"/> |
| 2. Sometimes | <input type="checkbox"/> | 5. Other (Specify)..... |                          |
| 3. Never     | <input type="checkbox"/> |                         |                          |

10. About how much time, in hours and minutes, do you normally spend watching documentaries on HIV/AIDS?

- |                              |                          |
|------------------------------|--------------------------|
| 1. Less than fifteen minutes | <input type="checkbox"/> |
| 2. Less than half an hour    | <input type="checkbox"/> |
| 3. Less than one hour        | <input type="checkbox"/> |
| 4. One hour                  | <input type="checkbox"/> |
| 5. Above one hour            | <input type="checkbox"/> |
| 6. Other (Specify) .....     |                          |

11. About how much time per day, in hours and minutes, do you normally spend watching other documentaries?

- |                              |                          |
|------------------------------|--------------------------|
| 1. Less than fifteen minutes | <input type="checkbox"/> |
| 2. Less than half an hour    | <input type="checkbox"/> |
| 3. Less than one hour        | <input type="checkbox"/> |
| 4. One hour                  | <input type="checkbox"/> |

5. Above one hour

6. Other (Specify) .....

12. What medium do you use to access documentary films?

1. Cinema/Video hall

2. Television

3. Personal computer

4. Smartphone

5. Internet

6. Other (Specify) -----

13. About how much time per day, in hours and minutes, do you normally spend on the medium selected above?

1. Less than thirty minutes

2. Less than one hour

3. 1 hour

4. 2 hours

5. 3 hours and above

6. Other (Specify) .....

**We would now like to know your language preference. Indicate the language you use most. Please tick the appropriate response (s).**

14. Which language do you use most at home?

1. Kiswahili

2. English

3. Other (specify).....

15. Which language do you use most at the place of your work?

1. Kiswahili

2. English

3. Other (specify).....

16. Which language do you use most in social settings?

- 1. Kiswahili
- 2. English
- 3. Other (specify).....

17. Which language do you use most in school/college?

- 1. Kiswahili
- 2. English
- 3. Other (specify).....

18. Indicate the languages spoken in the documentary films you have watched.

.....  
 .....  
 ..

19. Which languages among the ones listed above do you understand most?

.....  
 .....  
 ....

20. Which languages among those listed in 18 above do you prefer for communication and educative purposes?

.....  
 .....  
 .....

21. Why? (*Briefly explain*)

.....  
 .....  
 .....

**We would like to know the voice language you prefer for use in HIV/AIDS films.**

22. I would like to hear my own native language

- 1. Strongly Agree
- 2. Agree
- 3. Somewhat Agree
- 4. Disagree
- 5. Strongly Disagree

23. I would like to hear any other language I stated in question 20

- 1. Strongly Agree
- 2. Agree
- 3. Somewhat Agree
- 4. Disagree
- 5. Strongly Disagree

24. I would like to hear only English

- 1. Strongly Agree
- 2. Agree
- 3. Somewhat Agree
- 4. Disagree
- 5. Strongly Disagree

25. I would like to hear only Kiswahili

- 1. Strongly Agree
- 2. Agree
- 3. Somewhat Agree
- 4. Disagree
- 5. Strongly Disagree

26. I would like to hear languages mixed up as long as they make meaning

- 1. Strongly Agree
- 2. Agree
- 3. Somewhat Agree
- 4. Disagree
- 5. Strongly Disagree

27. How will your language choice enhance your understanding of the message?

.....  
 .....

**We would like to know if you have ever interacted with a HIV/AIDS documentary filmmaker (s) and what you think about how they decide on language use.**

Please tick all that apply to you.

28. I got in touch with a filmmaker through the following:

- 1. Call/SMS
- 2. Write letters/ email
- 3. Social media
- 4. Through an organisation/ someone
- 5. Other (Specify).....

29. I have interacted with a filmmaker due to the following reasons:

- 1. Been part of a film crew
- 2. Been part of the cast
- 3. Friendly/Professional chat
- 4. During an interview
- 5. Other (Specify).....

30. Which of the following do you think is the reason why certain languages are considered in HIV/AIDS documentary film making?

- 1. I think the filmmakers decide on their own
- 2. I think the filmmakers do some research first
- 3. I think filmmakers decide when they are filming
- 4. I think filmmakers go for popular languages
- 5. I do not know
- 6. Other (Specify).....

**For the statements that follow, tick whether you strongly agree, agree, somewhat agree, disagree, or strongly disagree.**

When I watch documentary films on HIV/AIDS:-

31. I understand the message despite the voice language used

- 1. Strongly Agree  2. Agree  3. Somewhat Agree
- 4. Disagree  5. Strongly Disagree

32. I struggle to understand the message due to the voice language used

- 1. Strongly Agree  2. Agree  3. Somewhat Agree
- 4. Disagree  5. Strongly Disagree

33. I involve a second party to help me understand the message when voice language used is not friendly to me

- 1. Strongly Agree  2. Agree  3. Somewhat Agree
- 4. Disagree  5. Strongly Disagree

34. I enjoy the experience regardless of the voice language

- 1. Strongly Agree  2. Agree  3. Somewhat Agree
- 4. Disagree  5. Strongly Disagree

35. I least concern myself with the voice language

- 1. Strongly Agree  2. Agree  3. Somewhat Agree
- 4. Disagree  5. Strongly Disagree

36. I only concern myself with the visual representation

- 1. Strongly Agree  2. Agree  3. Somewhat Agree



4. Disagree  5. Strongly Disagree
37. I watch only to pass time
1. Strongly Agree  2. Agree  3. Somewhat Agree
4. Disagree  5. Strongly Disagree

**We would like to know what you feel concerning the impact of voice languages in HIV/AIDS documentary films.**

38. Do you think the languages used are effective in communicating the purpose of the documentaries?

1. Yes  2. No

39. Explain your answer in question 38.

.....

.....

