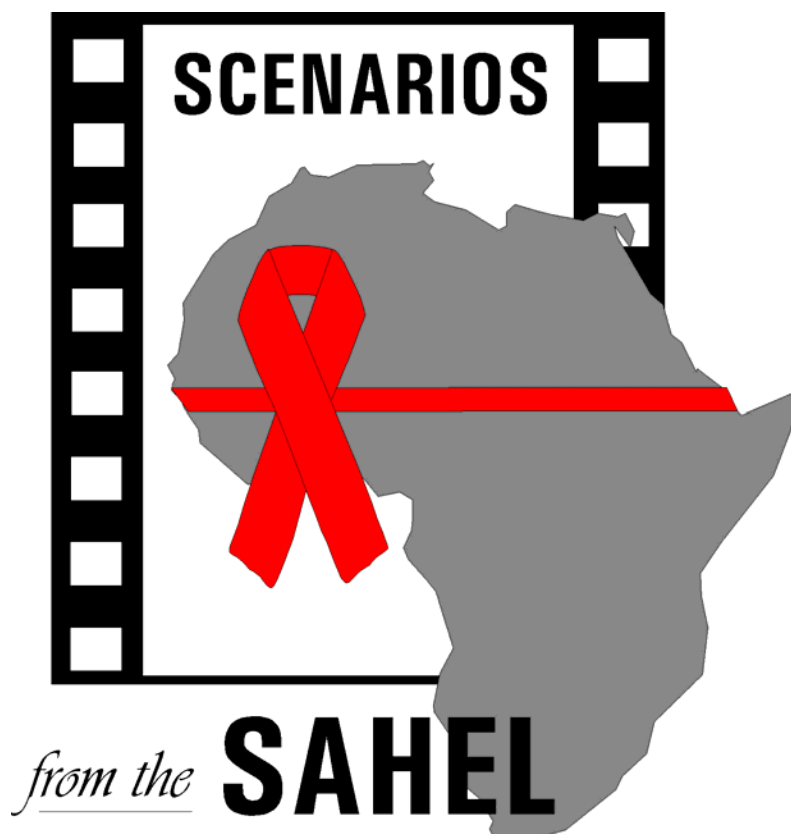


SCENARIOS FROM THE SAHEL

Working in partnership to stop AIDS



REPLICATION GUIDE

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PROLOGUE

Strasbourg, 1995

Alsace was just beginning to emerge from a harsh winter. The oppressive gray was rapidly giving way to vibrant green, and the sunshine was magnificent.

Inside, a semi-circle of wooden chairs stood waiting patiently. The posters on the walls told stories of caution and of consequences.

And in they came. They appeared to be happy to have the chance to spend the afternoon outside of the classroom, but not that their teacher was with them.

Sophie, Coumba, Mohammed, Jean-Louis and their classmates glanced around and then instinctively directed their attention to the television set, which wasn't turned on. Open curiosity and anticipation jostled with postured boredom and attitude. The latter, championed by the coolly charismatic Philippe, got the early lead.

The half-hour presentation on private parts and the things they're capable of, spiky viruses, and the idea that sharing is bad when it comes to syringes, generated no questions, no discussion, and plenty of ceiling analysis. All eyes were making the same appeal: "Can we go now?"

They drew the curtains. "We'd like to show you a few short films. The scripts were written by young people like you in the course of a contest. The series of films is called *3,000 Scenarios Against a Virus*."

Lights out. Under the cover of darkness, disinterest and attitude became irrelevant, and genuine emotion was allowed to run free.

The first short film led to roaring laughter – those outrageous misadventures of that funny elderly couple buying condoms! Lingering chuckles gave way to the rhythmic tapping of feet and then in-chair dancing

as the second film served up an energizing music clip on how to save your own life. The beat faded and disappeared. Credits, a second or two of blank tape, titles, and then a beautiful young woman appeared on screen, surrounded by friends at her twentieth birthday party. We share her thoughts as she summons up the courage to tell them that she's living with HIV. Her friends' stunned silence gradually dissolves into expressions of caring.

Lights on. In the space of just ten minutes, everyone had gone from boisterous laughter to high-spirited dancing to poignant, painful sadness. You can't appear aloof and disinterested if you have tears in your eyes. Philippe had seen that one of his shoelaces had a problem and was working hard to fix it. It was taking him a while.

Dozens of questions that had been shyly waiting for the right opportunity all at once found the courage to be voiced. The discussion was lively, personal and deeply compassionate.

3,000 Scenarios Against a Virus had lived up to its billing. During that spring in 1995, the entire AIDS-prevention community in Strasbourg was saying that absolutely no audio-visual resource came close to it when it came to generating debate and stirring reflection.

As the discussion was brought to an end and the young people stood up to leave, one couldn't help but feel that something dramatic had just taken place.

New York, April, 1999

“The energy that people feel just shows me that we’re on the right path. Part of coordinating the project is just going with the energy that’s there. What’s been amazing is that people want immediately to join in. People will call us up and say, ‘I’ve heard about this project and I want to be a part of it.’ They take the initiative and get other people on board in the same kind of spirit. They take it on as their own project – they take ownership immediately.

“And then they come up with ideas and act on them. They take it a step further than we would have done, in directions that we would never have thought of. Then they let us know what’s been happening. We think that’s great. Sometimes I’m not entirely certain what’s happening because people are constantly expanding it and growing with it and making it better. It has been a magical process in that way. It really has been like we’re building something where the whole is going to be greater than the sum of the parts.

“No one has expressed any hesitation about putting in time. People have given things to us without any kind of prompting. That’s the spinal cord that we see running through the project. I think that people react to the energy and principles and values that are running through the project. We’re not territorial. We have no illusions that we could do this alone. We need other people. I think that comes across.

“It’s just such a positive energy that’s being created and I think that the scenarios that are going to come out of it will be only a small part of it. I think the network of people and the experience of building something together is going to be able to be used in so many different ways in the future. I really believe that.”

Kristen Joiner, co-coordinator of *Scenarios USA* (provisional title), currently being piloted in communities in New York City and on the Texas-Mexico border

SCENARIOS FROM THE SAHEL

REPLICATION GUIDE

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INTRODUCTION

I. Scenarios from the Sahel: an overview

The project in a nutshell

Scenarios from the Sahel is a participatory HIV/AIDS prevention project for adolescents and young adults currently being carried out in three contiguous countries in West Africa. The project is designed to improve young people's access to appropriate information about sexual and reproductive health; to help develop an environment more open to discussion of these issues; and to promote responsible sexual behavior. It has mobilized an extensive multi-sectoral coalition, broad community support and massive involvement of young people.

The high-profile centerpiece of *Scenarios from the Sahel* is a series of short films by acclaimed African directors. What makes the films so special is that they are based on winning ideas submitted by young people in a contest.

Many of the achievements of *Scenarios from the Sahel* to date are the result of the teamwork and the synergies that have developed between its many and varied partners. A spirit of partnership is at the very heart of the project.

The methodology of *Scenarios from the Sahel* helps to generate that spirit. The idea that a professional, high-profile media campaign can grow out of the mobilization of local communities is a tremendous source of motivation and energy for all the different partners.

In addition, the fact that *Scenarios from the Sahel* addresses very different areas of specialization – among them, HIV/AIDS prevention, community mobilization, audio-visual production, advocacy – makes partnership and teamwork indispensable. Without a multidisciplinary team, the

project would not exist. This diversity of the team means that everyone has something to learn from each other.

What makes the *Scenarios from the Sahel* methodology so powerful as a source of mobilization and impact is its depth. It operates at many different levels, and these levels reinforce one another. The following schema illustrates this.

Karim is approached by a representative of a local community-based organization and encouraged to participate in the contest. With three friends, one male, two female, he develops a scenario in which a young couple talk about HIV/AIDS and how it should affect their behavior. Karim and his friends realize that they still have a few questions about HIV/AIDS, so they turn to the CBO representative for advice. Several weeks later, the same CBO rep is a member of a jury with the task of selecting the contest winners. In the process of reading the scenarios, she learns about the needs of young people, the information they have trouble assimilating, the language they use. Sitting next to her is the filmmaker who will direct a film based on one of the winning scenarios. Through the filmmaker's work, the ideas of the young winners will reach and influence a vast population. Television broadcasts of the films produced will help bring HIV/AIDS into the public eye as a high-profile issue, creating a favorable context for advocacy....

Historical background

Scenarios from the Sahel grew out of a cross-cultural research program into innovative methods of HIV/AIDS prevention for young people. This study was conducted by Global Dialogues from 1995 at community level in ten countries on three continents. In the Sahel region of West Africa during 1996, the program allowed us to get to know a wide range of local

organizations and gave us the opportunity to explore with them methods for addressing stumbling blocks to effective preventive education in the region.

Problem areas we identified together included an overemphasis on biomedical aspects of the epidemic, which left many young people thinking of HIV/AIDS as a battle between white blood cells and a spiky invader instead of as something of relevance to their own everyday lives. This seemed to reflect a society not ready to recognize young people's right to be *appropriately* informed about reproductive health issues. Another obstacle we encountered was a shortage of culturally relevant and linguistically accessible audio-visual resources for HIV/AIDS prevention in the Sahel.

In the course of our research in Europe the previous year, we had come across a highly acclaimed French project called "*3,000 Scenarios Against a Virus*", carried out by a coalition of organizations including CRIPS and Médecins du Monde. The basic concept of that project was to ask young people to come up with ideas for short films about HIV/AIDS and then produce a certain number of those films in a highly professional way.

In mid-1996, we proposed to our partners in the Sahel the possibility of developing a project there based on the general idea behind "*3,000 Scenarios*" as a response to some of the problem areas we had identified together. Their response was overwhelmingly positive. Subsequently, in collaboration with them, we started to conceptualize *Scenarios from the Sahel* and to create new methodologies specific to a regional endeavor in the developing world founded in broad-based partnership. Those methodologies are the subject of this document.

Overview of *Scenarios from the Sahel* to date

During the second half of 1996 and into early 1997, we completed detailed project planning and team development, and secured funding for the pilot phase (the contest, selection, establishment of archives, and production of the first three *Scenarios* films). This funding came from the United Nations

Population Fund (offices in Bamako, Dakar and Ouagadougou, with crucial backing from the Africa Division of UNFPA, New York), the Department for International Development of the United Kingdom (DFID, formerly the Overseas Development Agency), and Comic Relief of the UK. In April of 1997, the stage was set for the launch of the project.

In partnership with a local multi-sectoral coalition, the *Scenarios* contest was launched in Senegal, Mali and Burkina Faso in spring 1997. It invited young people up to the age of 24 to contribute ideas for short films on themes related to HIV/AIDS. Ministries of Education were involved in the organization of the contest, as was an array of community-based and other non-governmental organizations. The contest was publicized by means of the school network, television, radio, posters, the printed press, and also through direct interpersonal channels by representatives of local organizations.

13,000 young people from throughout Senegal, Mali and Burkina Faso participated in the *Scenarios from the Sahel* contest, including some 5,300 girls or young women (an unexpectedly high 41% of participants in a region where women are educationally, economically and culturally disadvantaged). Most participants were between the ages of 15 and 19.

Following the example of *3,000 Scenarios against a Virus*, we provided the young people with a list of situations as a springboard for their imagination. This list was the product of a consensus survey among HIV/AIDS specialists across the Sahel region and beyond, and was elaborated in consultation with local organizations. The list consisted of situations like: "He wants to sleep with her and does everything he can to persuade her. She wants to wait and has a good reply for each of his arguments"; "Buying condoms isn't always easy!" and, "He had two wives and lots of children, and he has just died of AIDS. What will become of his family?"

The purpose of this list was to encourage young people to explore imaginatively a wide range of everyday situations on which HIV/AIDS can impinge. It was hoped that this would allow them to personalize the epidemic and situate it in a variety of real-life circumstances. It was anticipated that

participants would take the opportunity to rehearse behavior and develop skills, which they could then apply in potentially risky situations. The scenarios themselves reveal participants experimenting with a range of behavioral options for specific situations, and exploring the outcomes. Detailed analysis of the scenarios is now underway.

Although the contest focused on HIV/AIDS, the process of situating the epidemic in real-life scenarios means that the contest and the films address a range of sexual and reproductive health issues. Themes include: communication within a couple; traditional practices (including Female Genital Mutilation); abstinence; peer pressure; parent-child dialogue; forced marriage; "Sugar-Daddies"; condom use; STD treatment; mixing alcohol or drugs with sex; social, economic, and cultural determinants of women's vulnerability; having many sexual partners; sexual exploitation; early sexual activity....

The range of themes reflects awareness of the fact that HIV/AIDS can prove to be a particularly effective focus for advocacy around – or "marketing" of – related sexual and reproductive health issues. This is because HIV/AIDS commands greater political and media attention in large-scale awareness-raising initiatives than the more diffuse concept of "sexual and reproductive health".

Participants were actively encouraged to work in teams. It was hoped that these teams would provide fora for discussion and for consensus-building on reduced-risk behavior. Anecdotal evidence suggests this was indeed the case. Some 11,000 young people took part in the contest *in teams*, with each scenario being written by an average of three people. Most teams included both girls/young women and boys/young men; almost half of the 13,000 participants in the contest worked in mixed-gender teams.

It was anticipated that the option of working in a team would make the contest accessible to those who were not able to write in French; a young person who had not had the opportunity to attend school could team up with a friend who had. Among the 50 national winners in Senegal, we know of two young women who have never attended school. One of them went on to win

at the regional level; her idea will be filmed by a celebrated West African director and she will be involved in the adaptation of her scenario for filming and invited to act as an on-set advisor.

Participants were encouraged to seek out information from documentation centers, but also from the human resources in their families or communities. It was hoped that this would be the first step in involving adults in educating children in their community about HIV/AIDS, thus promoting a social environment more open to discussion of HIV/AIDS and more accepting of young people's rights. The total absence of any controversy surrounding the contest, despite the high sensitivity of some of the issues addressed directly in the contest leaflet, suggests that this hope was fulfilled. The momentum generated within communities by the contest is being amplified as the films based on the winning ideas are shown publicly.

The scenarios themselves show strong evidence of participants drawing on specific documentation. Anecdotal evidence indicates that the contest provided some young people with an incentive and a long-awaited pretext to ask specialists personal questions, relating, for example, to fears about risky past behavior or to the diagnosis and treatment of an STD. The contest gave representatives of local CBO's the opportunity not only to get to know one another, but also to build and enhance personal relationships with members of their constituencies, thus establishing and deepening channels of communication. Again, broadcast of the films is likely to increase community-level support for them and their work.

A recent UNAIDS review found that effective HIV/AIDS prevention programs for young people share certain features: they have as specific aims both delayed first intercourse and protected intercourse; they encourage the learning of life skills (the same skills that also help build self-confidence and avoid unwanted pregnancy, sexual abuse and substance use); they discuss clearly the result of unprotected sex and the ways to avoid it; they help young people "personalize" the risk through role-playing; they reinforce group values against unsafe behavior, both at school and in the community. (see: <http://www.unaids.org/highband/events/wad/1998/force.html>)

UNAIDS also lists the following as important life skills for young people in the age of HIV/AIDS: **How** to make sound decisions about relationships and sexual intercourse, and stand up for those decisions; **How** to deal with pressures for unwanted sex or drugs; **How** to recognize a situation that might turn risky or violent; **How** and where to ask for help and support; **When** ready for sexual relationships, **how** to negotiate protected sex or other forms of safer sex; **How** to show compassion and solidarity towards people with HIV/AIDS; **How** to care for people with AIDS in the family and the community.

From the 3,700 contest entries received, 50 were selected as national winners in each of the three countries. The 150 national winners went forward to the final, regional selection. Here, 30 scenarios were chosen to form the basis of short films. Selection teams were composed of specialists in HIV/AIDS prevention and care, as well as specialists in audio-visual production. As a result of jury members' differing backgrounds, discussion among them was extremely rich and enlightening. Wherever possible, the teams benefited from the special perspective of a person living with HIV/AIDS.

Jury members were overwhelmed by the access the scenarios gave them to the thoughts, ideas, language, perspectives and attitudes of the young people. They saw the selection process as an invaluable needs-assessment exercise. In the scenarios, the young people were identifying their own problems, revealing, for example, the expressions which they found confusing or the concepts which they found difficult to apply to real life. For many jury members, this was a revelation; it constituted for them a wide-scale operational evaluation of the Information, Education and Communication work that had been carried out in the region to date, and it enabled them to formulate together strategies for enhanced effectiveness.

The contest winners received cash awards, certificates, T-shirts, and a variety of other prizes provided by the project's sponsors. The award ceremonies for the contest winners were not only opportunities to congratulate the young people on their success and thank them for their hard work, but also occasion for the broader *Scenarios* team to meet some valuable young human resources. We are still in close contact with a number of the winners and call upon them frequently for advice. Other examples of the ongoing mobilization of the young winners include Peace Corps/Senegal's extensive use of one young man as a discussion facilitator in the context of local presentations on STD's, and a recent initiative of UNFPA/Burkina Faso whereby three of the *Scenarios* winners were called upon to serve as jurors for a special prize awarded at the 1999 Pan-African Film Festival (FESPACO).

Scenarios from the Sahel partner organizations in Senegal, Mali and Burkina have established archives of the scenarios written in the framework of the contest. The archives are structured in such a way as to enable researchers, prevention workers, public health trainers, members of theater groups, and so on, to study the scenarios written on a given topic so as to gain insights into young people's language, perspectives, concerns and proposed solutions. The archives are also to be used to help organizations involved in prevention and care to measure the impact of their past activities and to assist them in formulating strategies for future activities.

This research is facilitated by the detailed questionnaire completed by each participant or participating team. In addition to demographic information and details relating to the contest, the questionnaire collected information on where the participant had been informed about AIDS in the past. The participant was asked to name any NGO's from whom he or she had received instruction. By means of the archive, those local NGO's named in the questionnaires are now in a position to read a body of scenarios written by young people whom they have educated, and assess the effectiveness of their own educational methods: the evaluative and needs assessment exercise becomes ever more specific.

Internationally acclaimed filmmakers from the region are in the process of transforming the winning scenarios into short films, wherever possible in partnership with the young author(s). Leading music stars from the region (including Youssou Ndour and the popular rap band Positive Black Soul) are also actively involved. In this way, key communicators and media stars, who are vitally important opinion leaders among young people, are sensitized to the gravity of the epidemic and the role they can play in helping to combat it.

The first three films based on winning scenarios are by the celebrated director Idrissa Ouédraogo from Burkina Faso. Following extensive pre-testing, television broadcasts began in Mali during the 1998 World Cup. At the end of 1998 and into early 1999, the films were shown repeatedly on national television in Burkina Faso thanks to the efforts of the PLAN International office

in that country. The films have been rapturously received. The pre-tests in Mali and qualitative studies in the wake of the broadcasts in Burkina Faso demonstrate that young people from a wide range of backgrounds relate strongly to the positive – male, and especially the assertive female – role models presented in the films. The films invariably receive high marks for content (e.g., excellent message clarity) and artistic qualities. The media campaign will make plain its origin in the ideas and creativity of young people, thus helping adults recognize their right to be informed and involved.

The films will not only be broadcast regularly by national terrestrial television stations and by international cable stations (including the Paris-based international stations TV5 and CFI). They will also be screened at cinemas throughout the region as trailers to feature films; this approach was successfully piloted in the context of the 1999 Pan-African Film Festival (FESPACO) in Burkina Faso. We are currently working with UNAIDS and the London-based NGO Television Trust for the Environment (which distributes UNICEF's films) to formulate a truly comprehensive distribution and evaluation strategy for the entire West African region and beyond.

The films are being shot in local languages or in French. They will be dubbed into local languages and French, English and Portuguese and collected on a compilation tape. This will be distributed on a non-profit basis to local NGO's, CBO's and schools in the language of their choice, together with an education pack compiled by coalitions of local organizations. The films on the compilation tape will cover a wide range of themes related to HIV/AIDS. Organizations will be able to select those films that best meet the needs of their target audience; broadcasters, those which will correspond to the cultural sensitivities of their constituencies.

Special training programs in the effective use of audio-visual resources and educational guides on how best to use the films will further enhance the capacity of local organizations.