**Thank you for taking your time to respond to this questionnaire.**

## Appendix 6: Interview Transcripts

### Appendix 6.1: Interview with Timothy Otieno

Interviewee: Timothy Otieno

Interviewer: Antony Osome

Date: 13<sup>th</sup> September 2018

Venue: Nairobi

#### **Introduction**

Timothy Otieno is a reporter and a documentary feature filmmaker affiliated to Standard Media Group.

Interviewer: I would begin by asking about, aaa, do you regard voice language as a critical factor to consider when working on a behavior change documentary film?

Interviewee: Mm. Yeah, its important, mm, it's important because you know language is the.... what can I call it, it's the core of any communication because if you cannot understand your subject and cannot understand, and your audience cannot understand you then there is a breakdown in communication so to answer that question it aa very, I think in fact it is the most critical factor in the issue of behavioural change communication

Interviewer: And, in your opinion, what is the place of voice language in BCC films?

Interviewee: I'd place it as the 2<sup>nd</sup> most important, if its and audio-visual, if it's an audio then it's the number one. If it's an audio-visual sometimes, even in journalism school we are taught sometimes pictures sometimes speak more than words.

Interviewer: As a reporter, what generally influences you to use a particular language?

Interviewee: Language... it depends on my subject, I think that's the primary, not necessarily because my audience is, am an English, am a purely English reporter and who I'm telling the story about, who am I featuring in my particular report.

Interviewer: When you say, when you say who you are featuring what does it imply?

Interviewee: That's the subject of my story. The subject of my story will determine whether or not, will determine which language I use yeah so sometimes you could go to a slum where somebody might not really understand, and it has happened several times even during live recording, you can ask somebody a question in English and they tell you 'sielewi kizungu vizuri tafadhali uliza kwa kiswahili' (I don't understand kiswahili).

Interviewer: Kiswahili.

Interviewee: Kiswahili and therefore, now you have to adopt to the language that the subject in question is friendly with because at the end of the day, you want that person to express themselves in the best way they can and in a language that they are comfortable in. So its determined by my subjects and in other words the person whose story am telling.

Interviewer: Ok. That is good, I had never figured out that part ... and now how would you relate strength with regard to being effective in communication?

Interviewee: I think it is important because there are some and I'm saying this in the African context. There are some words that are more powerful when they are said using a certain language than when they are said using another, I'm trying to think if I can give an example but, just for example something like aah mm, I'm trying to think because there are some words which they evoke a certain kind of emotion in a certain kind of language that if you use a different language may not necessarily bring up that kind of emotion, so its important to understand which language to use at what point. For example an English documentary may not have English throughout, there are

some which perhaps you might use a bit of Swahili, you might use a bit of vernacular, eeh, a good example is perhaps when you are doing a story about initiation or circumcision, let's say umeenda Bungoma, you've gone to Bungoma to cover a story about circumcision of a, how they circumcise their boys.

Interviewer: The circumcision process...

Interviewee: Perhaps there are some ritual processes that they have to chant some utterances in their local dialect you can't tell them because this in an English documentary, please Say that in English, this kind of kills the spirit and the vibe of that moment. So its very important and its tis its dicey, so it you for your documentary to be very effective you have to know which language to use at what point and to what degree you need to use it so I don't know whether I've answered the question well. The language that is being used, so you can give them an overview and you say for example I can say as a reporter I would say so before the boys are circumcised the elders of the village have to chant a song that is meant to appease the gods.

Interviewer: Ok.

Interviewee: And then I play the sound byte, so you might not really know, what are they saying but in your head you know this is a song that they are singing to appease the gods before circumcision takes place. So that's how you use language, because you have to explain to that demographical audience who might not understand that language what exactly is happening, even though you may not explain it in vivid details word for word. Because even sometimes you....

Interviewer: That is that is true... and, at what stage of production do you usually make the decision to use a certain language?

Interviewee: Mmm, I think it happens, it can happen in two stages. It can either happen in pre-production or in production. Do a rece first.

Interviewer: Mmmh

Interviewee: In production sometimes you go, because you know, aaa, and in aa, am speaking in terms of experience sometimes you can go do rece but

on the day of the filming, events happen as it goes.

Interviewer: That is it?

Interviewee: You know and then you have to adjust, so sometimes you could go, aa, you know maybe sometimes you could go, aa, you, know maybe these people speak English, or maybe in a village there's only one person who speaks English and that's the chief and during pre-production you had agreed with the chief that he would take you round, then on that day of filming, the chief maybe has an emergency.

Interviewer: So he can't keep it up. Now in post, aaa, that basically comes in narration?

Interviewee: That comes in narration and editing.

Interviewer: So, during editing, aa, how then do you make that decision during editing?

Interviewee: You know sometimes in production for example you could go and do somebody's interview and maybe the camera, the microphone wasn't or there was a disturbance in the audio.

Interviewer: Mmmh.

Interviewee: And therefore, perhaps this person was speaking in Swahili and he gave this sound byte best in Swahili, but as he was speaking maybe the microphone battery died or there was a distortion in the sound which cannot cut to go on air as it is, therefore now you have to step in as a reporter, maybe this sound byte was in Kiswahili akisema (saying) maybe nilibakwa na wanaume saba (I was gang raped by seven men) but there is a distortion in sound so it can't go on air like that. Therefore, what he would have said better in Swahili and would have had more impact than now, you have to step in as a reporter and now voice that for the sake of the audience.

Interviewer: Ok.

Interviewee: It, now the problem is that, it might not get the impact that you had intended.

Interviewer: Especially the emotional?

Interviewee: Especially the emotion aspect. But you know, the core of communication is that there should be no distortion.

Interviewer: In your documentary film feature *Fishers Of Pain*, what difference do you think your language choice plays in driving home the message that you've designed it for?

Interviewee: I think it's because you know the, mmmmh the language choice was important because you, the intention of the story, the intention of the story, there were two intentions of the story, the first of all, it was, to highlight the plight, and second, what can be done to reduce HIV/AIDS prevalence.

Interviewer? And even as at last year it's still high.

Interviewee: So those were the two intentions how do I bring out the story of these people as raw and as vivid as it is but the same time how do I use that to try and influence policy change or behavior change among those affected. And therefore the first aspect or the first intention of bringing out the story of people was to use a language that was common to them, and if you listen to a bit of that documentary some of them spoke in Dholuo. I had translations also. For the policy aspect of the story, I had to use English. If you watch the story that's where most of the data I was using, aaah, of prevalence and way forward and how the communicating health workers were coming in was done in English and the reason for this is because a majority of the policy makers are English speakers.

Interviewer: Wow, that is very detailed.

Interviewee: Mmm.

Interviewer: Aaa, there are aspects of creative language in that documentary. What role do you think creative language play in BCC films?

Interviewee: I think creative language helps dissect the issue to be more clearly. More clearly because, if you say aaa for example this is an example I'm using, if you say, perhaps in this village ten people have died of HIV/AIDs in the last 2 months. That's a statement you've made. But if you want to use creative language than you can say ten people have

been wiped out in their village over the last two months.

Interviewer: Ok.

Interviewee: To some extent the first sentence may not have as much impact as the 2<sup>nd</sup> sentence because you have creatively used the word “Wiped out” so somebody is thinking okay, so these guys are being finished off.

Interviewer: Or they are being taken away.

Interviewee: As fast, you see they’re being taken away, we have ten people wiped out in 2 months as opposed to ten people have died, so, then that’s when now, creative language helps, it spices the story if I can say that.

Interviewer: And in a brief statement, do you think the roles that define effectiveness of creative language do you think they play dependent or independent of the message?

Interviewee: It depends on the message that is being relayed.

Interviewer: Yeah, besides the images, because there are times when that language is actually moving in line with images.

Interviewee: Aaaa... besides the images I think it was entirely trying to bring out the whole story in the best way possible.

Interviewer: Ok. Now, to an interesting part. In *Kitoweo cha Mauti*, Cecilia Wakesho’s, you conduct most of the interviews, aaa...

Interviewee: Hmmm...

Interviewer: What invoked you to do the interviews on her behalf yet she is fluent in Kiswahili?

Interviewee: The, the simple answer to that is that Cecilia Wakesho is a Taita, I am a Luo and we were doing that story in a Luo zone. So generally they were more comfortable answering to me whom they believe is quote and quote “a son of their soil, one of them” because even in pre-production and before even the filming started.

Interviewer: Ok.

Interviewee: I have to be honest, we spoke in Luo, I would introduce myself “my name is Timothy Otieno” then, I would introduce my team. Because generally and psychologically people are more open up to somebody

they can relate to and what most of them could relate to was the fact we could speak the same language which was Luo, and therefore to some extent I sort of, I had a better rapport with people on the ground than Wakesho because Wakesho could not speak their local dialect and that's why perhaps I did more of the questioning and their probing of the interviews than she did, so she would also, occasionally just ask maybe something that I hadn't highlighted and she felt needed, and that's where she could chip in, because generally the people we were talking to were more free to me who they could relate based on the fact we are both Luos than her who she's from another community, the Taita community. Yeah.

Interviewer: Aaa... I think that will be all. In case I get to a point and I feel there is something else that I didn't get clearly I will give you a call.

Interviewee: Anytime, no problem.

Interviewer: Otherwise I am grateful.



## Appendix 6. 2: Interview with Warda Gigi

Interviewee: Warda Gigi

Interviewer: Antony Osome

Date: 18<sup>th</sup> July 2018

Venue: Family Health Options, Kisumu

**Introduction**

Warda Gigi is a Public Health Practitioner and a Health Communication specialist affiliated to Family Health Options in Kisumu.

Interviewer: Aaa, Perhaps if I would begin by getting to know what you think about voice language, is it a critical factor when designing or working on a BCC documentary film?

Interviewee: Sometimes, we go to the field but based on health issues like HIV test because we do VCT ,sometimes so you find that most of time, the first thing we may ask is which language they prefer so that I know what they are comfortable with. Like, now you are saying you are doing your study in Kisumu West, you find that the most language that is considerable to use is Dholuo. Yeah, so if you're not a Luo and then you go to those areas automatically they will not understand what you are going to do there so, what I can say is that language is a critical factor to put under consideration while doing BCC, Yeah.

Interviewer: You've watched documentaries on HIV?

Interviewee: Yeah.

Interviewer: Aaa, as a Health Communication Expert if so to say, what do you think influences a filmmaker to use a particular language in their films?

Interviewee: Oh, to use a particular language in a film is to make people to understand the message. If you are maybe coming from Central, you don't know Dholuo, then you go to a Luo place, you see and then you

put them those films of another language, automatically they won't understand, so for us to put the particular language these people can understand is to make them understand what you are going to do there and what they are supposed to do, yeah, as a health worker, maybe you will be giving them the explanation about STIs, this HIV maybe the signs and symptoms, you will automatically explain in dholuo language for them to understand, yeah because if you use another language, you will have people, complaining, we are not understanding what you are saying. 'okwawinj gi mi wacho'. You will have to use the particular language they are using for them to understand what you are going to do there. Yeah, and that is when you can make your data clear. Yeah

Interviewer: Mmm Now aaa you as a Health Communication Expert all that you've told me not withstanding, at what particular point do you usually make the decision to use a particular language?

Interviewee: At the stage where I can do that is where, somebody maybe is not adhering to the medicine, so you will find that someone wants a talk and you'll find that she's going somewhere to ask is she a luo coz if you look at me, many people don't think I am....

Interviewer: You look like Wanjiku or Mueni...

Interviewee: Yeah, so they'll ask is she a luo, then they know yeah she seems to be a luo, so the guy will come to me and ask are you a luo because I want you to help me because there are something that you will explain to me that I don't understand in English or Kiswahili.