Today, the *Scenarios* team is busy carrying out a number of activities:

- Production of additional films in the series;
- Enhancement of the distribution network for those films;
- Qualitative analysis of the texts contributed during the contest;
- Circulation of lessons learned from the project (including, of course, the production of this Replication Guide).

In response to popular demand in Senegal, Mali and Burkina Faso, the team is also beginning preparations for a second contest in the Sahel, *Scenarios 2000*. This contest will place special emphasis on the mobilization and active participation of girls and young women, out-of-school youth, and people living in rural areas. *Scenarios 2000* will lead to the production of a series of radio shows and will also generate valuable data that is to be analyzed in comparison with information gleaned from the 1997 *Scenarios* contest.

Rationale for the Replication Guide

Over the course of 1998, *Scenarios from the Sahel* was presented at several fora in the United States, Europe and Africa. One of those fora was the ICPD+5 roundtable on Adolescent Sexual and Reproductive Health and Rights organized by the UNFPA in New York last April, where it was presented as a source of "lessons learned for future success". The project is widely considered to be an effective methodology for mobilizing communities, empowering young people, enhancing local capacity and catalyzing partnerships across the spectrum of necessary responses to the HIV/AIDS epidemic.

A number of organizations are now pursuing replication of *Scenarios from the Sahel* in other parts of the world. Concrete preparatory efforts are currently underway in the United States and Tanzania, where colleagues intend to make immediate, extensive use of this Guide. The UNDP HIV and

Development Program (HDP), is exploring the possibility of applying the project methodology in India, the Philippines, and perhaps in other countries as well.

HDP has supported *Scenarios from the Sahel* from the earliest stages. The *Scenarios* team shares a strong philosophical affinity with the HDP, namely a commitment to "ensuring that solutions to the problems of HIV and development arise from an enhanced capacity of individuals, communities and nations to understand the multidimensional nature of the epidemic in their own contexts and for people and organizations from all sectors to work cooperatively and communicate with each other about problem definition and solution." Furthermore, the project responds to the need for "dynamic and collaborative partnerships amongst a broad array of actors within government and within civil society, nationally and internationally" (quotes from HPD documents).

In addition, much of the network of structures that constitute the *Scenarios from the Sahel* team in Senegal grew out of the series of training programs on HIV and Development based on the UNDP model and implemented by Gary Engelberg of Africa Consultants International (a Dakar-based NGO). The mobilization and reinforcement of this network was integral to the success of *Scenarios from the Sahel* in Senegal. HDP and the *Scenarios* team agree that the project can be seen as a model follow-up to the HIV and Development workshop program around the world.

"If we stick together, if governments and NGO's and committed individuals in every community in every country are willing to learn from the painfully earned wisdom of their neighbours around the world, we can slow down and even reverse this epidemic. We do not have to watch these grim numbers continue to march across the world map."

Dr. Peter Piot, "Fighting AIDS together", in The Progress of Nations, UNICEF, July 1997, pp. 23-27.

II. An Introduction to the Replication Guide

Please read this Introduction before consulting the chapters on individual project phases, as it provides important background information as well as tips for making optimal use of the rest of the Guide.

For whom is this guide intended?

We have written this Replication Guide with one audience in mind, namely those who intend – or who are interested in – carrying out a project of this kind. It has not been our intention to write a document of general interest, which might appeal to a broader audience.

Our thinking has been facilitated by the fact that some of the people who are in the process of planning a *Scenarios* replication are friends of ours based in faraway countries. Although they may not be aware of it, they have been sitting with us in our offices over the past months, constantly challenging us, engaging us in critical, fruitful discussion, encouraging us to come up with a document that is as practical and useful as possible.

Scenarios from the Sahel focuses on HIV prevention, but the *Scenarios* process can easily be applied to other realms of public health, environmental issues, the fight against crime or drugs.... We have tried to draft the Guide in such a way that it will also be helpful to those who wish to carry out a *Scenarios*-type project in areas other than HIV prevention.

Similarly, *Scenarios from the Sahel* is being conducted in West Africa, and the Guide contains some ideas and suggestions that clearly apply to advantages and disadvantages of working in this particular context. However, we have tried to ensure but the Guide is of genuine global relevance.

What kind of information will replicators find in this Guide?

We would first like to make clear what kind of information is *not* included in this document. We do not argue a case for the importance of devoting energy and funds to efforts to curb the HIV epidemic. We do not enter into a discussion on the theoretical benefits of participatory prevention activities, working in collaboration with youth, carrying out projects in a multidisciplinary fashion, using audio-visual materials as part of HIV-related activities.... There is already a great deal of information available on such topics. *The Guide focuses not on the theoretical but purely on the practical.*

The Guide is designed to be useful to replicators as they go about the following tasks:

- Project planning
- Fundraising
- Execution of the project
- Monitoring and evaluation.

This document is not a blueprint for duplicating in detail *Scenarios from the Sahel*, but rather a structured presentation of ideas based on our successes and failures and on the observations of our project partners and other colleagues. It is up to replicators to pick and choose from the suggestions included in the Guide after measuring them against their own cultural and epidemiological situations, objectives and capacities.

This is an organic document. The information contained in it is to be constantly updated and expanded as *Scenarios from the Sahel* and other related projects progress. It is a working paper and we would be grateful for any comments and feedback you care to share with us, including information on the progress of your own project.

How is the Guide structured?

We have tried to make the Guide as easy-to-use as possible by giving it a clear, straightforward, consistent structure and by using simple, non-technical language. As this document is to be distributed electronically and not on paper (hence no threat to trees), we have opted for thoroughness and readability rather than conciseness.

The individual sections of the Guide are relatively autonomous. Each chapter and section has been sign-posted for the reader. It is our hope that you will find it easy to locate and use the part of the Guide you need at any given juncture.

Nevertheless, the document should be read *as a whole* in the planning stages. Individual chapters contain vital information for overall project planning, including potential objectives for specific project components.

The Guide is made up of the following chapters. Each chapter corresponds to a particular phase of *Scenarios*. Suggestions on monitoring/evaluation are incorporated into each chapter.

- 1. Initial planning/preparation**
- 2. The contest**
- 3. The selection/awarding of prizes**
- 4. The archive/data analysis/text analysis**
- 5. Film production and distribution**

Each of these chapters, in turn, is divided into the following sections:

- 1. Overview:**

Brief overview of that particular project phase/component

The brief overview is a snapshot of the project phase that is the focus of the chapter. It sets the stage for the subsequent discussion on objectives and outputs, methodologies, and monitoring/evaluation.

2. Potential objectives and outputs:

Objectives and outputs (including spin-offs) to keep in mind when planning and executing the project

Over the past year, we have had the opportunity to receive feedback on *Scenarios from the Sahel* from many colleagues in Africa, the United States and Europe, several of whom expressed interest in applying the methodology in their own context. In the course of these dialogues, we have been struck by the fact that people invariably underestimate the number and diversity of objectives that can be set and achieved through a project of this kind.

People who have heard about *Scenarios from the Sahel* tend to oversimplify the project, saying things like, "You mean that video project?" or, "Oh, yeah, that contest thing they did in West Africa."

We certainly fell into the same trap as we went about conceptualizing *Scenarios from the Sahel* and setting project objectives. A central goal of this Guide is to see to it that replicators do not suffer from that same short-sightedness. By discussing at length the sheer range of potential objectives and outputs that *Scenarios* can achieve, we hope to enable replicators to plan for them consciously and carefully so that the project can reach its greatest possible potential.

The following are examples of areas in which a project of this type has potential for impact and spin-offs:

➤ **Impact on the epidemic on a personal level**

(for example, mobilizing young talent; promoting discussion; building communication and negotiation skills; raising awareness; challenging attitudes; influencing behavior...)

➤ **Impact on the epidemic on a social level**

(for example, furthering the development of an enabling social environment and climates of acceptance; combating taboos; generating support for young people's right to be informed and involved; creating media interest in HIV/AIDS and a favorable context for advocacy....)

➤ **Capacity building of partner organizations**

(making available top-quality educational resources and providing training in their use; building skills through collaboration; promoting sustainable cooperation, teamwork and synergies; providing an opportunity for in-depth needs assessment and operational research....)

It is essential for replicators to study and discuss in detail the ideas presented in full in the *Objectives and outputs* section of each chapter in the planning process.

The suggestions contained in that section should also guide replicators as they establish their strategy for monitoring and evaluation. We would suggest that the planning team complement the list of potential objectives and outputs set out in those passages of the Guide with other objectives and outputs specific to their own context. They can then determine which of them will be elevated to the level of formal, measurable objectives (subject to systematic monitoring and evaluation), and which will simply be pursued as non-measured, auxiliary goals and spin-offs.

3. Methodologies:

Detailed discussion of *suggested* methodologies

This section of each chapter contains detailed information on specific methodological successes and failures of *Scenarios from the Sahel*. We do our best to point out potential dangers and help replicators to steer clear of pitfalls through prudent planning and preventive action.

This section also focuses on positive lessons learned from the *Scenarios from the Sahel* process and aims to facilitate the replication of specific methodologies that have worked well in the course of this project.

We are in a position to share with replicators a great many relevant insights gleaned from watching our Malian, Burkinabè and Senegalese partners in action. In addition to providing information on methodologies that have been employed in the course of *Scenarios from the Sahel*, this section includes ideas about methodologies that we have not used but that now appear to us (with hindsight) to be options worth considering.

Synergy development as a central tenet of Scenarios:

The *Methodologies* section in each chapter has one overriding focus: the identification, mobilization and coordination of a multidisciplinary team of project partners and the perpetuation of their involvement in the project and with one another in the context of other activities.

The potential of *Scenarios*-type projects for the generation of partnerships and synergies across professional and geographic boundaries is another phenomenon that we failed to understand clearly at the outset of *Scenarios from the Sahel*. By placing special emphasis on it here, we hope to ensure that replicators are able to take full advantage of the project's potential in this area.

Again, it has been primarily through feedback from colleagues around the world that we have come to understand that the most significant aspect of

the project is its ability to build bridges between people and institutions. *Scenarios*-type projects can facilitate the establishment of lasting dialogue, the enhancement of mutual understanding, and the forging of concrete links of collaboration that span geographic, disciplinary and generational divides. In this capacity, *Scenarios* is not a project, but rather a *process that enriches other ongoing processes* that contribute or could contribute to efforts to stop the spread of HIV and improve the well-being of those touched by the virus.

4. Monitoring/evaluation:

The choice of objectives to be pursued and to be monitored and evaluated will vary widely from one project to another. Consequently, we have opted to provide evaluators with as many general tips and ideas as possible, rather than entering into detail on specific monitoring and evaluative strategies or techniques. It is of course essential to develop your evaluation strategy for all project phases in detail at the planning stage.

CHAPTER 1

INITIAL PLANNING / PREPARATION

2. **Brief Overview of this Chapter**
3. **Potential objectives and outputs of this phase**
4. **Scenarios planning / preparation methodologies**
 - a) **The coordinating structure**
 - b) **Basic conceptualization of the project**
 - c) **Selection of core project advisors**
 - d) **Detailed project planning: some useful concepts**
 - e) **Detailed project planning: team-building in the spotlight**
 - f) **Costing**
 - g) **Fundraising: a few ideas**
5. **Monitoring/Evaluation**

CHAPTER 1

INITIAL PLANNING / PREPARATION

1. Brief overview of this chapter

The initial planning and preparation phase of *Scenarios from the Sahel* was an exhilarating, fascinating experience. Our reflections on the many intersecting components of the project and our dialogues with a wide range of people from highly diverse disciplines deepened and enriched our perspectives on how together we could rise to the abundant challenges posed by the epidemic. We gained a more expansive, more accurate sense of the many powerful human resources available and willing to help stop the spread of the virus and improve the lives of those affected by HIV/AIDS. It all led to the generation of great energy and an atmosphere of optimism about our abilities to make a real difference if we all worked together, pooling our energy, technical prowess and creative talents. It is our conviction that extensive dialogue with people from a wide range of different relevant fields is the starting point and a cornerstone of successful planning.

This chapter, like the Replication Guide in general, places particular emphasis on two things. First of all, it highlights the fact that a *Scenarios*-type project is capable of producing many more, highly varied outputs and achieving a far greater number of objectives than one would imagine at first glance. Secondly, it underscores the potential of *Scenarios* to foster partnerships and synergies among individuals and their organizations – a process that can and must outpace the progression of the epidemic itself. These potential objectives and outputs are the subject of the second section of the chapter.

As replication will surely take on very diverse forms and be carried out on a variety of scales in settings that have little to do with one another, this

chapter is made up of ideas and general guidelines rather than any kind of detailed planning blueprint or step-by-step recipe.

The methodologies section is devoted to a series of tasks most *Scenarios*-style projects are likely to face: deciding on a coordinating structure; conceptualizing the project (where will it take place? on what scale? what will be the target group for the contest? etc.); selecting a team of core advisors; detailed planning (an opportunity for team building); costing; and fundraising. Particular emphasis has been placed on specific topics (i.e., selecting a coordinating structure and fundraising) in direct response to requests by colleagues who are currently pursuing replication.

The final section of this chapter provides some suggestions on the monitoring and evaluation of this stage.

The planning stage is the bedrock of the entire project. A project is likely to succeed or fail based on the strengths or shortcomings of this stage. In the preparation of your project, this chapter is intended to complement a close reading of subsequent chapters. It is no substitute for it.

2. Potential objectives and outputs of this phase

Obvious priorities for the planning stage include ensuring that clear objectives have been set, that an effective monitoring and evaluation strategy is in place, that each project phase has been thoroughly planned and budgeted, and finally that funding is secured. Yet it is possible to formulate and pursue a number of additional objectives for this stage. The following are just a few examples.

Remember that mention of objectives such as these in your fundraising document could help a prospective funder to get a clear sense of the sheer breadth of what can be achieved through the project.

Objective: *Enhance the project partners' abilities to plan projects effectively.*

Project partners can learn a great deal from one another about relevant methodologies in the course of a detailed planning process carried out in collaborative fashion. Because planning is a multi-dimensional activity, everyone has something to contribute and this helps build a sense of ownership in the project.

Objective: *Improve project partners' understanding of the epidemic and its consequences in the project zone.*

The entire team, however experienced in HIV/AIDS prevention, has something to learn about the epidemic and its consequences from the project.

Scenarios from the Sahel, has been an ongoing education in this regard. For the most part, it has been education through dialogue, and our teachers have been young people from diverse backgrounds, the members of the project team with the perspectives they bring from their various disciplines, partners who are living with HIV/AIDS, and others.

The hours spent in dialogue with prospective partners during team-building activities and with partners in the course of conceptualization and detailed planning mean that the preparatory stages offer a particularly steep learning curve.

The project can be an excellent pretext for informing key opinion leaders (artists, journalists, religious and political leaders...) about HIV/AIDS. The planning and preparation stage offers the opportunity to engage many such individuals in dialogue about the project, and that sets the stage for a discussion about the epidemic. We have found that opinion leaders tend to be receptive to the idea of actively supporting the AIDS-prevention community, but most are not at all well-informed about the epidemic. Given their busy schedules, when and by whom are they going to become informed? You and your team might just be the answer.

In the process of seeking out dialogue with prospective partners, you will also be building up a coalition of support around the project. The more diverse your dialogue partners, the more comprehensive that coalition will be. In the case of projects on potentially controversial subjects like HIV/AIDS, it is particularly important to invest time in building a broad coalition, including influential political and religious figures who could help defuse any opposition that may arise.

Objective: *Increase project partners' familiarity with ongoing local efforts in the area of HIV/AIDS.*

In the field of HIV prevention, it is all too often the case that local organizations have no idea what activities others are carrying out. This can lead to the squandering of effort and funds through duplication of activities and missed opportunities for complementarity and synergies.

Here in the Sahel, probably the greatest barrier of all to the development of collaborative relationships is the inadequacy or total absence of systems to help potential partners find one another. *Scenarios from the Sahel* has been able to improve the situation by providing a number of opportunities for organizations to become familiar with one another and to develop relationships rooted both in professional collaboration and personal friendship.

Objective: *Assist project partners in fundraising efforts for their own, independent activities.*

Here in West Africa, we frequently come across committed, talented organizations that are not able to make full use of what they have to offer because they are forced to spend a disproportionate amount of time chasing after funding. Unfortunately, many of them do not have knowledge of or access to networks (international, electronic) that would facilitate their fundraising efforts.

It is likely that a large-scale *Scenarios* replication will involve collaboration between several NGO's and CBO's. Through dialogue, you will become familiar with one another's current and prospective activities and funding needs.

In the planning and preparation phase, you will have to address the issue of funding yourself, perhaps putting in many hours, lots of energy and even considerable financial resources (directly or indirectly) to research and develop relationships with funders. You are bound to come across a great deal of information about funders who may or may not be suitable for a *Scenarios*-type project, but who could well be potential funders for certain activities of your partners.

Referring such information to your partners can: a) assist funders to become familiar with structures that are well-placed to help them achieve their stated objectives in optimal fashion; b) reduce the amount of time devoted by your partners to fundraising efforts (and thus increase the time they can devote to activities in the field); c) facilitate the development of a spirit of profound trust and partnership among the members of the *Scenarios* team.

In addition to referring information about potential funders to partner organizations, you will also be in a position to help funding organizations learn about your partners and the work they are doing. The high profile of *Scenarios from the Sahel*, and its reputation as a project of broad-based, regional partnership, has prompted several large international structures to turn to the *Scenarios* coordinators for advice about possible partners for projects in the Sahel. We feel that we are in a position to have a marked impact on the course of the epidemic by helping to see to it that the limited funds available today are put into the hands of truly effective organizations.

3. Methodologies

a. The coordinating structure

We are aware of at least two kinds of groups interested in using this Guide, namely international structures seeking to promote projects based on the *Scenarios* model, and organizations who are interested in playing the role of coordinating structure. We hope the following section will be useful to both.

Scenarios from the Sahel is a multifaceted project based on the synergistic collaboration of a broad array of partner organizations. One of the first steps that must be taken by those interested in promoting a project of this kind is the selection of the organization that will serve as the coordinator of the project.

Drawing on our experience in the course of *Scenarios from the Sahel* and on comments made by team members and by outside observers, we would suggest that the coordinating organization should have the following characteristics. (This list reflects both certain strengths of Global Dialogues as a coordinating structure and lessons learned from our shortcomings.) Please note that this list is NOT presented by order of priority.

- **A high level of knowledge of the substantive issue at hand** (e.g., the current state of the HIV epidemic and of efforts to counter it in the region in question).
- **A keen sense of the specific needs of the AIDS-prevention community in a given area.**
- **First-hand knowledge of and familiarity with potential partner organizations.** This applies to many facets of those organizations: their activities, record of success, the make-up of their membership base, the quality and integrity of their leadership, and their "baggage" (i.e., potentially compromising links with political or religious radicalism or with

those involved in corruption; a track-record of financial mismanagement...). **Most important of all, the coordinating body must be familiar with the underlying *philosophy* of a potential partner with regard to cooperation in a team setting.**

On certain occasions, *Scenarios from the Sahel* encountered turbulence because we had unwisely opted to work with individuals and structures with whom no member of the project team was directly familiar, but who had managed to create attractive (marketed) images of themselves. Unfortunately, it is often the case that the most aggressively territorialistic organizations have excellent capacities of self-promotion.

IMPORTANT: All three of the crucial characteristics listed above underscore the fact that the coordinating structure cannot be an organization of newcomers to the subject area or to the given geographic zone. Global Dialogues was able to carry out the coordinating role in the Sahel because it had just conducted an extensive, dialogue-based research project in all three of the countries involved in Scenarios from the Sahel.

- **Independence with regard to the selection of project partners.** That is to say, the coordinating structure must be autonomous and free to select project partners exclusively on the basis of genuinely relevant criteria. The coordinating organization should not be one that might make such decisions based on political, religious or family loyalty, or bonds of obligation to friends and allies. If the coordinating body were one of cronyism and nepotism, a *Scenarios*-type project would surely fall far short of its potential.
- **A realistic assessment of one's own limits as an organization with regard to the multiplicity of the tasks involved in the project, and an ability to identify and delegate to competent partners.** As long as this is the case, the coordinating structure itself can actually be quite small, without a sizeable staff and extensive infrastructure of its own.

Observers often point out that Global Dialogues' ability to coordinate *Scenarios from the Sahel* has actually been enhanced by the fact that is not a large structure. As a compact, non-intimidating, non-hierarchical organization, we have been able to build rich, trusting relations of partnership and friendship.

- **A sincere interest in building the capacity and heightening the visibility of other organizations.**
- **A willingness and ability to work as in as self-effacing a fashion as possible.** The generation of a profound sense of shared ownership in the project is central to the *Scenarios* process. That objective would be hard to attain if the coordinating body were overbearing or self-promotional in character.

Self-effacement can also be a positive asset if the coordinating structure includes individuals who are not native to the project area. If they were to play too prominent a public role, the population at large might feel reluctant to embrace the project as their own. This could negatively affect a number of elements, including the level of participation in the contest and reaction to broadcasts of audio-visual products.

I want to work with the kind of people who feel that true leadership is where, when all the work is done, everyone involved can say they all did it together.

Kristen Joiner, Co-coordinator of the “Scenarios USA” pilot

b. Basic conceptualization of the project

By conceptualization we mean definition of the project in general terms. In order to clarify your own thoughts, it is very useful to try and sum up your project on one page, in a “concept paper”. This has the added advantage of

providing you with a brief document describing the project that you can leave with prospective partners following your meetings.

A few thoughts on how to approach the conceptualization process

A project must be founded in a clear understanding of the problem at hand and the best available ways to go about addressing it. The best way of deepening your understanding of the problem, identifying potential solutions and assessing their appropriateness is through dialogue with people working in the field and with the people they serve. Although it is useful to analyze existing documents on the issue and region, there is no substitute for direct, on-site dialogue with as broad a range of people in relevant fields as possible. Ideally they should include representatives of all those who are affected by the problem and who will be affected by the proposed strategies to address it.

This kind of dialogue-based research when you are formulating the project provides important spin-off benefits: You will become familiar with people and organizations who could participate in the project as core advisors or in other capacities. In the process of seeking advice, you will also be building up a coalition of support around the project.

The *Scenarios from the Sahel* team includes some outstanding theoreticians and academics who are able to crystallize and contextualize certain elements of the current situation for us. They give us the big picture, the macro perspective.

Other *Scenarios* partners work on an everyday basis in direct contact with local populations. They are members of women's groups, youth organizations, etc., and are able to share with us precious information as to the concrete needs of the people with and for whom they work, as well as the grass-roots activities that are currently underway in their zone. They give us the micro perspective.

Both of those kinds of people can provide important input into the conceptualization process. If you're lucky, you will run across one of those

rare individuals who has a keen understanding of both the big picture and the immediate situation at grass-roots level. For a *Scenarios*-type project, people like that are absolutely invaluable. *Scenarios from the Sahel* owes much of its success to the unwavering support of one such individual, Gary Engelberg of the Dakar-based NGO Africa Consultants International.

In the formative stage of the project, you might want to complement this dialogue-based, consultative research with some formal studies. These might take the form of surveys or focus-group discussions with the main group you are trying to reach – in our case it was young people – on their knowledge, attitudes and practices with regard to the epidemic (hence, their needs); the media they access (which television and radio programs, if any, at what times); and their social networks (who influences them; to whom might they pass on information).

Key questions to address during conceptualization: some suggestions

What is the substantive scope of the project?

That is to say, will the project focus exclusively on HIV/AIDS prevention, or will it also place particular emphasis on the care of those living with HIV? What about broader, related issues of reproductive health? Should the project deal not only with HIV/AIDS and reproductive health in general, but also other matters that impinge on a person's physical well-being, such as drug and alcohol abuse, cigarette smoking, poor eating habits...? What is needed most?

Within the defined scope, what key problems are to be addressed?

If the scope is HIV/AIDS prevention, the research you conducted as part of the conceptualization phase might indicate that the vast majority of the population simply does not believe that HIV exists, or that the emergence of new therapies has caused many young men to let their guard down and return to risky behavior.... Or, your research might have made it clear that the needs

of a given part of the population have been totally ignored by the AIDS-prevention community and must urgently be addressed. These could be themes on which audio-visual resources are needed or they could belong to a possibly broader list of themes on which you want to encourage contest participants to reflect.

What is the main target group or groups?

Your research should give you a good sense of which target group needs to be reached as a priority. That could be, for example: all young people under 25 or under 19. It could be out-of-school youth in urban areas; girls and young women; or young people living in rural areas. It doesn't have to be young people, either. It has been proposed that both parents and children could be asked to produce scenarios, for example, and that it would be fascinating to juxtapose them.

The geographic area to be covered

The question of which geographic area to cover was a difficult and important one during the conceptualization process of *Scenarios from the Sahel*. We had determined that local populations wanted more films on HIV/AIDS "with people like us". They often felt estranged by films that had been shot elsewhere and that featured foreign people who sounded, looked and behaved in unfamiliar ways. So, we conducted a study to figure out exactly what "people like us" meant, and then determined the project area based on the findings.

There are, of course, a number of additional criteria that could come into play when selecting the geographic area of the project, including: potential political strife and violence in certain areas; religious fundamentalism (which can become a stumbling block to the promotion of reproductive health, particularly for young people); and languages (can everyone in the proposed area speak the same language? could you manage a bilingual contest?)

What are the primary activities and outputs?

On what scale do you intend to carry out the project? Do you foresee conducting a contest and afternoon selection process in two local schools and then producing a theater piece to be performed by local children a few weeks later? Or do you plan to carry out a nation-wide project in which hundreds of NGO's and CBO's will receive training in all elements of project management, to conduct a mammoth contest and a month-long selection process, and then to produce scores of films and radio shows as well as highly technical research reports based on the young people's scenarios?

What is needed? What are the most appropriate communication resources in your region in the current context of the epidemic and the state of prevention efforts? Does it make any sense to produce radio shows in your country, i.e., do that many people really listen to the radio? What kind of audio-visual materials on the subject have been produced in your area recently?

The *Scenarios* process is a highly flexible one; it is possible to pick and choose from the ideas included in this Guide, to expand and improve them, and of course also to add completely new elements. The activities and outputs you select should, once again, reflect the findings of your preparatory research.

What is the proposed timeframe for the project?

When do you anticipate launching and completing project activities? For a concept paper, some general indication of the tentative timetable will do just fine. Specifics will be determined when the team engages in detailed project planning.

c. Selection of core project advisors

It is a good idea for the project team to be made up of three groups: a) the greater project team, b) the core project advisors, and c) the project coordinators.

The core project advisors should be like the standing committee of a large international organization. Against the backdrop of perpetual change, they provide solidity and continuity throughout the entire process.

What are the tasks of the core project advisors?

- In close collaboration with the project coordinators and in consultative dialogue with other project partners, they are responsible for carrying out detailed project planning.
- The advisors assist in the securing of funding for the project both passively (their association with the project enhances its credibility) and actively (by assisting in the drafting of fundraising documents and by facilitating direct contacts with funders).
- Much like their assistance with regard to fundraising, the core advisors help to establish and maintain political (and religious-political) support for the project.
- Throughout the project, they provide advice and guidance with a view to ensuring optimal project quality.

What is the ideal composition of the advisory group? A few suggestions:

- We would recommend establishing an advisory group of seven or eight people (not counting the project coordinators).

- Seek out people who can genuinely serve as advisors on a regular basis throughout the duration of the project. This group is designed to be one of true substantive support, and not one that boasts big names. Billionaires, Oscar-winning directors, or heads of state would surely be welcome as patrons or team members in a *Scenarios*-type project, but it is doubtful that they could or would want to serve effectively when the advisory group is dealing with the nitty-gritty of project mechanics. Celebrities, whose support can be highly beneficial with regard to fundraising, securing the participation of big-name artists in the audio-visual production phase, arranging broadcasts, etc., can be brought on board in capacities other than the advisory group.
- Look for people who, barring unforeseen circumstances, are likely to stay put (geographically and professionally) for the duration of the project. This is no easy task, as the membership of a given AIDS-prevention community can be very fluid: organizations fold due to lack of funding, and their staffs are dispersed; the personnel of certain international structures are rotated to new posts every couple of years....

Scenarios from the Sahel has not had good fortune in this regard and is a fine example of what to try to avoid. Of the seven original members of the Advisory Board, only four are still in Dakar. The other three are now working in different capacities elsewhere; two of them are no longer in the Sahel.

- Try to avoid imbalances in the advisory group: male/female, by religion, by ethnic group, by geographic origin within the project zone, etc.
- Look for people whose personal, non-professional background is multi-dimensional, e.g., individuals who in the course of their lives have lived in several parts of the project zone, those who have first-hand knowledge of many key relevant social groups....
- Of tremendous value to a *Scenarios* advisory group are people who are professionally versatile and are able to speak with considerable expertise

on three or four relevant areas, such as: project planning, fundraising, monitoring/evaluation, media mobilization, participatory prevention techniques, qualitative research, data-base development, audio-visual production, distribution of audio-visual materials...

- Make sure that the group contains individuals who have a good understanding of "the big picture" of the epidemic in the project zone, as well as people whose work and expertise is primarily in the hands-on, grass-roots domain, both in urban and in rural areas.
- Seek out individuals who have a great deal of experience in working with the target audience in question in a participatory manner.
- Get young people and people living with HIV involved as advisors. Ideally, the individuals selected would belong to and be able to speak on behalf of larger, representative bodies.
- *When putting together your advisory committee, place an absolute premium on one specific criterion, i.e., make sure that the members of the group share a common philosophy with regard to genuine personal commitment and to true partnership.* The advisory group will set the philosophical tone of the entire project. It is essential that the group be strongly united in its rejection of territoriality and aggressive competition.

d. Detailed project planning: a few useful concepts

The specifics of your project plan will undoubtedly differ greatly from any other *Scenarios*-type project, past or present. The objective of this section is, once again, not to lay out a detailed path to follow, but rather to present some ideas that might prove useful during the planning process.

We recommend that detailed planning be a highly consultative process carried out in close collaboration with the core advisors. A useful point of departure is your project concept paper.

The following ideas reflect our experiences in the context of *Scenarios from the Sahel*:

Throughout the planning process, try to shape the project in such a way that it builds on what already exists in your area.

In order to optimize the impact of a *Scenarios*-type project, it is best perceived as an integrated process designed to complement and enhance what already exists in the area of HIV/AIDS in your region. This effect will be maximized if you focus on it during the planning stage.

Use this phase to develop a broader sense of objectives and outputs for the project.

As the sections on *potential objectives and outputs* in the individual chapters suggest, a *Scenarios*-type project is capable of achieving far more than you would initially imagine. Please make use of the planning and preparation stage to stretch the team's perception of the potential of the project. One major potential danger we see in the planning stage is that of limited vision and its constricting effect on project outcomes.

Place special emphasis on the development of efficient communications systems among partners.

It would be difficult for a project based on far-reaching partnership to attain optimal success if communications between the partners were poor. Effective communications are a fundamental source of strength and vitality of the project. Therefore, do not cut corners when it comes to your communications budget. When drafting your project budget, be sure that this item does not reflect excessive conservatism.

The planning stage is a good opportunity to establish a system of fluid communications with your partners. In the course of project planning and execution, you will be circulating a great many documents with your partners

to keep them informed and to request feedback. The best, most cost-effective way to do this today (in a rapidly increasing number of countries) is via e-mail.

The *Scenarios from the Sahel* project zone is made up of three countries (Senegal, Mali and Burkina Faso). Our communications with partners located far from our base in Dakar have often been difficult and expensive. However, all of our primary partners live in zones in which Internet infrastructure exists. (Note that Mali and Burkina Faso are among the ten poorest countries in the world, materially speaking). With hindsight, we regret that we did not request that our funders allow us to allocate some of the communications budget to equipping and training key partners so that they could communicate with the project team via e-mail. Those costs would have been amortized long ago, and monthly e-mail subscriptions or fees at a cybercenter are miniscule compared to the costs of phone/fax between countries in this region. Further, it would have been possible for the *Scenarios* team and our funders to demonstrate that the project had contributed to capacity building in another valuable way.

Plan using extensive consultation by means of e-mail inquiries

During the planning phase and at many times in the course of project execution, we have seen a particular tool work wonders: e-mail inquiries sent to as many relevant project partners as possible.

The initial steps of project planning will generate a certain number of research questions. Later on, there will be several more times when you will want broad-based input from your partners. A good way to get feedback from your partners – both in the project zone and internationally – is by sending out a request for feedback via e-mail and asking partners to respond, if they have the time, in ten days.

This approach has the additional benefit of allowing you to inform partners about the project element in question. It can, therefore, be an effective, interactive way of keeping people updated.

If you are requesting that someone spend time giving you their input, it is preferable to send a personal e-mail message. However if you just want to send out unpersonalized update reports to project partners, Listserve mechanisms (whereby the same message is sent simultaneously to a predetermined list of people) are a very useful and time-saving way to keep people informed.

We have found that e-mail communication is appreciated by busy specialists, as it is non-intrusive (no interruptions) and allows them to address the matter at a time that suits their schedule. Requesting they respond within ten days is respectful of your partners' schedules, enhances the chances that they will indeed respond, and forces the core project team to plan well in advance.

Once the project coordinators have received responses back from their partners (via e-mail and whatever other means they choose to employ, such as phone or face-to-face interviews with local people who have no e-mail access) they can shape a consensus response to the question at hand.

Establish and preserve flexibility in the project plan

Project plans reflect decisions that will have a major impact on the remainder of the project. The plan can be rigid and constraining, or it can be flexible and enabling. In the case of a *Scenarios*-type project, which works on many levels with a multitude of partners, the former could be devastating.

In the course of *Scenarios from the Sahel*, a number of wonderful, unforeseeable opportunities to enhance the reach and impact of the project have emerged out of nowhere. One good example is the initiative taken by both Peace Corps/Senegal and PLAN International/Senegal to lend a hand in the execution of the contest. Representatives of both of those structures simply appeared on the project's doorstep, said that they felt *Scenarios* was a good complement to their own activities, and that they were wondering if we could work together. Fortunately, the project plan was flexible enough to allow

the *Scenarios* team to seize upon that opportunity fully. Both Peace Corps and PLAN financed their own participation, so the element of flexibility that came into play was logistical in nature.

Other kinds of flexibility that you might want to reflect on relate to the project timetable and budget. Plan buffer periods into the timetable, e.g., schedule in an "empty" period of two or three weeks between project phases. In addition, try and convince your funders of the necessity of allowing for "unexpected expenditures" in the course of the project or "contingencies" in your budget. There are three main reasons why flexibility with regard to time and/or to the budget are so important:

- 1) As mentioned above, it is important for the project to maintain a certain level of openness to unexpected opportunities.
- 2) *Scenarios* project planning and execution are based on consensus-seeking processes within a large, diverse team, and that can be less expeditious than more directivist approaches.
- 3) On a more concrete level: *You cannot know in advance how many young people are going to want to participate in the contest*, and that means it is difficult to know with any precision:
 - How many contest leaflets to print
 - How many work hours and materials will be required to carry out the pre-selection process (i.e., will the pre-selection team be processing the anticipated 3,000 contributions, or will you be happily flooded by 8,000?)
 - What about work hours and materials for the data-entry and archiving processes?

Our experience tells us that different funders have radically different levels of flexibility and openness to these kinds of imperatives.

A couple of additional comments on the project timetable

When putting together your detailed timetable, remember to take account of:

- Funder disbursement schedules
- Holidays, school vacations and exam periods (especially with regard to the contest)
- Rainy seasons, hot seasons, dust-storm seasons ... (contest logistics, filming)
- Ramadan and other religious observances. (The contest: Inviting people to reflect on and discuss topics that have a lot to do with sexuality might not be appropriate during certain periods. Filming: Out of respect to people who are fasting – and that also means not drinking any liquids at all by day – during the month of Ramadan, one might be well-advised not carry out the lengthy and often physically trying task of shooting, especially if it is to take place in particularly hot climes.)
- Special events like international women's day, national youth week, and international AIDS day ... that could be used as target dates for the launch of the contest, the announcement of winners or awarding of prizes, the premiere of a film, broadcasts on national television....

Exhaustively pre-test everything

Not all obsessions are a bad thing. When carrying out a *Scenarios*-type project, pre-testing is a healthy obsession. It's a low-cost, easy way to avoid plenty of problems downstream and to ensure quality and effectiveness.

In addition, pre-testing sessions are superb opportunities for broad-based involvement of large numbers of project partners. Thus, pre-testing is also a vehicle for capacity building, bolstering a sense of ownership in the project, and maintaining continuity of involvement.

During the planning stage, make provision (time, funds) for pre-testing wherever you could imagine it would be beneficial.

A few of the many times you might want to consider extensive pre-testing are:

- Pre-testing of the various elements of the contest leaflet (basic instructions, list of suggested topics, questionnaire)
- Pre-testing of the selection methodology and all associated survey-style documents
- Pre-testing of your evaluation methodologies, e.g. questionnaires
- Pre-testing of the archiving system you choose
- Pre-testing of the selected data-entry and data-analysis methodologies
- Pre-testing of qualitative tools selected for analysis of the young people's scenarios
- Pre-testing (*until you drop!*) of the scripts before starting audio-visual production

You might well want to pilot the entire process on a small scale before launching into a full-scale project.

During the planning and preparation stage, there is already a great opportunity to establish pre-testing methodologies and networks, namely the **development of a project logo**. Why not get a local art school on board, explain the project to the students, and ask them to submit ideas for the logo? Those same students might be valuable project partners later on, for example when it comes to drawing storyboards for script pre-testing.

Set up fluid, easily administered and regularly updated systems of information management

As the project progresses, you will find that relevant and potentially useful information on several aspects of the process is coming at you from

many directions. We recommend that you take some time during the planning phase to create a number of simply structured, user-friendly files and make a point of updating them on a regular basis. These files render both project execution and reporting easier:

- Lists of e-mail addresses, web sites and other resources for each project phase
- General contact list
- Annotated list of potential jurors for the selection phase (a sub-list of the above)
- Annotated list of funders for the project at large and for each project phase (also a sub-list of the general contact list)
- Map of synergies directly attributable to the project
- Potential channels / sources of support for distribution of audio-visual products
- All information relevant to the Users' Guide (the guide that will accompany the compilation tape of the *Scenarios* films and will include instructions on how to use the films to optimum effectiveness). This information might include: text of the original scenario, comments by jurors at each stage, pre-testing results, evaluative materials on the final product...
- Comprehensive file of media coverage of the project (including copies of articles, recordings of relevant radio and television coverage, statistics regarding frequency and reach of relevant broadcasts...).
- Log of requests received for project products or for information
- Lessons learned, innovative ideas and suggested improvements in the *Scenarios* methodologies

A few comments on monitoring and evaluation

You will need to formulate an evaluation strategy for your specific project that will satisfy your own evaluation needs and those of all your stakeholders, including your funders (different funding organizations require

different kinds of evidence of impact). It will be based on the objectives that you set for your specific project. Given that replication is to take on a number of different forms, and in light of the fact that each project will have its own specific objectives, we would like to limit our comments at this stage to a few general remarks:

- Even if the primary target group of your project is "young people under the age of 25", remember that many other people will also benefit from the project and could be considered as the focus of certain monitoring and evaluation activities. Among them are:
 - a) The public at large
 - b) The multi-disciplinary project team
 - c) NGO's and CBO's involved in HIV/AIDS in the project zone
- Be realistic with regard to attributability, and establish honest indicators. That is to say, do not fall into the trap of stating that certain changes in behavior or increases in condom sales (for example) are attributable to your project when you know fully well that many other related activities are currently being carried out or have been in recent years in the project zone.
- Be realistic about what individual components of the project can achieve in which populations. And be realistic about what can be measured, especially when it comes to behavior change.