Interviewer: Mmmmh.

Interviewee: So you'll start using the Luo language in explaining. So that's the stage where we have to explain to them or to the person.

Interviewer: Oh, so basically, the need to explain to them in a particular language arises from their need?

Interviewee: Yeah.

Interviewer: Or their comfort?

Interviewee: Okay, what I think they always have that comfort when you use the language that they understand. And then that one will at least probe more questions in them.

Interviewer: Aah Semantics, the one you use more when you use when you are in the field, what role do you think it plays in BCC?

Interviewee: Semantics?

Interviewer: Meaning in context.

Interviewee: maybe if I say for an instance if I say I would send a child to, if I would send a child out and tell him aaa, if I was in Ugenya in Ugenya that's where they use 'it' for vegetable leaves, I would say 'thi ikelna it alot' (Go bring me vegetables), automatically this kid will know nimentuma aende shamba alete mboga sio aende alete masikio ya mwenzake (the kid will know I have sent him to the garden to bring me vegetables and not another kid's ears).

Interviewer: Aaa this aspect of meaning of a particular language in context of its use. What role do you think it plays in BCC?

Interviewee: Okay. The role it plays in BCC, we use language in a specific time, and to a specific person and on a specific thing that you are going to for to do there. Now you see, if you've gone to for treatment you want to say that, you want to use a language that those people won't understand, are you seeing that, you won't tell them, like you use 'yath' for a medicine and also it means a tree. So there you'll have to use the specific thing you've gone to do there. Yeah for them to understand the language internally, yeah.

Interviewer: Wow... and ... these functions that we've just discussed, do you think it plays this role or do you think this language plays this role independent or dependent on the message?

Interviewee: Ok. These....

Interviewer: Just say like, specific words, if I just recap your words, specific words yeah can be used to specific people on specific occasion so as to help them internalise the message. So you won't just use any word say because it is professional to use that word you'd use specific words

for specific people so that these can help them internalise the message further, so this language that you'd use or this element of language that you'd use, is it independent of the message in the BCC?

Interviewee: Ok. What I can say that role that is played dependent.

Interviewer: Dependent

Interviewee: Yeah, because at that point you'll be immediately to the person one on one like now we are discussing this. YOU had said earlier that it's a dialogue interview, so me it is dependent because at that time you'll be communicating maybe to a group and they maybe asking you questions and you will be answering them so me it is dependent role. Yeah

Interviewer: Since film has to use language or say a BCI has to use languages what then would be best for say a filmmaker to do so, so as to make sure that the language, dialects or language codes or the language conventions, the ways of using these languages are effective?

Interviewee: To me what I can say that we should just use the language, we should just talk, the communication, just talk to them you say those words do not use the codes or conventions you know that one will bring a misunderstanding for them not understand what you are saying. Maybe you could be meaning something, but to them they'll be saying aaa this person yaani is using a language that we don't understand.

Interviewer: Aaah are there instances where you felt that language use has been ineffective?

Interviewee: Yeah, there are some films that I've watched but I think that they are ineffective because you may need to understand something, you say like maybe am illiterate but I'll need to know maybe you've tested somebody with determine but I'll need to know, you to explain if it cuts 2 lines, what happens and if it cuts one line what happens is the same with maybe a faith or I'll need to understand or to know how the condom is being used and understand how, how it can be used

Interviewer: So, aaah, largely it becomes ineffective when dealing with semi-literate and illiterate people?

Interviewee: Yes.

Interviewer: Aaaa.... If I realized at some point I need some clarification or some more information I'll be back.

Interviewee: Okay, you are welcome.

Interviewer: Thank you.

Appendix 6. 3: Interview with Albert Wandago

Interviewee: Albert Wandago

Interviewer: Antony Osome

Date: 18<sup>th</sup> July 2018

Venue: Kenya National Library Services, Kisumu

**Introduction**

Albert Wandago is a renowned filmmaker and a production consultant based in Kisumu.

Interviewer: You as a film filmmaker, do you regard voice language as a critical factor to put into consideration when working on a BCC documentary?

Interviewee: Yeah, it's one of the ways you transmit the information especially when you talk about behaviour change, change community change or whatever change or a change documentary or change film. Aaah that's it.

Interviewer: Okay, so with all the elements of film, film is multifaceted, what is the place of this dialogical language, this speech language?

Interviewee: I think it depends on whatever you are doing, like you said film is very multifaceted, aaah, depends on whatever you are doing, documentary or feature.

Interviewer: Say if you are doing documentary?

Interviewee: For a documentary, aaa you may have what we call a voice over your narration yeah, so I would say the narration is maybe 50% important. The reason is that in documentary you want to focus, especially when you are addressing issues of change. You want to focus more on the

picture so that people are able to see more of what you are talking about than hear and the reason is, is that we all know the old adage a picture tells...

Interviewer: A thousand words.

Interviewee: A thousand words, and the other reason research has it that, I don't know the figures but it has indicated that we tend to remember more what we see than what we hear. For that reason in documentary the key, the focus is on the picture. So we try to lessen what you call the voice language.

The other reason is that voice language also depends on the nature of the script, because some people are very verbose in their language whether they are using English or whether it is local language they are using, and there are issues now with the language itself and therefore when you are doing a documentary you want to minimise the voice language and there are people who don't have too much issues, say I didn't hear, what did he say, or with language sometimes we use in a film and we say on how we don't know what they are taking about, I cannot hear, we cannot understand, it is English but the level of that English maybe is higher to the targeted audience. And in fact when you are doing a documentary, the narration or the voice over is normally a big issue because whoever you are doing it for wants to see whether the language is the language they want, aah... and whether they said what they want to be said. So it's normally a point of discussion.

Interviewer: As a director, as a film producer, what are some of the things that influence you to choose particular languages to use in your production?