In many cases, behavior change is a long, slow, incremental process. For this reason, intermediate steps to behavior change are likely to provide important indicators for the evaluation strategy of a project of this kind. These can take many different forms. Examples might include: seeking out information, levels of awareness, discussion generated, personal reflection on risk behavior generated, perception of reduction in obstacles to behavior change (e.g., embarrassment at buying condoms), intention to change behavior... Your evaluation advisor will be able to fine-tune your

ideas. You might want to consult some documents on theories of behavior change when formulating your evaluation strategy. Also, be sure to select indicators that correspond to your own target audience.

- *Scenarios from the Sahel* is made up of many different elements, which reinforce each others' impact. It includes mass media components and others based on interpersonal communication. You will want to evaluate the impact of these individual components. You may also want to evaluate their cumulative impact, a particularly challenging task. Evaluating project components both cumulatively and individually will give you a better understanding not only of the impact the project has had, but also of how that impact was achieved.

One strategy for cumulative evaluation you may want to consider with your evaluation advisor and your stakeholders is a time series survey (a series of KAP questionnaires administered at specified intervals over the length of the project). This method has the potential to register the impact of the various successive project components on your indicators within the survey population.

- Establish truly pertinent evaluation indicators. For example, if your objective with regard to television broadcasts is to generate dialogue among young people, it would probably not be pertinent to set an evaluation indicator that has to do with total viewership among the population at large.
- Try to feed into the evaluation activities of your project partners. For example, depending on your objectives and your evaluation needs, you may want to consider asking service providers to share their condoms sales data or STD treatment centers to share their statistics with you. (Remember that you would hope to see figures for STD treatment *increase* in the short and medium term, indicating that more people were seeking treatment). Of course, your project alone will not be able to take credit for

any improvements in these figures, but depending on its nature, it might have contributed towards them.

- Consider budgeting for an external evaluator to assess your project at an appropriate stage. This ensures objectivity and can reinforce the credibility of your project, especially with funding organizations.
- An interesting object of monitoring and evaluation, one that might be particularly appropriate for an outside evaluator, is the synergies, spin-offs and partnerships that can indeed be directly attributed to the project.
- Think innovatively about ways to involve young people in monitoring and evaluation activities with a view to providing them with training that could be useful to them beyond the realm of *Scenarios*.

An ounce of prevention... : seek out expert legal advice early on

Take account of the following tasks in your budget. They are essential.

- As soon as funding is secured, take time to work with a specialist intellectual property and/or media lawyer to develop all necessary model contracts. Doing this in advance can help you to avoid unnecessary delays later on.
 - Contracts for consultants
 - Contracts for partner organizations carrying out individual tasks
 - Contracts / other legal documents pertaining to intellectual property rights (the young authors, professional scriptwriters, film production teams....). *Also seek legal advice on the wording of the contest document.*
 - Contracts for all types of envisaged distribution: via compilation video, cinemas, television... Some distributors will be able to provide you with model contracts.

- Address with the legal advisors the question of whether and in what fashion you may state or make other use of the young participants' names in the archive, published research results, film credits... Answers to this question differ radically from one culture (and legal system) to another.

e. Detailed project planning: team-building in the spotlight

One of the most difficult and important jobs that the coordinators and the advisory group face in the course of project planning is the selection of individuals and groups who will be asked to take part in the project.

The planners have to determine who will carry out individual tasks. However, we feel that it is essential to approach the matter from a more global, non-compartmentalized perspective. That is to say, rather than reflecting on and then approaching individuals and groups with a view to exploring the possibility of their limited, ad hoc participation in one given project phase, the *Scenarios* planners should consider them full partners in the entire project. An *ongoing* dialogue with as many project partners as possible should be started well before the contest is launched (even if a given partner is not set to intervene until, say, the phase of audio-visual post-production) and maintained throughout the project (even if a particular partner's concrete role is to be limited to involvement in implementing the contest).

This ongoing dialogue fosters the development of a broad-based team spirit, bolsters the partners' sense of ownership of the project in general, and optimizes opportunities for the creation of synergies among the project partners. It demonstrates to all stakeholders that the project is indeed conceived as an integrated process and that long-term objectives have not been lost sight of in the heat of attending to immediate priorities. It helps maintain momentum, motivation and a coalition of support.

Brainstorming on team selection

We recommend that the planners sit down together for a few full days of brainstorming and discussion on the issue of team selection. Individual sessions could be devoted to the following:

Funders and sponsors.

Project planners share information on potential sources of support, as well as contacts that could facilitate the development of partnerships with those funders and sponsors.

Each project activity.

Individuals/groups who will be responsible for execution (or otherwise involved) are discussed.

Here, just as in the case of the selection of the advisory group, it is a good idea to keep a lookout for multi-purpose organizations that could be involved at many stages of the project. *Scenarios from the Sahel* has benefited a great deal from the continuity bestowed upon the project by the ongoing, highly professional involvement of the Dakar-based NGO Africa Consultants International in practically all project activities.

Media coverage of the project.

(A tactical note: planners should bear in mind that certain magazines and journals make final decisions on the content of a given issue several months in advance.)

Special focus: audio-visual production team leaders

Fundraising efforts can be given a powerful boost if big-name artists give their agreement in principle to participate in the project early on.

Another reason to contact your filmmakers of choice very early is to sound out their anticipated availability at the moment when you would like to

start audio-visual production. If they are set to make a feature film, their availability could be extremely limited for many months.

Your *Scenarios* team has a number of strong arguments to use in order to secure the involvement of wish-list filmmakers and other artists:

a) *Scenarios* is an outstanding way for them to make a significant contribution to putting an end to the epidemic.

b) *Scenarios* is non-profit. Our experience tells us that this is an important reason why some of West Africa's biggest stars agreed to participate in the project here. They are keen to strike out against an epidemic that has claimed millions of lives – including friends of theirs, in some cases – but want to do so in a *genuine* fashion, i.e. in a way that will not feel or be perceived as opportunistic.

c) Assuming you have succeeded in drawing up an effective distribution strategy (an important priority), the artists can be assured that their work will indeed be shown widely and repeatedly. Here in West Africa, it is sadly the case that the region's filmmakers produce magnificent films that subsequently tend to disappear into oblivion and are rarely shown anywhere, least of all in this region. *Scenarios from the Sahel* is able to assure its filmmakers that their works will be seen and appreciated repeatedly – across the continent on national and international television, on a compilation video dubbed into several languages and used by hundreds of grass-roots structures, in cinemas as trailers to feature films....

d) In the case of *Scenarios from the Sahel*, artists appreciate the fact that they are involved in a collaborative endeavor with peers whom they enjoy and respect. One of the first questions you can expect them to ask when approached is: who else is involved? Often, they in turn will help mobilize their celebrity friends.

e) The *Scenarios from the Sahel* films are being shown at international film festivals, where directors have the opportunity to enhance their professional visibility on an international scale.

The involvement of young people: an idea

It is possible to provide a group of dynamic, talented young people with roughly half-time employment throughout the duration of the project. They would end up well trained in a number of areas and highly visible to potential employers.

The group would be hired to carry out the following tasks:

- Serve as advisors during the planning stage
- Assist in discussions with funders
- Assist before and during the (labor-intensive) contest launch
- Assist in the execution of the contest
- Serve at each stage of the selection process as jurors
- After receiving the requisite training, assist in data entry and analysis, as well as qualitative text analysis
- After receiving training in focus-group facilitation and survey-style data collection, assist in various evaluation components
- Play leading roles in the pre-testing of the films
- Interface with the media
- Assist in distribution efforts

Dangers to be avoided during the team selection process

Danger: Wasting too much time and energy chasing a reluctant partner.

If you know that the individual or group in question is indeed informed about your project and has made you chase them around and allowed you to leave repeated phone and e-mail messages without giving you an answer, drop the idea without hesitation or regret. Through their actions, they have

given you some valuable information: it is clear that their attitude does not correspond to that of a *Scenarios* team.

Danger: Entering into a commitment with someone for a particular project task without knowing them extremely well first.

This point is especially important for coordinators who are inherently trusting.

During the planning stage, you will be asking colleagues for their advice with regard to candidates who could take on a given task. That is to say, people will be making recommendations. Our experience tells us that it is essential not simply to take those recommendations on board automatically, but rather to seek out an extensive, personal dialogue with the candidate with a view to determining:

- their *real* track record on a substantive level;
- their level of commitment to solving the macro problem at hand;
- and their attitude toward working in a collaborative, team setting.

Repeatedly in the course of *Scenarios from the Sahel*, we have been able to overcome unexpected setbacks easily and fluidly if, for a given phase, the primary project partners were team players with a strong, genuine commitment to stopping the epidemic and alleviating its many consequences. Nothing can stop people like that. However, we ran into trouble if the individuals or groups in question were territorialist in nature and / or motivated above all by personal prestige or power.

In short, we encountered problems on those occasions because we had made bad decisions during the planning stage.

In those negative circumstances, some argued the *Scenarios* process should be seized upon precisely to bring territorialists into the fold and to introduce them to a model of teamwork and partnership. That same argument

was made with regard to *Scenarios'* potential to blunt the harsh, damning views of certain religious traditionalists.

We recommend that you address this issue head-on and reach a strategic consensus within your team as to how much time and energy you want to devote to *this* kind of behavior-change exercise.

f. Costing

Because of the radically different contexts in which a replication might take place and the different forms it might take, it is extremely difficult for us to provide advice on costing. The following are a few considerations you may want to bear in mind. More than anything they illustrate the fact that costing is an individual matter for each project. There really is no alternative to sitting down and figuring out in exhaustive detail, element by element, what you are going to need and what it is likely to cost. It is likely that much of this process will take place in tandem with your conceptualization of the project, as the one will directly influence the other.

How will the contest be implemented? What form will contest publicity take (television, radio, interpersonal...)? Who might be willing to offer what – including their time – for free? How many scenarios are you likely to receive (as far as it is possible to predict) and how will the selection be implemented? How long will the whole project take?.....

These questions are likely to find answers in the course of your dialogues with potential project partners from a range of different fields. As you establish relationships with them, you will also feel comfortable asking their advice on the costing of the project elements with which they would be familiar.

Apart from obvious decisions about the scale of the project, the one decision that is likely to have the most determining impact on the size of your budget is the number and quality of films you want to produce. The range of

possibilities and qualities for film and video production (35mm, 16mm, digital BETA, analogue BETA, VHS...) and editing is bewildering to the non-specialist. Different types of film/video have different advantages. As a general rule, the higher the image quality, the higher the price. A decision one way or the other could affect your project budget by many degrees of magnitude.

You will need to decide what quality would be adequate to your objectives. You will also need to ask yourself – and the people you are considering as potential directors and producers – at what quality standard the filmmakers are willing to work.

Aside from film, another key question the planning team will need to answer in relation to costing is: will partners be paid for their participation? Do you – and will they – see involvement in the project as a complement to their own activities that does not necessitate a financial transaction; will the non-material benefits they will draw from participation far outweigh the time they invest? You will probably have an intuitive answer that corresponds to your own context and the situation of your prospective partners. It is likely to vary for different kinds of partners in the project and for different activities. The essential thing is that *nothing* should undermine the spirit of partnership on which the project depends: the question of remuneration can play both ways and it's essential to find a balance as best you can.

g. Fundraising: a few ideas

The following comments on fundraising are broken down into these subsections:

A Few Introductory Observations

Identifying Potential Funders

Drafting Fundraising Documents

Approaching Funders

Approaching Sponsors

A Few Introductory Observations

- Start fundraising efforts, especially research into potential funders, as early as possible. Many funders have review procedures that take months, and actual disbursement can take even longer. In addition, some funders consider applications only once or twice a year, and it is essential not to miss those deadlines.
- Fundraising for a project like this can often resemble a young person's search for a job. In the latter case, the catch-22 reads: "No experience, no job. But, if you haven't had a job yet, you don't have any experience. Sorry." And in the world of fundraising: "If you haven't secured partial funding yet, we can't help you out. We can give you funding once you've found some funding. Good luck."

Just as the key for the young person is that *first* job, securing the support of that *first* funder is crucial for a *Scenarios*-type fundraising effort. Our experience tells us that once that first funder commits, the snowball effect kicks in straight away.

Strategically, this means that one might be well-advised early on to place a (non-exclusive) premium on specificity rather than on breadth in shaping the fundraising campaign. That is to say, it could prove beneficial at the outset to devote a great deal of energy into securing the commitment of two or three funders that one considers particularly good bets, even if the amount of funding that they might provide is relatively small.

Identifying Potential Funders

- As soon as the general contours of the project have been established, draft long lists of potential funders, potential commercial sponsors, and influential individuals who might lend a hand to efforts to secure funding. These lists can be drafted through a process of face-to-face and electronic brainstorming. Find out if you or your project partners have any contacts that could facilitate your efforts: just the name of the relevant individual in a structure or the opportunity to say you were referred to them by someone they know, can be an enormous help.

- Remember that *Scenarios*-type projects include a number of diverse elements, each of which may appeal to a different kind of funder. Do not limit the funding hunt to those bodies that support HIV-related activities. Rather, broaden the search to include funders interested in the following:
 - Training/capacity building of grass-roots structures
 - Youth
 - Women
 - The region in which the project is being conducted
 - Research

If the project involves comparative studies incorporating analytical results from other *Scenarios*-type projects elsewhere in the world, remember to consider funders interested in activities carried out on an international level.
 - The arts/cinema production.

The audio-visual products of *3,000 Scenarios Against a Virus* and *Scenarios from the Sahel*, are valued not only as public health resources, but also as art films.
 - Poverty reduction.

Devastation caused by AIDS contributes to the impoverishment of families and communities and can reverse hard-earned advances in the fight against poverty.
 - Public Health
 - Adolescent reproductive health

- HIV/AIDS prevention
- Support for people living with HIV/AIDS

Drafting Fundraising Documents

- Please remember that the potential objectives and outputs described in this document could provide you with lots of arguments that might be incorporated into fundraising documents and with firepower for presentations to funders.
- Fundraising documents should not be generic, with the same document sent to all funders. Rather, tailor the fundraising documents to the funder in question. Take time to research their priorities in depth – the Internet is an invaluable resource in this regard.
- For each funder, draft *two* documents, with two different audiences in mind.

One document, which for a *Scenarios*-type project is likely to be around ten pages long, should contain a comprehensive overview of the proposed project. This would be for the specialist at the funding organization whose job it is to take a close look at proposals. That person might have the title of Program Officer.

This document should be designed to provide detailed information about what is proposed, and also to convince the Program Officer that the proposal is worth supporting.

There is a good chance that a face-to-face meeting at the offices of the funding organization would be with this kind of official, perhaps with him or her alone. However, it is commonly the case that the Program Officer will not have full decision-making powers when it comes to granting funds or not. That decision-making power is generally in the hands of individuals or

committees who probably do not have time to examine the longer funding document closely.

The interface between the structure seeking funding and the decision makers in a given organization may well be this Program Officer, acting on your behalf and in your absence. The Program Officer probably will not have large amounts of time to explain the details of a proposal to a busy boss or a committee that is dealing with scores of documents. It is essential that the he or she be armed with just the right arguments to ensure that the proposal is not sold short when it is presented to the decision-makers. This is the *raison d'être* of the second document.

b) The second document (an “Executive Summary”) should be brief and in bullet form. It should be directly targeted to the organization in question; the language included in it should be such that the funder immediately recognizes that the project meshes with the stated objectives of his or her organization.

This document should be drafted in such a way that the Program Officer can photocopy it as is for her or his boss and/or for the members of a committee and walk them through the proposal in a clear, five-minute presentation – using *your* words and *your* arguments.

This second document enormously simplifies the life of the Program Officer, the boss, and the members of a committee.

All the while, the longer document is available to answer any questions anyone may have. To facilitate the on-the-spot use of the longer document, it is preferable that the two documents should include identical headings and follow the same outline.

The shorter document is also a valuable tool for the structure seeking funding, as it can be used as the basis of exploratory presentations to funders. Depending on the setting, it can be presented on transparencies.

☛ Funding documents and presentations include both basic project information and arguments that are designed to convince people, to sell the idea. The latter can and should be constantly improved.

From early on in the process, develop and regularly update a file of "firepower" -- convincing arguments that can be used to render a funding document more vibrant and persuasive, or to sway a visibly skeptical funding officer. "Firepower" can include things such as relevant statistics, quotes, and anecdotes.

Presentations to funders are excellent opportunities to refine one's arguments. Look upon such presentations just like the pre-testing of films; take note of comments, looks of skepticism, acknowledgment of particularly powerful or unclear points, questions.... Afterwards, just like a scriptwriter, go back and improve the screenplay.

☛ Devote plenty of time and attention to the development of a project logo. Try to come up with a logo that appeals strongly to the many different groups that will be exposed to it: the project team, funders, young people considering whether or not to participate in the project, cinema and television audiences.... And pre-test it to death. The logo should be simple, clear, and easily reproducible. The themes of HIV/AIDS (red ribbon) and cinema (film, camera, fonts that have cinema associations) lend themselves well to simple, dynamic and appealing logos. Try and develop the logo as early as you can as it lends the project identity, presence and a sense of professionalism. This is key to encouraging funders, celebrities, opinion leaders and other partners on board.

Approaching Funders

☛ A few years ago, a US-based friend of ours who specializes in fundraising gave us some simple advice that has become a central tenet of our own fundraising philosophy. She said, "When approaching potential funders, don't ask them for their money; *get them on board.*"

Officers at funding agencies are often specialists with considerable experience in the field. By viewing them exclusively as conduits to money, one could be missing out on a golden opportunity to gain the long-term substantive support of committed specialists.

We have come to learn that many individuals who occupy important posts at funding agencies received their current positions because of their outstanding performance working in the field, at local level. Many of them long for opportunities to be engaged in practical, non-bureaucratic dialogue once again.

In short, funding officers should be viewed as potential partners in a far greater sense than simply as those who sign checks. Of course, all due respect must be paid to the severe constraints on their own time that they face.

- It is an unfortunate fact that some people's motivation to fight HIV has little to do with public health matters and everything to do with their own bank accounts. Many funders have been burned by investing in groups that had no intention of investing in the well-being of their communities.

Scenarios-type projects, especially because of the audio-visual production and distribution elements, might at first glance generate the skepticism of potential funders who suspect that commercial gain is the primary objective.

It is important to emphasize explicitly, in funding documents and in project presentations, that the project is non-profit.

- Different funders have different procedures. In some cases, seeking funding is an anonymous process of completing applications and submitting them before the deadline. Whatever the procedure, it's always good to establish telephone contact, to give your application a voice, a personality. And don't imagine that you have to speak to the boss: never underestimate secretaries as a source of information and support.

If at all possible, arrange to see potential funders face-to-face. Our experience has been that personal discussions with funders dramatically enhance a dossier's prospects for success.

Trips to see potential funders can be combined with other important project-related activities. Certain key fundraising cities (New York, Geneva, Washington) are also excellent locations for discussions with specialists on monitoring/evaluation, research, audio-visual distribution, and other elements. Plan multiple-use fundraising trips.

Approaching Sponsors (i.e. companies as opposed to non-commercial funding bodies)

- Sponsors could be called upon to provide financial assistance or (more likely) support in-kind for a number of different elements of a *Scenarios*-type project, including:

- Prizes for the contest winners

- Travel, lodging and food costs associated with the selection process and/or film production

- Materials/services required for actual film production and post-production

- Broadcasting of the films

- Sustainable partnership is always founded on win-win situations, ones where everyone stands to gain. As with all prospective partners, it is important to identify what sponsors stand to gain from involvement and approach them with this in mind.

Larger companies will sometimes have a charitable contributions department with a budget that needs to be spent within a defined period. Companies may recognize that contributing to a project in the vicinity of their headquarters or factory is also likely to benefit their own workforce

and their families. Contributing to charitable initiatives also helps their public image in the community.

In the case of a *Scenarios*-type project, another argument that can potentially be mobilized with potential sponsors has to do with brand visibility, primarily among young people. By investing in a project of this kind, a company might see their name and/or logo in the following places:

- Project T-shirts (worn by young people across the project zone)
- Contest materials (participants will be spending hours referring to the document)
- Project posters (displayed in the course of the contest)
- Project banners (to be used at press conferences, film production sites...)
- Film credits
- Media coverage: articles, radio shows...

Depending on the scale of your project, this level of visibility could potentially be a financial asset. But it is one that carries risks that must be very carefully assessed. It would be disastrous for your project if, through the prominence given to commercial sponsors, it came to be *perceived* as a commercial venture. You could stand to lose the support of a wide range of partners whose commitment is founded on the project's non-commercial nature *and* image.

It is perfectly possible to express gratitude to commercial sponsors – and give them visibility – without compromising the project image in any way. You will need to come to a decision on just how you will go about doing this.

In addition, you will need to reassure potential sponsors about exactly how their name will be used. You may find that they prefer their contribution to be played down. Depending on who they are, they may, for example, be happy for it to appear in the credits of a film about abstinence, but more

reluctant if the film is about condom use. You should also give careful consideration to which companies *you* want to be associated with.

Although the process is highly energy- and labor-intensive, it is usually well worth the investment and can have long-term repercussions: relationships established with sponsors can be mobilized again in the future by your own or partner organizations. In a context of dwindling resources, traditional funding organizations look very favorably on efforts to engage new financial partners, thus lessening the financial burden on themselves.

- ☛ The *Scenarios from the Sahel* team is presently researching the concept of product placement (in *Scenarios* films) as a means to secure sponsor support.

(Please also see "Monitoring/Evaluation" below.)

4. Monitoring/evaluation

With regard to the planning and preparation phase of the project, there is a built-in evaluator, namely funders to whom you present your dossier and from whom you request financial support. In addition to their thumbs-up or thumbs-down, many funders are willing to provide feedback as to why a given dossier was looked upon favorably or not. As your funding hunt continues, you might want to incorporate some of that feedback into your dossier.

However, there are a number of steps you can take *before* submitting the dossier that might enhance your chances of success:

- a. Circulate the detailed project plan and fundraising documents to team members for comment; improve the plan based on their critical input; recirculate.... (This procedure also serves to strengthen a collective sense of ownership in the project.)

b. Request feedback from those who have carried out a *Scenarios*-style project in the past. We would be happy to take a look at project documents and provide some feedback.

c. Some funders are willing to take a look at a draft proposal and provide comment before you submit your final draft. You might want to ask the funding body if that possibility exists. We really appreciate this opportunity, as it makes us feel confident that our dossier will succeed or fail based on its merits, and not because we made good or bad guesses as to what we should include or leave out, emphasize or just mention in passing.

CHAPTER 2

THE *SCENARIOS* CONTEST

- 1. Brief overview of the chapter**
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CHAPTER 2

THE *SCENARIOS* CONTEST

1. Brief overview of this chapter

Before the launch of the *Scenarios from the Sahel* contest, our perception of the significance of it all was blurred by two things. First of all, there were our personal associations with the concept of a "contest": games, fun, prizes – an entertaining sideshow that was somehow different and somewhat distant from really serious activities in the realm of HIV/AIDS. Secondly, we had a tendency to think and talk about the *Scenarios* contest as a means to an end, a step toward what we viewed to be the truly important part of the project, namely the production of the films.

We were way off the mark.

Furthermore, in the run-up to the launch of the event, we had an extremely narrow understanding of what a "successful" contest would be. Instinctively, we spoke in terms of numbers of contributions.

This chapter is dedicated to the prevention of myopia among *Scenarios* replicators. A close, 20/20 look at the contest phase of the project reveals a mind-boggling number of significant potential outputs, including the development of powerful partnerships and synergies that transcend geographic, professional and generational frontiers. These are the subject of the next section of the chapter.

The methodologies section is devoted to three main subjects: determining the specifics of your own contest, preparing the contest documents, and distributing prizes. It is followed by a brief section on Monitoring and Evaluation.

2. Potential objectives and outputs of this phase

Please remember that these sections on objectives and outputs can also provide you with arguments which you can incorporate into fundraising documents and firepower for direct dialogues with funders.

In addition, please bear in mind that the following can be expressed as explicit project objectives subject to monitoring and evaluation.

The *Scenarios* contest is an amazing opportunity:

- a) to foster reflection and dialogue among young people and their entourage on the subject of HIV/AIDS,
- b) to empower young people as actors in their own prevention,
- c) to develop personal contacts between young people and specialized resources in their area,
- d) to allow trained prevention workers to apply their previously acquired skills and knowledge in a fascinating context,
- e) to reinforce local structures in many different ways,
- f) to strengthen a sense of project ownership among the various partners,
- g) to generate the scenarios and completed questionnaires which later serve as the basis of the selection process and of quantitative and qualitative research,
- h) to discover valuable human resources for subsequent phases of the project,
- i) and to expand and improve existing *Scenarios* contest methodologies.

a) *The Scenarios contest fosters reflection and dialogue among young people and their entourage on the subject of HIV/AIDS.*

Writing a story or a scenario for a short film on HIV is not a five-minute exercise. It takes plenty of time and lots of thinking. The *Scenarios* contest provides an engaging, motivational framework for young people to move forward in their personal reflection on HIV and AIDS. It gives participants an opportunity to formulate their thoughts and express their feelings so as to establish a certain level of clarity for themselves. It also allows them to personalize the epidemic and situate it within a variety of circumstances which they themselves may some day encounter. This leaves them better armed for the future.

In the Sahel, as in many other parts of the world, it is extremely difficult for young people to carry out an in-depth discussion on the subject of AIDS. Taboos pertaining to death and sexuality often make it impossible even to start such a discussion. Stockpiles of unasked questions fill young people's minds, and the prospect of conducting "that discussion" with one's daughter or son leads parents to fine-tune their procrastination skills.

The *Scenarios* contest is a welcome pretext for young people to ask the questions they have been wanting to ask for so long, and it gives parents a certain amount of cover and room to maneuver in answering those questions. "After all, it's for this contest, and there are some really neat prizes, and everybody else is participating, and we heard about it at school, and..." In addition, the young participants have the opportunity to express themselves – and formulate their questions – under the guise of characters of their own invention. This allows them to avoid embarrassing or incriminating themselves.

"I believe that the contest has had a positive impact. We often say that one has to get to the root of a problem in order to solve it. I think that, by involving people under 25, by urging them to reflect and by inducing them to do some research into AIDS, we are helping them to find their bearings and also to take on safer behaviors to safeguard their future."

Abdoulaye Konaté, youth leader working for AJL4 and ACI in Dakar, member of the Senegalese pre-selection committee.

We strongly recommend that you organize the contest in such a way as to encourage young people to work in teams. In the *Scenarios from the Sahel* contest, the vast majority of participants opted to create their scenarios in team settings, and most of the teams included both boys/young men and girls/young women. That meant that young people were talking with one another about their perspectives on the epidemic, their concerns, and the strategies they envisage to protect themselves. They were building consensus on appropriate behavior and developing communication skills.

Take, for example, the case of a mixed-gender team creating a scenario on condom negotiation within a couple. On an individual level, it is an opportunity to “preview” a situation and imagine how it might feel. On a team level, it is a chance to understand one another’s perspectives and to learn which arguments are most likely to influence whom. The very fact of having discussed condom negotiation with a person of the opposite sex is likely to make you feel more comfortable about it when you find oneself in that situation.

The participants thus took the opportunity to rehearse behavior and develop skills, which they could then apply in potentially risky situations. The scenarios themselves reveal participants experimenting with a range of behavioral options for specific situations, and exploring the outcomes.

"Scenarios from the Sahel has succeeded in generating a broad debate. Many young people worked in teams. We even saw teams that had over a hundred people in them. I believe that the debate is continuing even today. Now, it's up to us – we, the NGO's, associations and other structures – to pick up the ball and continue what *Scenarios* began. I mean, the fire has started, and it's now our job to fan the flames of prevention by stepping up our activities in the field."

Yaya Touré, Association Jamra, member of the pre-selection committee in Senegal.

b) The Scenarios contest empowers young people as actors in their own prevention

"It's the forum of the voiceless. For the first time, in three countries of the Sahel, we've given young people a chance to speak out on a topic of such great concern to them."

Gabriel Diouf, field caseworker at ACI, youth leader at AJCD, IEC consultant for the GTZ (German development), member of the pre-selection committee in Senegal.

At school, pupils listen to teachers deliver lectures on AIDS, during which the teacher draws on a booklet drafted by specialists at the Education Ministry. On television, young people watch a doctor tell them about the epidemic. The latest multi-media campaign against HIV looks as if it was designed and is being carried out by gray-haired fellows at the ministry. The religious leader instructs the neighborhood's youths on the prescribed path to follow in the face of the epidemic.

In short, when it comes to HIV and AIDS, young people are always kindly requested to *listen*.

Scenarios allows them to be heard.

"Nobody ever listens to us. We participated in the contest because it finally gave us a chance to say what we think and what we feel. It's an opportunity for us to share our knowledge with other people our age across the region. It's a chance for us to make a difference in something that matters an awful lot to us. We have good ears; this contest allowed us to prove that we have good voices, too."

Ms. Khady Ly, 18, at a focus-group evaluation of the contest in Thiaroye, Senegal.

"*Scenarios from the Sahel* has been a platform for young people. I think that it's very rare that we give them the floor so that they can say what they want, not only about HIV, but also about society's problems in general. *Scenarios from the Sahel* has been an opportunity for thousands of young people to express their point of view about today's society."

Yaya Touré, Association Jamra, member of the pre-selection committee in Senegal.

It is rare for young people to be invited to write about their intimate experience or their vision of how a relationship might unfold. It is rarer still for that intimate experience or those intimate visions to be recognised as profoundly important – not only for the young person, but also potentially for those around them.

The contest encouraged young people to make expectations of (among other things) what different kinds of relationships or intimate situations might entail. It was designed to validate this kind of reflection and acknowledge it as an important element of preventive health.

During the selection process of *Scenarios from the Sahel*, each juror read scores of the participants' creative contributions. Looking back at what they had read, and bearing in mind the work of the AIDS-prevention community in this region, the jurors were convinced of young people's potential to be powerful actors in securing not only their own protection against HIV, but also that of the community at large.

"This contest is extremely important for us, but also for young people. It is made for young people, and it is made so that they help us to put an end to the AIDS pandemic."

Wéléba Bagayoko, Coordinator of the school-based EVF/EMP Project, organiser of the Malian contest and national selection.

"Sometimes, we use terms that are too complicated to get messages across. But these young people, in a simple, clear manner, often get the job done better than we do."

Laokein Combo of Chad, vice-president of the NGO MAT-Senegal, member of the pre-selection committee in Senegal.

"Having kids teach the adults would be ideal. It's clear that the idea of adults teaching adults just hasn't worked."

Moulaye Ismaël Dicko, audio-visual specialist at CESP/Mali, member of the Malian national jury and the final regional jury.

c) The contest fosters the development of personal contacts between young people and specialized resources in their area.

In the *Scenarios from the Sahel* contest, participants were strongly encouraged to seek out and make use of sources of pertinent information in their areas (documentation, human resources...). Feedback from local partners tells us that a great many young people did just that; many were discovering those resources for the very first time.

PLAN International/Senegal provided invaluable support during the contest, mobilizing – among others – its associated women's groups. A leader of one of those groups reported that, throughout the contest, young people dropped by her place in the evenings to ask questions about HIV and to ask her opinion on their proposed scenarios. She said that many of those discussions lasted well into the night.

In the realms of HIV/AIDS prevention and reproductive health in this region, excellent resources are often dramatically underused because of taboos associated with those subjects or due to the simple fact that people are not aware of the existence of those resources. By providing a taboo-busting pretext and incentive for young people to explore existing resources, the *Scenarios* contest contributed to the development of an enabling environment in the project area. That is to say, *Scenarios* enabled communities to make use of the resources they already have.

d) The contest allows trained prevention workers to apply their previously acquired skills and knowledge in a fascinating context.

Throughout the region, hundreds of people have received training related to Information/Education/Communication in the realm of HIV/AIDS. A great many of them work for grass-roots associations on a voluntary basis and sought out training because they want to make a real difference, a significant personal contribution in efforts to stop the epidemic. They are eager to make practical, meaningful use of what they have learned. The *Scenarios* contest provided them with an exciting opportunity to do just that,

both in the course of the campaign to distribute materials and encourage young people to participate and by providing support to participants as the latter went about creating their scenarios. For many volunteer prevention workers in the project zone, the *Scenarios* contest was an extremely validating experience.

e) The contest reinforces local structures in many different ways.

The structures involved in organizing and implementing the contest emerge from the experience with:

- heightened visibility, both in the eyes of their communities and those of potential funders;
- new media contacts, which could be drawn on to enhance the visibility and impact of their future activities;
- an extensive network of partnerships and friendships with other organizations involved in the field of HIV/AIDS;
- first-hand knowledge of a proven effective contest methodology that they can subsequently modify and apply as they wish in their own local context.

f) The Scenarios contest strengthens a sense of project ownership among the various partners.

During the planning phase and the run-up to the *Scenarios from the Sahel* contest, project partners tended to refer to the project by its name or as "the project being coordinated by such-and-such an organization". In the course of the *Scenarios* contest, that changed magically and definitively; partners spoke henceforth of "*our* project". It was during this phase that the broad-based and team-oriented nature of the project was really taken to heart.

g) The contest generates the scenarios and completed questionnaires that later serve as the basis of the selection process (and, in the case of the winning scenarios, the films) as well as the basis of quantitative and qualitative research.

Against the backdrop of all the other things the contest can achieve, this self-evident output almost seems paradoxically out of place.

h) The contest is an opportunity to discover valuable human resources for subsequent phases of the project.

During the contest, the team will come in contact and become familiar with people who could play valuable roles in the project later on. If team members keep their eyes open, they just might come across, for example:

- individuals who would be outstanding jurors in the selection process, or
- people who could help out with the distribution of the films.

i) By taking note of and sharing lessons learned from the experience, the contest is an opportunity to expand and improve existing Scenarios contest methodologies.

At present, we know of several initiatives to replicate the *Scenarios* process in countries around the world. By sharing information on lessons learned and by making suggestions about how the process can be improved, you could have a major impact on the effectiveness of other *Scenarios* projects.

3. **Scenarios contest methodologies**

The following comments on contest methodologies are broken down into three sub-topics, namely:

- a. Determination of contest specifics
- b. Preparation of contest documents
- c. Distribution strategies

a) Determination of contest specifics

We are assuming that, before determining the contest specifics, the project team has already clearly formulated its objectives for the project. Each element of the contest specifics should be discussed with those objectives in the forefront of the planners' minds.

i. Agreement on contest rules

Your team needs to reach an agreement on the following points:

Age limits; age categories

In the case of *Scenarios from the Sahel*, the project planners decided to conduct a contest that would be open to all people aged 24 and under. We knew that we wanted to focus on "young people"; the difficult part was determining what the optimal upper age limit should be. The following thoughts guided our decision.

Given the educational and employment situation in this region today, as well as cultural considerations, there is no standard age when one leaves home and establishes one's independence as an "adult", either by pursuing post-secondary education or by formally entering the job market. (In the United States, for example, that standard age would be right around 18, i.e. when one finishes high school and probably leaves home.) In the Sahel, it is

not possible to say that a specific age should be considered the moment of transition for young people in general.

We turned to UNAIDS documentation to help us shed light on the matter and found that that organization generally uses 24 as its upper limit when speaking about "young people". As we intended to incorporate into the project certain research components based on the participants' input, and as we hoped that the research results might be useful complements to existing studies, we chose as the upper limit the age most commonly used in relevant work.

Focus-group discussions carried out after the contest revealed that very young people (say, under the age of 13) had no problem at all with the fact that they had competed with people much older than themselves. However, the upper age limit came under heavy fire by people between the ages of 25 and 30, who said that they were frustrated that they had been excluded. They repeatedly emphasized that "we're young people, too -- why did you leave us out?"

One way to overcome this problem would be to have two categories for participants to choose from:

- 1) People under 25 (working alone or in a team with others under 25);
- 2) People under 25 working in a team with one person over the age of 25. The advantage of this category is that it would represent a built-in motivator for older people to discuss HIV/AIDS with youths in the framework of the contest.

The members of the selection committees often gave the contributions of the very young participants the highest marks, citing their truly innovative approaches to the subject at hand. They found that the youngest participants had fewer preconceptions; they were less concerned to demonstrate what they knew factually about HIV/AIDS and more eager to situate the epidemic in real-life situations.

"It's the youngest ones who come up with the most original stuff. As for the older ones -- really, they tend to talk like a bunch of medical doctors."

Dr. Oumar Traoré, psychologist, member of the National AIDS Control Program of Mali and chair of the Malian national selection committee.

"The littlest kids, with the way they talk, express the way things are better than the older participants."

Dr. Aliou Sylla, CESAC/Mali, specialist in the care of people living with HIV, member of the Malian and final regional juries.

The *Scenarios from the Sahel* contest was able to offer a level playing field for participants of all ages. In addition, the irrelevance of grammatical correctness or competence in spelling allowed it to offer a level playing field for those of different academic abilities or educational levels.

Participation in teams

Try to do everything you can to encourage and facilitate participation in teams. It is not only a way to reinforce dialogue among young people, but also a means to enable those not literate in the official language(s) of the contest to participate fully.

In the *Scenarios from the Sahel* contest, the level of team participation was most impressive in Mali, where well over half the contributions were written by groups, of which the vast majority included both young men and young women. Some of the teams in Mali were made up of over 100 young people! These phenomenal, totally unanticipated results were made possible by the coordinators of the contest in Mali, Mr. Wéléba Bagayoko and his staff at the EVF/EMP Project (a UNFPA-funded project associated with the Malian Ministry of Education and dealing with reproductive health and population issues). Mr. Bagayoko believes that the results can be explained by the fact that his organization had placed a premium on team-oriented effort in past

contests, and that this had helped to establish a culture of collaboration among participants in his country.

Shortly after the contest began, Mr. Niangoran Essan of UNFPA, a key early supporter of the project, came to Senegal on an official visit. He expressed the concern that a contest in which young people are asked to write a scenario in French for a short film might end up being merely an exercise for the educated elite. We explained that there were a few mechanisms in place to avoid that kind of an outcome, one of them being the possibility of working in teams. As things turned out, we know that many young people who have not had the opportunity to attend school did indeed participate by working in a team with someone literate in French. Several of the national winners, and at least one of the winners at regional level, have never spent a day in school.

Admissible form of contributions

Allowing young people to present their contributions in the form of drawings or cartoons or on a cassette tape is another way to give as many people as possible a chance to take part, including those who are not able to write in the official contest language(s).

In the case of *Scenarios from the Sahel*, we received scores of contributions in the form of drawings, and a few on cassette tape. We had not explicitly mentioned the possibility of submitting a cassette, as we assumed that that would be too unusual and too expensive a proposition for the participants. We have since learned that "cassette letters" are a common form of correspondence in certain parts of the region.

By permitting young people to create contributions in a wide variety of forms – not only actual film scenarios, but also short stories, monologues, dialogues, poems, songs, riddles, comics, drawings, cassette tapes – and by explicitly stating these possibilities in the contest leaflet, you are making the contest less daunting and more accessible to potential participants. In addition, if young people are allowed to produce their contributions in the form

with which they feel most comfortable, there is a better chance that they will express their thoughts and feelings more thoroughly and vividly.

Allowing diverse forms of contributions has a number of advantages, but it also means that you must take care to set up selection mechanisms that ensure that all kinds of contributions are given equal treatment.

Official contest language(s) for written contributions

The project zone of *Scenarios from the Sahel* has one common language, namely French, and that was the sole official language of the contest. Although some people expressed regrets that they were not able to write their contributions in a local, African language, everyone understood that, in light of two specific reasons, it was logistically not possible to open up the contest to non-French texts. First, it would be extremely difficult and costly to organize national and (even trickier) regional selection processes in which each scenario were given equal treatment if jurors were confronted with texts that had to be translated before they could understand them. Second, the archiving and text-analysis process would be rendered far more complex and expensive.

In certain countries, it might be desirable and logistically perhaps not too complicated or costly to carry out a bilingual contest, or perhaps two parallel contests/selection processes. The United States comes to mind, with English and Spanish as possible contest languages.