Interviewee: Aah, as a consultant, it depends on my client, as an individual it depends on the target audience. If I would, aah, give you an example of what we are going to film next month, we are going to go through

aah auditions. Aaah... there are two audiences, primary audiences and then we have the larger.

Interviewer: The larger audience.

Interviewee: So we've done it in dholuo. The film is going to be acted in dholuo because the luos are my primary audiences, aaa, but because my larger audience is the rest of Kenya the rest of Africa, we are going to subtitle it.

Interviewer: Mmm hm!

Interviewee: It's going to be subtitled into English, so that I can reach my secondary audience

Interviewer: Mmm... now for that language choice, at what stage of production do you usually make a decision on a particular language that you would use?

Interviewee: Oh, that comes right at the beginning like now the film is not even made but I've already made the decision, it's one of my very first decision, that aah, that you make, eeh, like I said, depending on the audience, who do I want to reach....

Interviewer: So it's pre-production.

Interviewee: It's a pre-production decision.

Interviewer: How do we use general meaning in context of use that in film?

Interviewee: Aaaaah you know there are only two ways in films, just two. One is structural language where you tell the artist or the narrator, you give them text which you have written, which is only the write up of the film, the script, so that is structured. Then we have, aaa... what you call aaa... ad lipping, you see, ad lipping where, aaa... basically you give aaa... this is mostly with dramatic films and you give the artist, you know, the idea to execute dramatically, a lot of guys on these



local scripts are done that way and in such a manner that... in fact you should speak to them, they even in their, whatever production are not done in a structured way of script writing. The old Mzee Pendo here are the ones who started that way of doing things, you know and they must have been a big influence in the whole of Mzee Pendo's works. But they do it because, they decided because some of these people can't read and write, yet they are very good actors, so they actually, sometimes they sit down and decide this is the story, we ni Mama Kayai na we ni Mzee Ojwang', story ya leo ni hivyo, tunaenda butchery, hio ni ya kuenda.

Interviewer: Its eeeee...

Interviewee: Shoot as we go, that, ad lipping in a situation like that again, it depends on who you are doing it for, why you are doing it, yeah, because sometimes, you also, is because the artists are very good, even if they can read and write they have problems in memorizing certain scripts, you know I've experienced that. You know there, if you give them a script and they are struggling, if you insist on the exact, you know, aaa the script that you've written, you find that they really struggle but if, you give them that space they can still give you what you want without the structured.

Interviewer: Without that structured one?

Interviewee: Just like you have people on the other side who would always insist on a script. You know there are actors with whom that's how they've been brought up. If you don't have a script they cannot generate words while on set, and they are very good, those kind of people are very good at cramming the script.

Interviewer: Mmm... okay aaa... how would you relate voice language to a film's narrative strength?

Interviewee: There are films where the language is key, and these are films where the message is based, is really based on what the artist is saying and the message is to be transmitted in the language, okay? And especially, this one we look at comedies for instance, we rely on what they say, you know, because a comedian says one line and it goes because that is how they engage, so, so in that sense, language becomes key.

Interviewer: Mmmh.

Interviewee: Aaa because everything nowadays depends on the spoken word, in fact we know that, I don't know how to call it, aaa, the hierarchy of art, you know that there is a profession of spoken art, they have a spoken-word artist.

Interviewer: In poetry.

Interviewee: Yes you know, that kind, they entirely depend on, you know, the word, spoken word. So you find that they construct, whatever they are to deliver, very carefully in the language they choose, whatever it is Swahili or what because 90% of what they are giving us depending on what they say and what is spoken. Aaa now that we're looking at the genres of course, like I said, the picture takes center stage and you know in fact when you know well that you are going to do a documentary we are being trained, you know, not to speak too much because the picture is already speaking.

Interviewer: It's a show, don't tell.

Interviewee: yes, show, don't tell, the picture, you know, you are a documentary filmmaker, your picture is already saying, you know what you should strive to do is make sure that your picture speaks what you want to go out there because pictures speak depending on the kind of what you want to go out there. yeah, there are people who go out there and they want to do a couple of HIV documentaries, but you go and just

interview people who are affected and infected and not, yeah and so you call a documentary filmmaker and you have what we call talking heads yeah, so your picture is not really speaking, it's the people speaking, yeah.

Interviewer: Mmmh, and with regard to effective communication, aah, in the case of BCC, how do you think the choice of language enhances or hampers that?

Interviewee: Yeah, because this very targeted information, while I go back to the audience, one must identify the audience and once you identify that audience, you must speak in the language of them if you really want that change because that is the only way they will understand you quickly.

Interviewer: Aaa, while on set, what language do you prefer to use?

Interviewee: Mmm... I would say English and Swahili that is because those are the languages that most people speak yeah. Because when I am speaking in Swahili I can speak at any function in the country and when I speak in English most of the time, you and I use English so those two languages are my working languages.

Interviewer: Aaah... in my closing remarks aaa... when we look at documentary films and languages in general and then talking about the overall community would you say to a fair extent that the use of languages, the languages choice used aaa... has been effective or ineffective?

Interviewee: Generally ineffective for me, eeh... from my observation. Mostly, documentaries are conceptualised by donors and therefore the voice language is quite often not the language of the people aaa... and then they contract intellectuals to do this, especially when it comes to scripting you find whoever will do the script is a given doctor with the help of a script writer, sometimes we change the script. I mean as an artist, I look at it and say No, you can't do that, sometimes there

are people who cannot do that and they take the script the way it is. Yeah, so a lot of arguments go on in this script phase because they are saying we must call this this, you know this is what it is you cannot call it something else, then you tell them look, if we call it like this in film they will not understand we have to break it down, aah... to another, something that is easily understandable to the people who will watch the film, so for that reason the language of change films has not been the best at it because its controlled by the donors and the clients who want to see it the way they want, except a few who are really at the grass roots you know and have the experience. Yeah.