Length of contributions

In order to maintain fairness to all participants, it is important to be extremely specific as to the total number of pages (as opposed to sheets!) allowed. In the *Scenarios from the Sahel* contest, we also specified the paper size, asking participants to use sheets from a standard school notebook. Throughout the region, that size sheet is by far the most common and easily accessible, even in remote areas. It is also far smaller than an A4 sheet. If participants had been allowed to use A4 paper, those who did might have had

an unfair advantage. The total number of pages allowed was ten, which would be the equivalent of about six A4 (or 8.5 x 11-inch) pages. This page limit did not receive any negative commentary from the participants themselves, and it has proven appropriate during the selection, research and film elements of the project. Many participants chose to write fewer than ten pages; some scenarios were half a page long.

If you are accepting cassettes, limit the number of total allowable minutes. For reasons of fairness, the maximum number of minutes should equal the amount of time it would take to read a scenario written on the maximum number of pages.

Mandatory nature of the questionnaire

The idea of seizing upon the opportunity presented by the *Scenarios* contest to collect data from participants was suggested by Annick Wouters, formerly at the UNICEF Regional Office in Abidjan, Côte d'Ivoire. She suggested that we could easily and at very little cost incorporate an information-seeking questionnaire into the contest process.

For this element of the project to serve its purpose in optimal fashion, it is essential that each participant or team leader fill in and submit the questionnaire with her or his scenario.

An added incentive for participants to do this is the fact that the questionnaire also serves the purpose of identifying the author or team leader to the organizers and providing their contact details; without that information, how could prizes be distributed to winners?

Firmness of the contest deadline

For reasons of fairness and of logistics, it is important to set a firm contest deadline. However, the *Scenarios from the Sahel* team did take on board contributions submitted after the closing date. They were not included in the selection process, but have been incorporated into the archives.

ii. Prizes

The issue of prizes was the subject of considerable research and debate among project partners during the planning phase of the *Scenarios from the Sahel* contest. The question was: What kind of prizes should be offered in order to maximize participation without accentuating the increasingly prevalent perspective in this region (founded in an unsustainable premise) that “there is cash in AIDS, so let’s get involved (while the cash register is open)”?

In the end, the decision was reached to offer rather modest prizes: a certificate and a T-shirt for each of the 150 national winners, and 50.000 FCFA – roughly \$100 – for each of the 30 international winners. Small-scale additional prizes were offered in the various countries. The reasoning behind this was that young people would likely be motivated to participate primarily out of conviction. In addition, it was felt that if *Scenarios* were to offer more expensive prizes the project would be doing a disservice to others involved in public health education by over-materializing the issue and so making it more difficult for grass-roots structures to mobilize people with more modest prizes. That is to say, we were keen not to contribute to prize inflation.

We decided to place emphasis on cash prizes in the belief that this could help motivate family involvement, whereas more self-indulgent material incentives might alienate parents. The decision not to offer huge prizes was clearly a sound one. An astounding 13,000 young people took the time to participate in the contest. Focus-group discussions confirmed that the main reasons why people took part were:

- A desire to learn as much as possible about HIV/AIDS
- An urgent need to know how to protect oneself optimally
- A sense of responsibility to contribute to efforts to stop the epidemic
- The wish to speak out on certain related issues of particular concern (including both modern and traditional phenomena that are viewed as harmful in the presence of HIV)

- The possibility of receiving recognition for one's work, perhaps even on television across the region

"Over 12,000 young people participated; it was almost like a craze! The prizes were really very modest. That means that the kids showed us their determination with regard to the fight against this pandemic. Young people are profoundly committed to this fight."

Victorine Yaméogo, PPLS/Burkina Faso, member of the Burkinabè national jury and the final, regional selection committee

Furthermore, it turned out that the idea of offering cash awards to the regional winners rather than tangible prizes (radios, books, backpacks...) was spot on. We asked three of the winners what they did with the money, and they said (with pride!):

"I gave it to my mother so that she could pay some utility bills."

"My dad has asthma and can't work, so my family counts on me to help out with buying food whenever I can."

"My sister couldn't go to school because the family didn't have enough cash to pay her fees. When I got the money, we marched straight to her school and got her signed up. It's wonderful! Now, she darn well better come up with some top-notch results; I really could have enjoyed myself with that money!"

iii. Agreement on contest dates

When your team discusses the date of the launch of the contest and the deadline for submitting contributions, please bear in mind the following:

- School exam periods. Try to avoid holding the contest during or too close to exam dates.

- Seasons featuring particularly harsh weather. In many parts of the world, the climate is such that there are times of the year when it is extremely difficult to move about. This could negatively impact upon the distribution and/or collection of contest materials and upon young people's efforts to seek out and develop links with resources in their area.
- Religious observances. For the people of some faiths, it would not be respectful to encourage dialogue on intimate matters during certain periods.
- International AIDS day, international women's day, national youth week.... The launch of the contest could be planned to coincide with such events. Or, if one of those events falls within the contest period, it could be a great opportunity to re-focus attention and provide context to the contest.
- The timetable of other HIV-related activities that might be complemented by the *Scenarios* contest.
- The timetable of other planned contests. Try to avoid scheduling the *Scenarios* contest at a time when it might overlap with another contest. Both could suffer as a result.
- Times of the year when people travel a lot. If one of the objectives of the contest is to facilitate the development of durable links with local resources, it is desirable to hold the contest at a time when young people are not likely to be traveling away from the place where they spend most of the year. In some regions, seasonal mobility can be extremely high.

The ideal duration of the contest will depend on the objectives you have set for this phase, the complexity of the task from the perspective of the participants, the amount of time it might take partner structures to reach out effectively to potential participants in remote areas, and your logistical ability to generate and maintain interest in the event. The *Scenarios from the Sahel* contest was scheduled to take place over a two-month period.

b) Preparation of contest documents

The contest leaflet, i.e., the document young people will receive from the contest team and use as the source of guidelines for their participation, is extremely important. Please take plenty of time to ensure that every detail of this leaflet is as good as it possibly can be.

Before we discuss the various specific items that you might want to consider including in your contest document, here are a few general comments to bear in mind as you go about the drafting process.

It is essential to pre-test every element of the contest document exhaustively, because shortcomings in it might well have negative consequences throughout the remainder of the project. An avalanche of problems could start here.

While drafting the contest document, strive for simplicity in content and in language. Have several people review it to ensure that the language is as simple and unambiguous as possible, even for someone who has only two or three years of schooling. A good strategy is to look out for words of three syllables or more, or sentences composed of multiple clauses, and try to find alternatives wherever you can.

One of the challenges you are likely to face is striking the balance between clarity and concision. On the one hand, the contest instructions must be crystal clear to all participants. On the other, you want to try and avoid ending up with a document that is so long it intimidates some.

To facilitate the work of grass-roots structures and others who assist participants not literate in the official language(s), draft an official translation of the entire document for each of the main local languages. It's a good idea to have each translation "back-translated", i.e. translated back into the original language by a second translator. Compare the back translation with the original document. If there are major discrepancies between the two texts, you should revise the original translation accordingly. It is important to pre-test the

definitive translations to ensure that they are interpreted by participants in exactly the same way as the original document.

Be sure to have the document reviewed by a specialized lawyer. Some of the things to watch out for are: liability (of whatever nature, depending on your legal context), lack of clarity of the organizers' responsibilities, and ambiguity with regard to the question of intellectual property. It must be absolutely clear that by participating in the contest, the participant cedes his or her intellectual property rights in the scenario to the contest organizers. Another legal point to look into – one that varies radically from culture to culture – has to do with the use of the young person's name in subsequent project elements: the archive, research based on the participants' texts and questionnaires, and the films.

You will find an English translation of the *Scenarios from the Sahel* contest leaflet in Appendix One. We invite you to read through it before taking a look at the following detailed discussion on contest documents.

The contest leaflet can be divided into three parts:

General section
List of suggested topics
Questionnaire

Preparing contest documents: The general section of the contest leaflet

You might want to consider including the following elements in this section:

- i) The project logo
- ii) The title of the contest

- iii) A brief, catchy introduction. The idea is to catch the eye and capture the attention of potential participants, as well as to inform them succinctly about the general subject of the contest.
- iv) Details on rules and how to participate
- Geographic area covered
 - Dates of contest
 - Age limit. You might want to express this both in terms of age (i.e., “all people who have not turned 25 by the opening – or closing – date”) and in terms of date of birth (i.e., “all people born after .././1974”).
 - A clear explanation of what the participants’ contributions might be used for (i.e., the basis of films, radio shows, comic books...)
 - Possible form of contribution (short story, comics, etc.)
 - Language(s) allowed
 - A reminder that the tone of one’s contribution can vary; humorous scenarios are welcome. This is particularly important. Young people often need reminding that just because the scenario is about HIV/AIDS, it doesn’t have to have an unhappy ending. In many contexts, it’s important to encourage visions of hope, optimism and empowerment to counteract the alienating and depressing images of threat, fear and death that have frequently been disseminated to date.
 - Encouragement to discuss one’s scenario with others and to seek out specialized sources of information
 - Emphasis on the possibility of working in a team, as well as comments on the benefits of a team approach. Participants working in a team must appoint a team leader. This is the person whose name will appear on the questionnaire. She or he will receive any awards won on behalf of the team.
 - A statement that it is mandatory for individuals working alone and for team leaders to complete the contest questionnaire.
 - An explanation of what the questionnaire will be used for.
 - Instructions to attach all pages of a scenario plus the questionnaire in some way or another. We received scenarios with pages attached not only with staples and paper clips, but also with regular

dressmakers' pins (particularly from rural areas). Contributions that did not have the pages attached to each other sometimes ended up getting shuffled about in the course of collection and delivery to the selection site. In the *Scenarios from the Sahel* leaflet, we requested that participants submit their contributions in an envelope. This was largely ignored by participants, and that turned out not to matter except if the pages were not attached to one another.

- Instructions to write one's name on every page (in case they did get separated) and to number each page.
- Details on the total number of pages allowed, as well as the size of paper to use. If cassettes are allowed: specification on the total number of minutes allowed
- A suggestion that concise contributions are welcome
- A request that participants write as legibly as possible

v) Details on the selection process and prizes

- A concise explanation of the selection process
- Specifications as to the number of winners at each level
- A list of the prizes to be awarded at each level of the contest (national, regional...)
- A statement that there will be one prize *per winning team*
- The date by which winners will receive prizes. (Be sure to state a date that allows organizers enough time to reach people in remote places. If schools are playing a significant role in implementing the contest and distributing prizes, make sure this date is not during school holidays.)
- Emphasis on the fact that participants must provide enough information so that contest organizers can find them easily to award them their prizes

vi) Legal matters

An unambiguous statement that all contributions become the property of the organizing structure, that the participant cedes intellectual property rights in the scenario by participating, as well as a statement

(depending on legal norms in your region) that participants allow the organizer to use the participant's name and their contribution as the organizer wishes.

- vii) The names and logos of funders and sponsors. It can be very helpful if you have those logos in electronic form, not only for the contest leaflet, but also for contest posters, banners and T-shirts, and for the film generics. As soon as a funder or sponsor comes on board, try and secure their permission to use their logo on material of this kind and ask them to provide it on disk. Some funding agencies are anxious to avoid their logo being used abusively (for example, for commercial or fundraising purposes), and it might be necessary to seek permission for each separate use.
- viii) A space for the distributing organization to write in its contact information

The address written (or stamped) in this space should be that of the local partner organization from whom a participant receives his or her leaflet and, in the best-case scenario, to whom the participant can turn for specialized information and support while drafting a contribution.

Preparing contest documents: the list of suggested topics

The *Scenarios from the Sahel* team followed the French project *3,000 Scenarios Against a Virus* in including a list of suggested themes – expressed in terms of situations – in the contest leaflet. There were several reasons for doing so. First of all, the team wanted to provide young people with some ideas that the latter could use as springboards to start their creative processes, all the while emphasizing that participants were free to write on any relevant topic of their choice. Even if participants decided not to choose a suggestion from the list, we wanted to help get their creative juices flowing and make the idea of creating a scenario seem less daunting. The list clearly illustrated that we were keen to encourage situational scenarios – vignettes –

not didactic messages in the manner of public service announcements. Secondly, the list of suggestions was a means to call to participants' attention those topics deemed to be of particular – and in some cases urgent – importance to specialists in the field. Thirdly, it was designed to give participants a sense of the breadth and depth of the epidemic's impact on society. As it turned out, it also hugely facilitated the selection and archiving process. In addition, it gave us the opportunity to include some important factual information, for example, to alert people to the fact that STD's, if left untreated, can lead to sterility.

The list of suggestions was based on consensus concerns revealed by an extensive survey conducted among some eighty HIV/AIDS specialists (carried out largely via e-mail). Each of those specialists received a letter in which the *Scenarios* team informed/updated them on the state of the project and explained the reasons why a list of suggestions would be included in the contest leaflet. The specialists were asked to reflect on the epidemic and on current efforts to counter it, as well as on the strengths and weaknesses of existing audio-visual materials. Then, they were asked a hypothetical question: "If you had one of Africa's finest filmmakers in front of you right now, and you could instruct her or him to make three films on HIV/AIDS, what specific topics would you want covered?" Having witnessed the impact of the contest as a learning experience for young people, we might now include an additional question for our specialists: "Which HIV/AIDS related situations do you feel it is essential that young people be encouraged to reflect upon, discuss and build consensus about."

Once the team received responses back from the specialists, we studied them to determine which topics were mentioned most often. The list of suggestions is a direct reflection of those priorities. The final detailed suggestions were developed in consultation with groups of local organizations and of young people.

In order to enhance your chances of getting a large number of responses, start the consultative process as early as you can. The process is

an excellent way to inform people (including prospective funders for subsequent project phases), get or keep them actively involved in the project, and bolster a probably as yet nascent sense of ownership.

While drawing up a draft list of suggestions, pay special attention to simplicity of language, and try to make each topic sound as interesting as possible. Also, try and vary the tone to underline the sheer diversity of scenarios that are possible and welcome. Once you have completed a draft list, pre-test it for clarity and level of interest. If pre-testing reveals that certain topics would be chosen by practically nobody, find out why. If it has to do with wording, reformulate the topic.

Each item on the list of suggestions is numbered, and participants are instructed to write the number they have chosen on their contribution. This system is an invaluable when it comes to organizing the selection process, as well as archiving and research.

Focus-group discussions with participants held after the contest revealed that the list of suggestions was perceived as highly pertinent to their personal realities. The majority of participants said that the list was a helpful guide as they went about drafting their scenarios. However, a significant minority said that they wished that there had been no list included, as this "limited our creativity". Others said, "We found it hard to choose from among the topics listed". These comments surprised us, as we had thought that we had been sufficiently explicit about the fact that participants could write about any topic at all and were not bound to choose from the list. Focus-group discussants said that, in the future, we must be even more specific on that point.

"I think we would have had more fantastic scenarios had there been no list. Because of the list, many participants saw the contest as a school exercise."

Mr. Mama Sabé, educational advisor at IPM/Mali, member of the Malian national jury.

"I like the list a lot. It is based on the opinions of experts, and this gives us the perspectives of young people on those subjects. We have real needs, and this list helps us to address those real needs."

Wéléba Bagayoko, Coordinator of the school-based EVF/EMP Project, organiser of the Malian contest and national selection.

Preparing contest documents: the questionnaire

In *Scenarios from the Sahel*, participants were required to fill out and attach to their scenario a two-page questionnaire designed to provide contact and demographic information on the participant as well as data pertaining to the participant's actual and desired sources of information on HIV/AIDS.

This questionnaire (see Appendix One) is the fruit of a consultative survey of people working in the field of HIV/AIDS in the project region, as well as interested specialists located elsewhere. We explained to those solicited that we had a golden opportunity to collect information from – if all went well – thousands of young people across the region. The question we asked the specialists had to do with the kind of information they felt they needed most. Drawing on their priority requests, and bearing in mind the context in which young people would be responding, we opted to focus on young people's sources of information on HIV/AIDS. Given that young people would have up to two months to fill out their questionnaires, we wanted to ask questions that could not be researched, but rather ones that had to do with the respondent's own experiences and opinions.

The questionnaire included the following components:

- The number selected from the list of suggestions.
- Questions which would provide demographic information about the participant. This information is used to locate the winners, as well as in the context of archiving and research.

- A few questions to determine whether the person had worked alone or in a team, the make-up of the team, and how the participant had heard about the contest (valuable for evaluating contest distribution strategies).
- Questions on the participant's actual and desired sources of information on HIV/AIDS.

It is essential to pre-test the questionnaire exhaustively. Furthermore, you would be well-advised to go a step further and, before the contest even starts, pre-test your data-entry and data-analysis strategies. We made the mistake of not doing so, and we discovered (too late) that certain flaws in the *Scenarios from the Sahel* questionnaire became evident the moment data entry and analysis were started.

A colleague of ours, Kendall Repass (formerly with Peace Corps/Senegal and presently at Columbia University), evaluated the questionnaire and put together a number of invaluable suggestions for improvement. You will find some of his comments in Appendix Two.

It is important to remember that the questionnaire will provide detailed socio-demographic and qualitative data *only* on individual authors and team leaders. For logistical reasons, it is not possible to collect detailed data on every member of a team but you should ensure that your questionnaire provides you with all the data you need. For example, if you want to know exactly how many women or out-of-school youth participated in the contest, you will need to ask specific questions on gender and schooling in your section about the make-up of teams.

The fact that the questionnaire accompanied a contribution to a contest made it difficult to ask certain types of questions. We recognized that this was likely to bias responses as participants would provide the answer that they thought the selection jury would want to see (despite our protestations in the contest leaflet that the questionnaire would in no way influence the selection). In addition, questions about HIV/AIDS-related behavior ran the risk of alienating parents.

Questions about knowledge on HIV/AIDS would make little sense as participants would have time to research the right answers. We did, however, decide to include one question which we believed had the potential to indicate how successfully the participants had assimilated the information they had received, namely “Do you know someone living with HIV?” with, as possible responses “Yes”, “No” and “I don’t know”. In our minds when we formulated the question, the only correct answers were “Yes” and “I don’t know”. In the event, many participants answered “No”. In retrospect, we recognize that in the context of a questionnaire, “I don’t know” is prone to different interpretations. This was something that our pre-tests had failed to alert us to. A better response option would be: “Not that I am aware”. Perhaps you can come up with similarly revealing questions that cannot be researched.

Preparing contest document: a few ideas on design

With regard to design, the *Scenarios from the Sahel* contest leaflet turned out to be user-friendly both to participants and to the organizing team.

The leaflet was printed on both sides of heavy, slightly glossy paper measuring 10 x 22 inches (25 x 56 cm). It was gatefolded so that there were three equally-sized (3.3 x 7.3 inch) flaps, making a total of six printable pages. The questionnaire was printed on both sides of the right-hand flap. It was easy for the participants to simply tear off that flap and attach it to their scenario.

With hindsight, we would change little about the overall leaflet design, though we might change the layout somewhat, leaving more white space and using more colors, to make it as inviting as possible.

Be sure to contact your printer well in advance – this is not something to be done at the last minute. It is also important to monitor the design and printing phases closely. Even small errors in the document could have negative consequences on a massive scale. You should ensure that the printer gives you proofs and have several people examine them for errors (for

example, it is remarkably easy to overlook a misspelling *when it is in print*, because we expect everything to be correct *because it is in print*). You should also compare the proofs line by line against your original document; it sometimes happens that sentences or lines of text are accidentally omitted and this isn't always immediately apparent.

With printing, the unit price decreases dramatically the more units you require. For this reason, it is always better to overestimate the number of leaflets you will need rather than underestimate. Remember you might also want to send them to funders or partners, and to keep a supply for your own records. All the same, bear in mind when negotiating with your printer that you may indeed need to reprint the leaflet during the contest should demand be extremely high. Be sure to secure his or her assurance that this will be possible.

c) Distribution strategies

A team approach

Ideally, the *Scenarios* contest is carried out by a consortium of organizations working together. A team-based approach facilitates the creation of field-tested partnerships between the structures in question. A collaborative strategy also serves to heighten the visibility of a number of organizations at the same time. It helps to ensure that the contest reaches many different groups of the population, across the entire project zone. Such an approach also means that the contest is conducted in direct proximity to the young people themselves and opens up more and diverse possibilities for them to establish direct lines of communication with specialized resources in their area.