Interviewer: Thank you.

## Appendix 6.4: Interview with Amos Ochieng'

Interviewee: Amos Ochieng'

Interviewer: Antony Osome

Date: 26<sup>th</sup> September 2018

Venue: Nairobi

### **Introduction**

Amos is a Nairobi based documentary film maker with a lengthy experience in the industry. He begun working on health documentaries while working with Waumini Production. He is currently the proprietor and resident producer at ArtFul Eyes Production, Nairobi.

Interviewer: I am grateful to have you accept to be part of this study, aaa, I can begin by aaa asking this, do you regard voice language as a critical factor to put under consideration when working on a behaviour change documentary film?

Interviewee: Mmm... yeah of course being video and being documentary aaa voice aspects are critical. They are critical because you have the narrative, you have sound on tape which we easily call interviews, we also have emotional reactions which will be spontaneous aaa not planned, and of course the natural ambience around the particular voices we are dealing with. So there are critical factors aaa more critical because, what do you want, what is the message that you want to pass out, HIV or Behaviour Change Communication in any other format go... go through a lot of dynamics. Aaa and BCC is not static and you can't tell me the way you did something five years ago you can do it the same...

Interviewer: Mmmm.

Interviewee: Aaaa... I'm not talking only, HIV/AIDS, even other aspects where we do aaa... behaviour, social behaviour change communication. Aaa... we find language needs keeps changing so it's very critical, so

when you are ...aaa the voice factor here, and the voice language must factor in those changes. You must be up to speed so that you are not roughing people the wrong way.

Interviewer: Okay

Interviewee: Mmm most likely even when talking to them, the way you approach them, aaa... means a lot in terms of their openness to give us the type of communication we want, but if you... you approach them with a wrong language, if I call you aaa... you are infected with HIV, or any other, you already demoralise this person because you are reminding them of ... of the situation...

Interviewer: That they are battling with?

Interviewee: Yeah.

Interviewer: Aaa... and considering the ensembles of a film, what do you consider is the place of voice language in BCC film?

Interviewee: BCC films... because... language is very critical and important because 1. Who do you want to reach? Always I ask when you are producing a film, a documentary, you must be able to know who you want to reach, so who is your target audience? Is your target audience the general public? Is it your donors? Aaaa... is it a specific targeted group or is it policy makers? But in my opinion it is very important because a video film or documentary whether targeted or not targeted becomes a public thing once you've released it out because you never know, it will fall into some hands and they would want to show it widely, so the voice is very very important and the place of it is, you are able to communicate. So the voice helps you communicate in a better way while reaching people.

Interviewer: So what you are saying is aaa... it is specific to specific audiences?

Interviewee: Exactly, exactly, exactly... and when it is specific to specific audiences then comes in even other things. Sometimes we need to translate so that I'm at pace with that particular audience. To some, I may not even need to do translation. Some, I may want to have a wider reach so, what is the language that can reach, for example, the

general public of the republic of Kenya, yeah.

Interviewer: Mmm... how would you relate language use to a film's narrative strength with regard to effective communication?

Interviewee: Well this depends from a producer to a producer. Of course there are different types of IQs in human beings. Even in producers we have different levels of IQs. There are top notch producers whom even me as a producer I look at and say 'wow that guy is quite good' you know....

Interviewer: Yes... true.

Interviewee: And there are guys who are producers like me, I look at and start saying 'where did this one go to school' you know. So those are the levels.

Interviewer: Mmm.

Interviewee: So, aaa... mmm its very important that even as we produce and as the language come into play, we think what determines it doesn't have anything to do with the one who is consuming it.

Interviewer: Mmm yeah, this is a producers' thing.

Interviewee: Yes, so when voicing what we say if it's a documentary you look for what we call a neutral voice. You know, a voice which no one is able to stereotype and say aaa this one comes from that side and this one comes from this side. You know, yeah, I may have a variety, and what we call in video 'colour', you just use your voice but you colour it so that people hear variety and say yeah, it brings confidence, yeah, to people.

Interviewer: And, aaa, with regard to all that we have discussed so far, what do you think generally influences producers, or say directors to use a particular language, now, aaa... talking now to you from the other aspect of you as consultant producer, what do you think generally, because of say away from being a director yourself, would you think generally what influences producers and directors to see a particular language?

Interviewee: Well, what influences producers and directors to use a specific

language is first of all who is your target audiences, who do you want to reach, are they just people in Vihiga county, are they Maragoli, or so, if I'm targeting them, probably it will even be better to use Maragaoli because there is a specific maybe words in meanings when they are spoken in certain ways then it hits home.

Interviewer: Oh, I like that concept.

Interviewee: Yes.

Interviewer: Specific words spoken in certain ways and the message hits home?

Interviewee: Yes, yeah, aaa then the other one if it is national we always decide, ok, I'm not doing a production, from a producer's point of view, is it a national, or is it a regional, or is it a community. You need to know all those and for sure we've done all those elements of production. Some of national. Some are just regional, some are specific to our tribes so those then give us okay, aaa... like Meru so I will do the thing in Meru language. But then if I see it's Meru but I would want to scale up this in future for aaa aaa for... for...

Interviewer: For a wider audience?

Interviewee: For a wider audience, then I also have to come in aaa ok maybe I have to do two versions of this.

Interviewer: Okay.

Interviewee: Even as I film, I see, aaa... let me do my interviews in both Kimeru and Kiswahili. Aaa I'll be done with the Meru, the obvious thing but if it's a good thing and I need to scale up, it can also have it.

Interviewer: Okay, and at what stage of production do you think the decision to use a certain language is quite often made?

Interviewee: Is aaa, ok the first thing we usually do is we have a proposal, in our proposal we say hey, we want to produce aaa, a video documentary on family planning, then we ask ourselves, who is our target audience then it is formed by that, then if we say our target is a particular community then we know aaa we'll know that particular aaa before even we go to film, this is in pre-production.

Interviewer: Ok... at pre-production?



Interviewee: Yes because in production you cannot make those decisions or rather even if you make them, it will be too late. So in production then we sit down and then we have to understand ok. The people we are going to meet, we know their language, we know now their language so who do we bring on board? Someone who speaks that language better. So once they have come on board aaa, they'll also help us to understand ourselves that aspects of that language and you see yeah, mmm. That is what we want to communicate because remember they may not necessarily be experts so they may change the meaning of what we want to get on production. So we have to keep you know and probably that particular person we want to use most likely we also sometimes suggest is a professional like ours, somebody who understands where we are going. So issues of language are done at pre-production but also at post-production.

Interviewer: Post production?

Interviewee: After production, we, we can come in because we can say okay can we translate this

Interviewer: Okay

Interviewee: The issues of translation. Aaa... how do we do our translation, do we do subtitles or do we do voicing or do... yeah. But pre-production will help you know, when you are entering production aaa this is what we're looking for

Interviewer: Considering, factoring in the larger image aaa the documentaries that are already out there, do you think those languages that are chosen for those documentaries help directors to achieve their purposes?

Interviewee: Yes. Every director wants to have their very best. You know everyone wants to produce a production they are proud of so definitely my answer I will say yes, but we as directors sometimes, the challenges are there because our director doesn't know all the languages.

Interviewer: True.

Interviewee: So the dynamics are there when you go out you'll also have to aaa get

the service of a translator, yeah, most of them do very good jobs, so the, the language is very important to the director. Because if the director doesn't understand, then there is a high possibility of producing a substandard material.

Interviewer: Ok. Now, in your own perspective again, do you think behaviour change objectives are effectively met considering what we've just discussed?

Interviewee: Well, it depends from producer to producer. It will depend also from sponsoring organisations. A lot of BCCs are donor funded. Yeah

Interviewer: Ok. I think that will be all for now. In my analysis if I would feel there is a place I need some clarity, I will give you a call.

Thank you.

## Appendix 6. 5: Interview with Philip Odera

Interviewee: Philip Odera

Interviewer: Antony Osome

Date: 21<sup>st</sup> August 2018

Venue: Ultra Classic Studios, Eldoret

**Introduction**

Philip is the founder and director of Ultra Classic Studios in Eldoret and has vast experience in audio-visual production.

Interviewer: Let me begin by asking, do you regard voice language as a critical factor, as an important thing to put under consideration when working on a documentary for BCC?

Interviewee: Exactly. To me aaa... voice language is everything, voice language brings out meaning. Voice language creates an environment to relate. Yeah. Mandela said aaa... if you want to speak to the minds of people, speak to them in a foreign language, but if you want to speak to hearts of people, speak to them in their vernacular language. Yeah... and anytime language, voice language is mentioned, I can take it through ladders of how the audience that you are targeting would take you serious. If you come to them with an international language, they might want to look at it from an academic perspective, but when you go lower to speak to them in a language they can relate with, their vernacular language, then you speak to their hearts. It doesn't matter whether you are logical or illogical. Yeah, but as long as you are able to connect with them through their mother tongue.... They will own you. They will not just relate with you, they will own you. Yeah.

Interviewer: What is the place of voice language in BCC films?

Interviewee: Very very important. Place of voice, aaa... voice has a very important role, very important role, and I, let me put it in in three perspectives. I would want us to look at it, now that we are looking at it from a documentary and film perspective where visual is also important. Part of this, eeeh, as much as you get to hear, you will also be able to see. To me, voice carries a lot of meaning when accompanied with the visual part of it and I want to categorise this in three levels aaa... the voice, the body language and the tonal aaa part of it.

Interviewer: The tonal variation.

Interviewee: The tone. Three areas. Aaa.... Anybody who participates in a conversation, in a conversation where they are able to see who they are communicating with will have three areas that gives them an opportunity to understand the whole meaning of the conversation that they are involved in. If they are able to hear what the respondent is saying aaa... is saying, if they are able to see the body language.

Interviewer: What he's communicating?

Interviewee: Yeah, through the body language and if they are able to judge through the tonal variation, they will be able to come up with, with, with a deeper meaning of what the conversation carried. Yeah. So, to me aaa creating an environment where, where you are able to rate the communication in those three areas gives you a better way of understanding. Yeah.

Interviewer: So, what you are saying is that its place lies, its place lies within, aaa... the perimeters of the other two?

Interviewee: Yes, yes absolutely.

Interviewer: As you had earlier said, that you also work with so many clients as a consultant director, what generally influences you to use particular languages when working on a documentary project?

Interviewee: Aaa, to to aaa... I would respond to that from two different perspectives. Number one, it depends on aaa... whoever has hired us to do that documentary. Yeah. You know it depends on the client's needs. If the client has hired us and they think they have, aaa... they

think they have aaa... how would I put it... you know, if the client aaa, has a purpose, you know, they want to accomplish a certain task. Yeah, they want to accomplish it, then it depends on them, we'd actually do it based on the script. At that point, we will be totally driven by the script, but again, if it is what we are inspired to do, because there are things that we can say we are inspired to do and we want to communicate, aaa... and as I mentioned earlier, there are times that we deal with, with layman, laymen people, when they come to us and, at that stage we are actually the ones who are involved in their work, we would want to give their... our understanding, and I mentioned early that , that, at that point you know when people come to us and they are doing aaa... a vernacular tune, a vernacular rhythm, we'd actually encourage them because at that point we are sure they'll be able to communicate effectively to the people on the ground. Yeah, so, so we'd actually encourage them, we'd not insist on them or, or impose a different thought or an idea on them against their wish. So if we're allowed, we'd want to give our opinion, but if the client feels they have an objective that they want to accomplish, we would strictly work on the script... that has been provided. Yeah.