Here are a few of the characteristics that you might bear in mind when putting together the team that will distribute contest documents and, later on,

collect the young people's contributions and bring or send them to the location where selection will take place:

- An ability and willingness to work together (team orientation; shared philosophy) and to actively promote other partner structures as potential resources
- Capability to reach certain target populations effectively (identified in advance by the planning team; e.g.: young women, out-of-school youth...)
- Collective ability to cover the entire geographic territory comprehensively, including urban and rural areas
- Multiplier potential, i.e., potential of adding even greater breadth to the team by persuading other structures to participate in distribution/collection
- Genuine availability during contest dates.

We would also recommend that you try to leave the door open to organizations that spontaneously volunteer themselves to help out with the contest. Here in Senegal, the *Scenarios* team benefited enormously from the unsolicited support of many structures, including PLAN International, Peace Corps, the NGO Africa Consultants International, the Fan Club of the music star Youssou Ndour, as well as local associations such as Avenir de l'Enfant, Hibiscus, and the Association des Jeunes Catholiques de Darou-Rahmane.

In *Scenarios from the Sahel*, Senegal was the country that offered the best example of a team approach to the contest. In this country, the project coordinators arranged for the printing of a certain number of contest leaflets and then delivered them to the Dakar offices or representatives of partner organizations assisting in the contest. Those organizations then distributed them in the field, throughout the country. When, after a few weeks, it became clear that demand for the contest leaflet was very strong, and stocks in the field were running low, the coordinators had more leaflets printed. At the end of the contest, the partner organizations transported the young people's contributions back to Dakar, often pooling their efforts.

Fortunately, and thanks in no small part to the generous attitude of contest partners who collaborated on a volunteer basis, we were able to respond to unexpectedly high demand for the contest materials in Senegal by having a few thousand more printed and still stay (just) within our budget for that project element. However, we ask ourselves what we would have done had the demand been even greater. For a moment there, we feared that we might be creating interest among young people, but dashing their hopes by being unable to furnish them with contest materials. We see three possible solutions in the event that contest materials are running out (at either a macro level or at a micro, community level):

- Have partner organizations encourage young people to photocopy the materials (a costly and also otherwise inaccessible option for many people in this region);
- Have participants share the existing leaflets, and ask those who have no leaflet to write out the questionnaire by hand;
- Subject to prior agreement with a flexible funder, request additional funds to cover especially high demand and print more materials.

Please note that we did not make any use of the Internet at all as part our distribution and collection strategy for the *Scenarios from the Sahel* contest. For replicators in zones where the Internet is widely used by young people, that medium could well open up attractive opportunities to get contest materials into the hands of thousands of participants at very little cost.

Publicizing the contest: the media

During *Scenarios from the Sahel*, we have seen repeatedly that people from all walks of life and from all professions are eager to contribute with great enthusiasm to efforts to stop the epidemic. Journalists and radio/television hosts are certainly no exception.

The media can help to achieve multiple objectives in the contest of the project. They can help generate interest among young people for the contest (this is especially true of the specialized media: youth magazines and newspapers, and radio and television programs for young people). Furthermore, the media can help to create an enabling environment for the contest itself by explaining its context and aims to the public at large.

Partners in the media can also help the *Scenarios* team:

- to thank existing funders publicly and to encourage others to commit to supporting the project;
- to inform other individuals and organizations working in the area of the project and its intended outputs;
- to start to generate public and official interest in the project's subsequent elements;
- and to begin to lobby their peers in television to support extensive, free broadcasts of the *Scenarios* films.

Working with the media in the course of the contest offers many advantages, but there are a few potential stumbling blocks that your team might want to bear in mind:

- Space is limited in newspapers, and radio and television time can be precious. So, journalists might be tempted to oversimplify when they address the issue of *who* is carrying out the project and mention only the coordinators. It is important that special care be taken to emphasize to journalists that the project is a broad-based effort, with a central role played by local structures and young people. Excessive emphasis on the coordinators in media reports would not reflect the reality of the project and, if they are a non-local structure, could lead the public to view the final audio-visual products with detachment rather than affinity.

- Another stumbling block to beware of is that your partners in the media might just do their job too well and create overwhelming, potentially unfulfillable demand for contest documents.

If you plan on carrying out the contest in collaboration with large numbers of local organizations, i.e., in a highly decentralized fashion, and if you plan to make use of mass media to publicize the contest, what precisely are your journalist friends to say when they address the issue of *where* aspiring participants can find the contest materials in their area? There are at least two ways to answer this question:

- You can set up a central phone number that young people can call to find out who your local partners are in their area, and you can then ask journalists to mention that number.
- You can deposit a consultable list of your local partners at, for example, the reception desks of all national health education centers across the country and request that your media partners state that in their reports.

In many countries it would be feasible for the contest to be publicized uniquely via the media, and for contest leaflets to be sought and entries returned uniquely via the postal service. However, we feel this anonymous procedure would represent a real impoverishment of the *Scenarios* process and a serious reduction of the project's potential for meaningful and sustainable impact.

When planning your publicity program, remember to contact the editors of magazines far in advance. You might otherwise miss their deadlines.

Furthermore, remember not to use up all your ammunition (publicity budget...) at the beginning of the contest. If the contest is to last a period of, say, two months, it is essential that you be in a position to remind and remotivate as time goes by and, if need be, readjust your original strategy so as to reach specific groups or areas more effectively.

Publicizing the contest: the opening press conference

Holding a press conference on or just before the launch date of the contest is an outstanding way to achieve a wide variety of important objectives:

- Get the media on board as full-fledged partners in the project. The press conference is an opportunity to remind them of their power and responsibilities with regard to the HIV epidemic, and also to establish good press relationships for the duration of the project. By getting them enthusiastically on board, you might just secure extensive, free media coverage for the contest phase and beyond.
- Enhance the visibility of the project partners in the context of *Scenarios*, and facilitate the establishment of direct, hopefully long-term links between media representatives and partner structures. Make sure that the press conference is arranged in such a way and at a time of day that journalists would feel encouraged to spend some relaxed time afterwards with project team members. It might, for example, be a good idea to provide drinks afterwards.
- Illustrate to the media that what is taking place is a highly participatory, broad-based endeavor, with scores of individuals and structures working together in close partnership. Toward this end, you might want to invite as many members of the larger *Scenarios* team as possible to the press conference. We experienced that it was at this event that many of our partners realized for the first time the magnitude of what was happening and the fact that the team behind the project was indeed so vast. Seeing was believing.
- Drive home the point that this is not a commercial venture. One way to underscore that point is not to hold the press conference in an expensive, luxury setting.

- Thank the funders and sponsors who are behind the project.

The *Scenarios from the Sahel* opening press conference was a big success, and that was largely due to the assistance of a friend of ours named Edmond Bagdé, a journalist from Chad who had been working in Senegal for years, specializing in HIV/AIDS. We would strongly recommend that you solicit the support of a media insider who, like Edmond, could help with several essential tasks related to the press conference: drafting the press release and distributing it through the proper channels, at the right time, to the right people; selecting, inviting, and securing the participation of journalists who work for key media institutions and who would be inclined to be receptive to *Scenarios*; and selecting an appropriate timeslot for the conference.

Here in the Sahel, and perhaps also in your zone, there are networks of journalists that can be mobilized for events such as *Scenarios*: networks of women journalists (such as the Dakar-based African Women's Media Center, a project of the International Women's Media Foundation), and networks of journalists in population issues (UNFPA has set up such a structure here).

In the wake of the press conference, the project team has a perfect opportunity to test and, if need be, refine the system that has been established to monitor media coverage of the project.

Publicizing the contest: T-shirts

In this region, we discovered that T-shirts are an excellent means to increase awareness of the project, a much-appreciated way to bolster a sense of collective project ownership among team members, and a popular prize for the contest winners. Furthermore, T-shirts are a good way to enhance the visibility of the project logo and to let the public know which funders are behind the project. Think of them in terms of mobile advertisements. Among a group of teenagers, you can imagine the impact if a role-model peer is seen wearing one.

We learned that it pays to take time to make the project T-shirt really attractive to young people. Ask the screen-printer to run you off a “proof” copy for you to approve. The company that did the *Scenarios from the Sahel* T-shirts did such a fine job that we have often heard, “This is my all-time-favorite shirt! I wear it all the time.”

Make sure that the T-shirts are ready at such a time that they can be distributed along with contest materials and at the press conference. Members of community-based organizations who helped out with the distribution of the contest materials said that the T-shirt was a big motivator to them personally and helped people in their communities associate them with the project.

One final comment on T-shirts: We found that we were able to negotiate a significant reduction in the unit cost of the shirts when we offered to allow the screen-printing company to put their logo on one of the sleeves.

Publicizing the contest: posters

Posters might be a good, inexpensive way to raise awareness about the contest and to inform prospective participants as to where they can find contest materials. They are also another opportunity to enhance the visibility of and express gratitude to funders and sponsors.

You could collect ideas for poster design and raise awareness at the same time by asking an art school in the project zone to request (or require as a class assignment) that students submit ideas.

The posters could contain general information on the contest as well as an empty space where the local partner structure could write in its own contact information. This is another way to reinforce a sense of ownership among local partners and to create in the communities a feeling that this contest is not something imposed from elsewhere, but rather a profoundly local endeavor.

“We’ve got to strive for decentralization. If activities are overly centralized, they just come and go, and nothing is left behind. What good is that?”

Henk Van Remtergheim, UNFPA/Burkina Faso

The local partners themselves would choose where they would like to put up the posters, placing a premium on those places where the posters would not be damaged by vandalism or the elements, or stolen. Here in the Sahel, that might mean, for example: inside neighborhood bread kiosks, small neighborhood shops, snack bars near schools, at the reception area of sport complexes, or inside classrooms. Other possible locations that shouldn’t be forgotten include health and family planning centers, condom distribution points, etc.

4. Monitoring/evaluation

Your monitoring and evaluation efforts will be determined by the objectives you set and by the way you design the contest phase. Here, we would simply like to provide a few ideas that might prove useful in one form or another.

The Scenarios questionnaire

The questionnaire completed by participants is a built-in evaluation mechanism in that it provides data on the total number of participants as well as male-female breakdown, location, age, education level, and other data on the young people who took part. That questionnaire can also provide feedback on your efforts to publicize the contest (by asking where participants heard about the contest), as well as information on the effectiveness of each partner structure in its efforts to distribute materials and stimulate participation (by asking where participants obtained the contest leaflet).

Focus groups with participants

The quality of the contest, its ability to generate discussion among friends and families, as well as its impact on young people's behavior-change processes can be evaluated in the context of focus-group discussions with participants at the conclusion of the contest. Holding a few such discussions with a range of young people halfway into the contest is a good monitoring strategy; it can provide the team with useful information that would allow you to adapt your contest strategy so as to achieve your objectives more effectively.

Focus-group discussions with non-participants

Focus-group discussions with young people who opted *not* to participate can help you to understand shortcomings in your distribution and motivational strategy.

Focus-group discussions with team members

Team members can provide important insights on the contest mechanics, on young people's reactions, on the impact of the contest at a macro level in the community at large, and on the value of the contest for their own organizations (including the generation of synergies with other structures).

You might also decide you want to hold focus group discussions with members of the wider community: parents, teachers, etc. in order to solicit their feedback.

Data from designated resource centers

If one of your objectives is to heighten the visibility of existing resource centers on HIV/AIDS and to increase the number of young people who use those centers, you might consider collecting relevant data from them before, during and after the contest. The data could be complemented by means of

face-to-face discussions (based on a standardized catalogue of questions) with individuals working at those centers.

Input from the selection committees

Jurors can offer a unique perspective on the impact of the contest, as they have (in all likelihood) closely observed the contest itself, and they have read and discussed scores of the young people's contributions in a forum with specialists from a wide range of related fields.

Some further reflections about the evaluation of the contest:

One of the major challenges of evaluating the contest by means other than those described above is that there is no way of predicting in advance who will take part. Whether or not to participate is a personal decision on the part of those who hear about the contest. As a result, it is extremely difficult to implement before-and-after questionnaires to measure quantitatively the contest's impact on participants' knowledge, attitudes and behavior. You'd like to be fairly sure that at least one person and, if possible, a reasonable proportion of the group that is completing the first questionnaire will actually take part in the contest. If not, you have wasted your time.

One means of obtaining quantitative information about the impact of the contest on an individual group is, say, if you know in advance that a teacher is going to set the writing of a scenario as a compulsory assignment. That way, you can be sure that most of that class will participate. Comparison of the before-and-after questionnaires will give you clear evidence of the impact participating has had on *those individuals'* knowledge, attitudes and practices in relation to HIV/AIDS. You will not, however, be able to say that the contest would have this same effect on all participants because the group was not selected in a random manner.

This is not to say that information from those who chose not to participate is not important. For a start, you may be surprised to find that the

contest and the publicity surrounding it succeeding in getting people to talk and think about HIV/AIDS (if you use those indicators) even if they did not participate.

Another quantitative evaluation strategy you might like to consider is a time series survey. This involves implementing successive questionnaires within a specified community over the length of the project. It would measure the impact of successive elements of the project (contest, films, etc.). If implemented correctly it is a complex procedure, and if you are not very experienced in evaluation matters, you would need to engage the help of an evaluation specialist.

CHAPTER 3

THE *SCENARIOS* SELECTION PROCESS

- 1. Brief overview of the chapter**
- 2. Potential objectives and outputs of this phase**
 - a) Selection**
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 - f) Announcing winners / awarding prizes**
- 4. Monitoring/evaluation**

CHAPTER 3

THE *SCENARIOS* SELECTION PROCESS

1. Brief overview of this chapter

"This is one big adventure for me!"

Dr. Georges Tiéndrénégo, Burkina Faso, member of the Scenarios from the Sahel Advisory Committee, member of the Senegalese national jury and the final, regional jury.

"Have we been on the wrong path all along? It might well be that the really young kids could show us the way."

Mama Sabé, educational advisor at IPM/Mali, member of the Malian national jury.

"If only we could grow up to be children. If only."

Dr. Georges Tiéndrénégo

The *Scenarios from the Sahel* selection process was a tremendous experience. It was a voyage of discovery into the hearts and minds of the region's youth and an opportunity for specialists in the realms of HIV and of audio-visual production across the Sahel to forge partnerships, create synergies and develop close friendships with one another. Filmmakers of international renown, friends living with HIV, educators and trainers, youth workers, rural prevention workers and heads of international agencies all reflected and debated with one another, shared their concerns and formulated strategies for the future. They laughed and cried together as their discussions brought the contest participants' emotionally charged works to life. The process left us all better informed about young people's needs, better integrated with one another, and – without exception – powerfully motivated to stop the epidemic in its tracks and to ensure that everyone among us who

lives with HIV benefits from the full support and compassion of our communities.

In the course of our initial project planning we fell far short of envisaging the breadth and magnitude of what could be accomplished in the selection process, just as we had with regard to the contest. We didn't underestimate what the individuals involved were capable of; we underestimated the potential of the process itself. The overriding objective of this chapter is to provide you with ideas that will help you get the most out of an incredibly rich process. You have every reason to set the bar very high as you plan the selection phase of your project.

The ideas presented here reflect lessons learned from the staggered, five-act selection process carried out in the course of *Scenarios from the Sahel*. After the contest ended, the organizing committee in Burkina Faso was the first to convene its national jury, followed the next week by Mali and then by the two-stage process in Senegal (pre-selection and final national jury). The juries in each country put forward 50 national winners to be considered by the international, final selection jury which met a few weeks later in Dakar. We observed each stage of the process and were able to share a growing body of lessons learned with each jury along the way. The recommendations included in this chapter are the crystallization of many clever, tested methodological approaches created by project partners in Burkina Faso, Mali and Senegal. We would like to draw particular attention to the one person who, through his experience and wisdom, contributed most to this organic process of methodological improvement, namely Wéléba Bagayoko of the EVF/EMP project in Bamako, Mali.

2. Potential objectives and outputs of this phase

a) Selection

"You can have been involved in the fight against AIDS for a long time, for months or even years, but it's always good to have a source of remotivation. *Scenarios from the Sahel* has remotivated me, because it's given me an idea of where I'm at right now and what I can do in the future."

Dr. Fatim Louise Dia of ACI/Dakar, member of the Scenarios Advisory Committee, member of the Senegalese national jury and the final regional jury.

Please remember that these sections on objectives and outputs can also provide you with arguments which you can incorporate into fundraising documents and firepower for direct dialogues with funders.

In addition, please bear in mind that the following can be expressed as explicit project objectives subject to monitoring and evaluation.

Although the "Selection process" *sounds* inauspicious, it emerges as an exciting opportunity:

- a) to foster study, reflection and dialogue among specialists from a variety of pertinent fields on the subject of HIV/AIDS with a view to arriving at a clearer understanding of young people's levels of related knowledge, their concerns, proposed solutions to pertinent problems, and the language they use when discussing the epidemic;
- b) to provide specialists in the field a unique opportunity to evaluate the effectiveness of (i) the region's AIDS-prevention community in general, (ii) of their own organization, and (iii) of their own educational strategies;
- c) to formulate (for subsequent circulation) observations on the young people's scenarios and on the perceived strengths and shortcomings of the region's AIDS-prevention community as well as recommendations for concrete future actions to overcome those shortcomings;
- d) to develop personal contacts and facilitate the creation of partnerships between individuals from a wide variety of disciplines;

- e) to strengthen a sense of project ownership among the various partners,
- f) to provide the leaders of the audio-visual production teams with extensive information about the epidemic and efforts to counter it, as well as a keen sense of the role the future films could play in addressing specific problem areas encountered in the scenarios,
- g) to discover valuable human resources for subsequent phases of the project and for other pertinent activities,
- h) to select the winners of the contest,
- i) to familiarize the jurors with the *Scenarios* archives that are to be established subsequently and to discuss with them ways in which those archives might be used in optimal fashion,
- j) and to expand and improve existing *Scenarios* contest methodologies.

a) The Scenarios selection process is an opportunity to foster study, reflection and dialogue among specialists from a variety of pertinent fields on the subject of HIV/AIDS with a view to arriving at a clearer understanding of young people's level of related knowledge, their concerns, proposed solutions to pertinent problems, and the language they use when discussing the epidemic.

"By taking a close look at the scenarios, I have been able to assess the level of young people's knowledge in the area of HIV/AIDS. Such competitions should be organized regularly for this purpose. They should be held elsewhere as well."

Dr. Oumar Traoré, psychologist, member of the National AIDS Control Program of Mali and chair of the Malian national selection committee

"The scenarios have allowed us to identify the information needs of the target group by age and also by region."

Abdoulaye Konaté, youth leader working for AJL4 and ACI in Dakar, member of the Senegalese pre-selection committee.

During the contest, young people tell us what they think and feel about HIV and AIDS. During the selection process, we have a chance to listen to them very closely.

The participants' creative works are a gold mine of insights into young people's perspectives on the epidemic. In the course of the selection process, each individual juror has the opportunity to study scores of scenarios individually and also to discuss the contributions from a global perspective with the entire jury. In and of itself, the selection process is a qualitative research project in which the jurors carry out a fascinating form of collective text analysis.

"The young people highlighted the risks involved in certain traditional practices, but all the while they acknowledged the value of those traditions. They set forth proposals for ways things could be changed."

Consensus observation of the final, regional jury

"Unfortunately, the girls speak very rarely about self-respect."

Consensus observation of the Senegalese pre-selection committee

"We find a real spirit of solidarity among the young people, especially for persons living with HIV. I always thought that our young people rejected such individuals, but the scenarios have made me change my opinion completely. I believe that young people accept and do everything they can to help those living with HIV."

Ibrahima Bob, documentalist, Africa Consultants International/Dakar, member of the Senegalese pre-selection committee

"We see that young people in the three countries often speak of exactly the same problems in the same way."

Consensus observation of the final, regional jury

b) The selection process provides specialists in the field a unique opportunity to evaluate the effectiveness (i) of the region's AIDS-prevention community in general, (ii) of their own organization, and (iii) of their own educational strategies.

"*Scenarios from the Sahel*, practically for the first time, allows us to carry out a vast evaluation of the work that has been done to date in the area of HIV/AIDS. Personally -- for me and for the organization I represent -- I've had a chance to evaluate the work that we have conducted for so long now."