Interviewer: The script... ooh, you say the script that has been provided. So, does it imply that there are clients who upon consulting you for documentary production do provide you with scripts ready?

Interviewee: Yeah, eeh... definitely. And that's the first thing that we would ask for because the script would then put us on the same page. Without a script you will not be on the same page eee.... Because you might be thinking from different worlds, but the script actually brings you on the same table... yeah.

Interviewer: What about clients who don't have a script but they have an idea, aaa, what then would influence you to use certain languages perhaps as you'd said sometimes you work to the satisfaction also of clients?

Interviewee: Aaaa... most of the time when a client comes and they don't have a

script but they have an idea, taking it to a conclusive end becomes our main agenda. At that point we would want to talk to them, we'd want to know the meaning of their idea to a deeper length and if we are allowed, we'd also bring in our input, yeah and try to create a better, a better, a better meaning of the idea that they have. Yeah.

Interviewer: So it is aaa... during this time that you give in your input that you can also talk on aaa... say that you can also talk on language if so to say?

Interviewee: Yeah. Exactly, exactly, it also depends on the kind of audience that you are also targeting.

Interviewer: Now, aaa, aaa, now with regard to documentary storyline, how would you relate language use to a documentary's storyline, to the strength of a documentary's storyline with regard to effective communication?

Interviewee: Aaa... aaa, to me, language plays a critical role, aaa, if you want to, I quoted Mandela and I think Mandela was very right, aaa... there are things that are, that are... anytime that you want to communicate and you are able to speak to, to, through a vernacular language and aaa... your audience tends to appreciate what you are saying, and especially, especially, especially in aaa... when you are able to use words that they can connect with aaa connect with easily, eeh. Like aaa... like aaa, mmmh! I don't know whether I'm allowed here, in my mother tongue, there are words that share the same tone, but the way you place the tone, like if you pull, it has a different meaning, but if you say it you know, you said and you're like, you just cut it, it brings out a different meaning, yeah. So, so I don't I... such rarely happens in English, yeah, I've never come across an English word where stretching it would give it a different meaning or saying it faster would give it a different meaning.

Interviewer: They may perhaps only mean emphasis on the high or emphasis on the low. It doesn't change meaning.

Interviewee: Like for those who understand kikuyu, 'mahii' might have two meanings, yeah, and I'm sorry to say that, you know people who understand, it might, it depends on how you say it. It might mean

waste or water. Aaa... yeah, aaa, but, but if you are doing a documentary or a film and you had this person speaking out to a community and they are able to bring those words aaa... and speak them out, outrightly, you know it carries a heavier meaning than just putting them in an international language such as Swahili or English. Yeah.

Interviewer: Aaa... At what stage of production do you think the decision to use a certain language is made?

Interviewee: Aaa... it can be made, to me, making the decision earlier during pre-production would be the most important thing that one can do. I would rather have everything before we start.

Interviewer: So, you, you consider that voice language, aaa... is, the decision to use a particular voice language is done at pre-production stage?

Interviewee: Exactly. That will also give you aaa...that will also give you an opportunity to understand how your audience will receive you. You want to know how they will receive you before you start. Okay? Yea, so you'd rather analyse yourself before you go to them, ehee... and, planning yourself earlier gives you that opportunity. Yeah.

Interviewer: Aaa, if we could go to something else. Language has several elements within it. And in the entertainment education world, there is what we call creative language and creative language use. What role does creative language play in BCC films?

Interviewee: Aaa having been involved in audio visual production, and most of the time we produce musicians, aaa, anytime we are doing music with a storyline, there are things we normally do later on in the field as we are producing the video. And at some point we'd introduce drama. Drama was not done in the song when they were doing audio. When it comes to video, we'd realise that drama or dance or any other creative idea, it might be artistic works on the wall, you know, they bring out a deeper meaning to whatever you are trying to convey. Creative language brings out a deeper meaning to whatever you are trying to convey. So to me, creative ideas are very important part of

bringing a successful conclusion to any given project, yeah.

Interviewer: And now, do you think in your own view, that the language chosen by the documentary filmmakers for use in documentaries enable the directors to achieve their purpose?

Interviewee: Aaaa... it depends because I don't want to stand for them completely because earlier we were talking of people who want to come with a script and those who are on an expedition, eeh, you know if directors come with an idea and the idea was not well researched, I don't want to give them credit that they will actually realise aaa... the meaning of what they want to convey, but if the idea was well researched, aaa... aaa... with due diligence am sure language might realise its purpose, yeah.

Interviewer: I think we can stop at that. I am thankful for the time and insights.



## Appendix 7: Research Authorisations



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Our Ref: M66/32521/2015

DATE: 7<sup>th</sup> September, 2018

Director General,  
National Commission for Science, Technology  
and Innovation  
P.O. Box 30623-00100  
**NAIROBI**

Dear Sir/Madam,

**RE: RESEARCH AUTHORIZATION FOR MR. ANTONY OSOME – REG. NO. M66/32521/15**

I write to introduce Mr. Antony Osome who is a Postgraduate Student of this University. He is registered for M.A. degree programme in the Department of Film & Theatre Arts.

Mr. Osome intends to conduct research for a M.A. thesis Proposal entitled, “Voice Language in Documentary Films on HIV/AIDS Geared Towards Behaviour Change among Rural Dwellers in North West Kisumu.”

Any assistance given will be highly appreciated.

Yours faithfully,

**PROF. PAUL OKEMO  
DEAN, GRADUATE SCHOOL**



REPUBLIC OF KENYA



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION

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Date of issue: 19/August/2019

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This is to Certify that Mr., Antony Osumu of Kenyatta University, has been licensed to conduct research in Kisumu on the topic: VOICE LANGUAGE IN DOCUMENTARY FILMS ON HIV/AIDS GEARED TOWARDS BEHAVIOUR CHANGE AMONG RURAL DWELLERS IN NORTH WEST KISUMU for the period ending : 19/August/2020.

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