Yaya Touré of the Islam-inspired NGO Jamra, member of the pre-selection jury in Senegal

"I am very happy, because this contest has allowed me to conduct a kind of evaluation of the awareness-raising work we have done in the field. ... The Department of Education has produced a school manual on STD's and AIDS. Another manual on HIV was revised and republished. All of this has been distributed to pupils. Looking at the scenarios, I realized that pupils really have read those documents seriously."

**Wéléba Bagayoko, Coordinator of the school-based EVF/EMP Project,
organiser of the Malian contest and national selection**

Evaluating the impact of IEC activities in the area of HIV/AIDS is a notoriously difficult task. Every step of the *Scenarios from the Sahel* selection process proved to be a much-appreciated way for jurors to improve their understanding of the effectiveness of past strategies and activities.

We saw jurors shake their heads and say things like, "It's terrible. In every scenario from this school, it seems, kids write something to the effect that you can spot somebody who has AIDS just by taking one look at them, and that such visual checks are a good strategy to avoid HIV. *We – my organization* – are the ones who have been carrying out HIV-related activities at that school for a few years now!"

"In the scenarios that I read, I saw that we have been committing some serious errors. We should conduct awareness raising in another way; we've been doing it *our way*."

**Médoune Wade of the drug-awareness center CSID,
member of the Senegalese pre-selection committee**

c) The Scenarios selection process is a forum for jurors to discuss and formulate (for subsequent circulation) observations on the young people's scenarios and on the perceived strengths and shortcomings of the region's AIDS-prevention community as well as recommendations for concrete future actions to overcome those shortcomings.

"What we have learned from them can allow us to adjust our aim with regard to our methods, with regard to the messages we tend to pass on. Today, we know which specific problems young people are running into when it comes to HIV, which problems they can't manage to solve -- that's what we've seen in the various scenarios. We are now in a position to say: 'OK, this is what we have to do.'"

Rabi Hagne Seck, PLAN International, member of the Senegalese selection committee

"Young people know how to talk about HIV like doctors. Now we need different approaches – emotional, psychological."

Mama Sabé, educational advisor at IPM/Mali, member of the Malian national jury

As you go about planning the selection process, we strongly recommend that you schedule plenty of time for jurors to discuss specific ways in which they can adjust their collective and individual efforts to correspond to what they have learned from the young people's contributions.

A list of recommendations, in which the jurors' primary findings are summarized in a concise, user-friendly way, can be distributed to decision-makers throughout your region's AIDS-prevention community. It could prove highly beneficial to specialists who create relevant educational materials for young people, those who carry out grass-roots prevention activities, strategists at the national AIDS control program....

"People find it hard to bring up certain subjects if the audience is young. That doesn't make any sense, because it is evident that kids already know all about the subjects we are trying to avoid. At present, it's almost absurd to hush up certain debates. It's high time that we carry on a dialogue with the kids about sexuality."

Yaya Touré of the Islam-inspired NGO Jamra, member of the pre-selection committee in Senegal.

"We have been able to pinpoint some major shortcomings that we much focus on and overcome, for example the very weak level of argumentation that girls use when boys ask them to have sex. We must teach the girls to say no."

Maïmouna Samaké, COFDEF/AMAF, member of the Senegalese pre-selection jury

"The scenarios call out to those who produce IEC materials to involve young people in design and production at every step."

"We must take note of the fact that we have underestimated youth people up until now. We have got to adopt a different perspective."

Consensus observations of the final, regional jury

d. The Scenarios selection process is a means to develop personal contacts and facilitate the creation of partnerships between individuals from a wide variety of disciplines.

"What has struck me most here is the human contact. There are people here whom I didn't know before. This has allowed me to grow closer to them, to get to know them, and to learn from them. Through these individuals, I have become familiar with structures with which, although they do the same kinds of work as us, we had never collaborated in the past."

Rabi Hagne Seck, PLAN International, member of the Senegalese selection committee

In the wake of the *Scenarios from the Sahel* selection process, we have observed that that activity served as the catalyst for the creation of invaluable new and sustained partnerships across the region. The selection process allowed the members of the jury to discover one another as resources, as allies, as colleagues, as sounding boards, and as friends. This is surely one the project's most meaningful accomplishments.

"The members of the jury should set up and maintain a system for staying in touch, exchanging information, and harmonising efforts. We should also think about the possibility of creating a network with the young winners. We must not break off the links between organisations and countries that have supported this process."

Consensus recommendation of the final, regional jury

e) The selection process strengthens a sense of project ownership among the various partners.

The work carried out by the jurors is empowering, intense, difficult at times, and often deeply emotional. As they read and discuss the scenarios, they develop genuine affinity with the young participants, and the bonds of friendship between the jurors become extremely strong. In the end, everyone

shares in a sense of great excitement over subsequent phases of a project that has become, more than ever, their own.

f) The Scenarios selection process is a way to provide the leaders of the audio-visual production teams with extensive information about the epidemic and efforts to counter it, as well as a keen sense of the role the future films can play in addressing specific problem areas encountered in the scenarios

"Today, young people are searching for points of identification with their problems -- schooling, diseases, unemployment. They are looking for heroes, and as there aren't really any national heroes today, they identify with artists. People see some likeness between themselves and them. It's imperative to give artists the possibility to give our young people a dream."

Idrissa Ouédraogo, Burkina Faso, celebrated film director, member of the Scenarios from the Sahel final jury, director of the first three Scenarios films

The words and deeds of popular artists, as opinion leaders among young people, can be precious assets in efforts to curb the spread of HIV. Unfortunately, it is not always easy, once you have secured the active involvement of influential artists, to ensure that they are well informed about the epidemic in general and about key relevant communication issues in particular.

The selection process is an artistically and intellectually stimulating way for members of your audio-visual production teams to gain a high level of knowledge about HIV and familiarity with current debates. When production begins, they will be approaching the matter armed with a good understanding of the macro issue at hand and fully aware of the context and relevance of the project.

Furthermore, they will listen to and partake in debates on the very scenarios that they will be turning into films later on. The jurors' observations and recommendations on the winning scenarios will provide the audio-visual

production teams with detailed guidelines for the professional re-adaptation of those texts and for production and post-production of the films.

g) The selection process is a chance to discover valuable human resources for subsequent phases of the project and for other pertinent activities.

"We have got to explore possibilities of using the participants in the fight against AIDS."

Dr. Aliou Sylla, CESAC/Mali, member of the Malian national selection committee and the final, regional jury

It is an opportunity to go talent hunting both among the contest participants and the jury members. During the initial stages of the selection process (whether pre-selection, or a regional selection preceding a national selection...), you will have a chance to observe the work of the jurors and determine which ones would be the ideal candidates for the final jury.

Furthermore, if you keep your eyes open, you might also discover:

- Artistically talented young people who could be called upon to draw storyboards for the *Scenarios* films (i.e., by taking a close look at the comics submitted by participants). The storyboards can also be used to pre-test the films.
- Individuals and organizations that could facilitate distribution and diffusion of audio-visual products;
- Young people who could be valuable additions to other ongoing or planned activities of the project partners.

"What can we do to continue to work with some of the young talents that have been revealed by the contest? We can't just drop them and have them wait around for the next contest. Beginning now, we've got to view them as people to take on board and to train; they could be valuable outreach people at community level."

Moussa Sow, Avenir de l'Enfant, member of the Senegalese pre-selection jury

h) The selection process is, indeed, also an opportunity to select the winners of the contest.

i) The selection process is a chance to familiarize the jurors with the Scenarios archives that are to be established subsequently and to discuss with them ways in which those archives might be used in optimal fashion.

"One prospect that I see for myself is to go back and take another look at certain scenarios, to reread the questionnaires, and even to carry out studies. I'd like to write something about the youth milieu, because that has always interested me -- especially those topics that usually don't get much attention. In general, foreigners are the ones who come to write about those topics here in Senegal. All this gives me lots of things to do. I see a lot of other prospects here."

Dr. Fatim Louise Dia of ACI/Dakar, member of the Scenarios Advisory Committee, member of the Senegalese national jury and the final regional jury.

The *Scenarios* archives are an outstanding source of information, but also a rather unusual source. That means that many people find the concept fascinating, but they do not always have a sense of how to go about actually using the archives. The selection process is an opportunity to explain the archives in greater detail and to conduct a concrete dialogue on ways in which they might be used in optimal fashion.

The archives are to be the basis of an important research element of the project, namely qualitative text analysis of groups of scenarios (see next chapter). You can seize the opportunity presented by the selection process to ask jurors about their priority areas of inquiry for that research.

j) And finally: the selection process is a way to expand and improve existing Scenarios selection methodologies.

Your lessons learned and ideas for improving proposed methodologies will surely be valuable and welcome input for others planning *Scenarios*-type projects.

b. Announcing winners / awarding prizes

Like many other phases in *Scenarios from the Sahel*, the phase of announcing the contest winners and awarding them their prizes was rich in potential outputs that were hidden at first glance. This phase is an opportunity to:

- publicly recognize the young winner or team of winners and validate their talent and effort. This can motivate the winners to be even more active in HIV-related activities, stir further debate within their families and among the community at large, and serve as a motivator for those who did not participate to consider becoming involved the next time similar opportunities present themselves;
- further increase the public profile of the local partner organization in the given community and thereby enhance its ability to be effective in its interactions with the local population;
- discuss HIV-related issues in a public forum (i.e., the prize ceremony). You could focus part of the discussion on elements of the young person's scenario. At an awards ceremony for five national winners in Thiaroye, Senegal, the dialogue was centered on the answers the winners had provided to one of the questions on the contest questionnaire, namely, "On what particular topic would you like more information?"

- with a view to laying the groundwork for collaboration during the audio-visual production stage, establish close personal relations with the young winners whose scenarios are to be turned into films;
- highlight the support of and express gratitude to funders and sponsors;
- and identify resource persons for subsequent parts of the project and for other activities.

"The health talk on STD's ran almost completely smoothly. The reason behind having the talk on STD's was that I wanted to exploit the talent of a young man in my village who was one of the fifty finalists in Senegal for *Scenarios from the Sahel*, Bassarou Baldé. Ousman Diao and I went over different STD's, developed a short play, organised the talk and conferred with my counterpart Omar Sambou (the health center director). ... After dragging 32 men (ages 15-35) to the meeting, the discussion went rather well. Besides Bassarou and Ousman's excellent presentations, Omar answered numerous questions on the illness, proper prevention, and the availability of condoms, and he stressed that his consultations were completely confidential. Most importantly, the men understood the link between STD's and AIDS, that prevention is the same and is completely necessary to stop any spread. I hope to use Bassarou again to help train two women so that we can do a similar talk for the women of the village."

Kevin McNulty, second-year Peace Corps Volunteer, village of Wassadou, District of Velingara, Senegal.

3. **Scenarios selection methodologies**

a. **Timing**

In order to maintain the momentum and enthusiasm generated by the contest, and to be able to move ahead swiftly with preparations for audio-visual production, it's a good idea to conduct the selection process quickly after the contest ends. Young participants eager to find out if they have won will also appreciate this.

Logistics might dictate that you have to wait a few weeks after the end of the contest before being able to start selection. In *Scenarios from the Sahel*, all participants had until the contest deadline to submit their

contributions to the project partner in their community. That meant that the selection committees had to wait until the various partners had relayed all contributions to the respective national capitals. That is no easy task in a huge country with poor infrastructure, like Mali.

After calculating how long you think it will take to receive all contributions, please factor in an additional buffer week. It is essential that all participants' contributions be carefully considered.

The duration of the selection process will, of course, depend on the type and scale of your project.

b. Selection of jurors

The choice of jurors is of critical importance not only for the success of the selection phase, but also for laying the finest possible foundation for the remainder of the project. Please devote a lot of thought, time and energy to juror selection.

Start thinking about potential jurors during the earliest planning stages of the project, and refine your list through observation as the contest phase progresses.

As you go about putting together your lists of jurors, please bear in mind a couple of potential dangers:

- Inviting people to participate as jurors is a great way to bolster their sense of ownership in the project. However, you cannot invite everybody, and if you are not careful, you might discourage and alienate those who have been overlooked. There are a few ways to minimize this risk:

i) take time to sit down and talk to non-invitees about the role(s) they could/are scheduled to play in subsequent phases of the project (data entry, data or textual analysis, pre-testing of film scripts, assistance

during the shooting phase, drafting of the Users' Guide, distribution of the films);

ii) invite a few of them each time the juries have lunch;

iii) time permitting, invite them to make a brief presentation to the jurors about their work;

iv) time permitting, arrange juror visits to their organizations' offices.

- If initial selection processes are to be conducted in several (perhaps remote) places before the final jury convenes in a central location, make sure that the composition of the juries chosen for those initial selection processes really does correspond to the criteria defined by the project team. If you're not vigilant, juror selection might be overly influenced by obligations founded in local politics or friendship, religious bias, or other irrelevant criteria. This is one moment in the course of *Scenarios* at which the core team should definitely not shy away from firmness in asserting crucial principles of the project.

The following are a few ideas that you might wish to consider when putting together your own list of criteria for juror selection. The ideas are divided into two groups, with two different objectives in mind: i) Selecting jurors with a view to choosing the best possible winning scenarios; ii) Selecting jurors so as to maximize synergy development, to ensure project continuity, and to secure or reinforce requisite political and financial support.

i) Selecting jurors with a view to choosing the best possible winning scenarios

- Strive for balance in the jury: male/female, by ethnic group, by religion, by profession....
- Try to identify multi-dimensional jurors, for example: an individual with experience in grass-roots prevention work AND creation of relevant educational materials AND an understanding of the situation in both rural

and urban areas; or a young person who has audio-visual training AND is active in a rural CBO that deals with HIV/AIDS....

- Also, try to find people familiar with different geographic areas within the project zone. The final *Scenarios from the Sahel* jury included a Senegalese based in Burkina Faso (Waly Diop, Canadian regional HIV project), a Burkinabè based in Senegal (Georges Tiéndrèbéogo, SIDA-Service, ACI), and a Malian working in Burkina Faso (Lillian Barry, WHO Representative).
- Ideally jurors should either be native to, or have many years of experience living in, the culture in which the contest has taken place. The *Scenarios from the Sahel* juries were composed uniquely of Sahelians, with the exception of Gary Engelberg, who has spent more than three decades in the Sahel.
- Be sure to involve audio-visual experts at each stage of the selection process. Each of the *Scenarios from the Sahel* juries included audio-visual experts specialized in the production of health-related films. Their input was unique and invaluable. The presence of artists in the selection process helps to ensure that creative aspects of the debate are not overwhelmed by dry, strictly technical concerns. The debate remains broadly multidisciplinary; synergies of art and science develop at every turn. If you already know the film directors you would like to work with, try and get them on board for the final selection.
- Among the other specific kinds of individuals you might want to consider are:
 - a) Young people. Be sure that the young people chosen are willing and able to hold their own in what might be a primarily adult jury. The flip-side is also important: make sure that the adult members of the jury are prepared to listen closely to a much younger juror – something that is not self-evident in all societies.
 - b) People living with HIV. Before the *Scenarios from the Sahel* deliberations began, we were concerned that the morbid content of many of the contributions might turn the selection process into a harsh

emotional experience for the jurors who are living with HIV. We took special steps to ensure that they had the support they might need in such an event. In the end, however, we were overjoyed to see that the young people's scenarios, generally replete with expressions of compassion and solidarity, had filled those living with HIV with a powerful sense of optimism.

- c) Those who make extensive use of audio-visual materials in the field.
- d) Individuals who have a good overview of existing audio-visual materials. Such people can help the jury avoid selecting scenarios that, relative to existing resources, neither cover new material nor offer a novel approach.
- e) Those specialized in working with key groups, such as street youths, IV drug users, commercial sex workers, people living with HIV.

In addition to the above, please bear in mind the question of group mechanics when selecting jurors. It is important to have people who are capable of working intensely in a debate-oriented, potentially contentious environment for a relatively long period of time. They must be people who can take losing an argument, because every juror invariably finds himself or herself in that position often in this kind of set-up. Finally, try to avoid including jurors who might disrupt proceedings by focusing on their own, alternative agendas.

Astute selection of the chairperson is critical. This person should not be appointed by mere seniority (granted, that's hard to avoid in some cultures), but rather after careful consideration of the following:

- The chair has to be able to manage time effectively. Often, this means wielding a forceful gavel to cut short debates that may well be fascinating and passionate, but are not helping the jury to come closer to reaching decisions. Precisely because the young people's contributions are so interesting and because they raise so many important questions, the chair of a *Scenarios* jury must be prepared to be highly interventionist (and, as a result, subject to frequent temporary unpopularity).
- The chair must distribute the floor equitably. She or he must see to it that people who are soft-spoken are not dominated by charismatic, smooth-

talking orators who, if left unchecked, could easily influence any group to support any proposal they make.

Before the jury itself convenes, you might want to consider asking a trained facilitator to serve as chairperson.

In order to ensure that the chair and the jurors are all free to devote themselves entirely to the deliberations, we would also recommend hiring an outside person to serve as rapporteur. Experience tells us that you should also have a "runaround" person who can help out with any of a great number of tasks -- primarily logistical in nature -- which arise spontaneously.

ii) Selecting jurors so as to maximize synergy development, to ensure project continuity, and to secure or reinforce requisite political and financial support

- When drafting your juror list, don't forget that that the selection process is a great opportunity to foster the creation of sustainable partnerships and synergies. So, go ahead: think creatively, and try your hand at high-impact matchmaking.
- You might want to invite representatives of promising, lesser-known organizations with a view to handing them an excellent network of contacts and heightening their visibility.
- The involvement of representatives of structures that helped out with the contest validates and perpetuates their contribution to the project.
- It might be advisable from a political perspective to give special consideration to representatives of relevant state bodies such as the national AIDS control program, ministries of health, education, communication and culture, or the national health education service. This could also prove to be a good strategic move, paving the way for free

broadcasts on state media and for high-level support in the event that religious traditionalists call for censorship of certain films.

- You might want to consider the possibility of inviting a qualified representative of a potentially troublesome structure, such as a traditionalist religious group. The possible strategic benefit in their involvement may be significant: they would be allowed to present their point of view in an atmosphere of mutual respect; they would be able to learn from their colleagues on a substantive level; they would come to the realization that more liberal-minded approaches to HIV prevention were not aberrant imports from a faraway land, but rather very much local mainstream thought; and risks of opposition to subsequent elements of the project could be diminished. In taking your decision, you will need to weigh up the potential advantages with the potential threat to group dynamics and the jury's consensual decision-making capacity.
- If full funding for all elements of the project is not yet secured, consider inviting qualified representatives of funding bodies.

Please note that although it could be beneficial to select some jurors on the basis of synergy potential or strategic value, there is a danger that this kind of approach could be taken too far, and the selection process might fall short of its immediate substantive objectives.

c. Preparation of selection and evaluation/research materials for jurors

In a moment we will present a model selection methodology. Very roughly, that methodology consists of a combination of (i) individual reading and grading, and (ii) discussion of scenarios in small groups and/or in plenary sessions.

Before getting into the nuts-and-bolts of selecting the winners, we would like to set the stage by discussing a series of documents that you *might*

want to prepare in the run-up to actual deliberations. Reflecting on the content of these documents could help you gain a clearer sense of where you would like to head with the selection process and what precisely you hope to get out of it. The completed documents can be instrumental to the smooth functioning of the process itself and can be of tremendous benefit during follow-up to the selection phase.

IMPORTANT: If you were to give jurors *all* of the following documents and request their written feedback on many of them, you would surely be overloading the selection process and might even be confusing the jurors. Please take a look at the description of each document and decide whether to:

- include it as part of a presentation to the jurors;
- write it up on a flipchart sheet and post it on the wall of the room where the jury will deliberate;
- circulate it to the jurors for their information/reference;
- circulate it to the jurors with the request that they provide written input, oral feedback, or both;
- or not include it at all in your selection process.

i) General organizational documents, background documents

- Contacts list of jurors. That list, of course, will be invaluable to you as you organize the selection process. Getting a copy into the jurors' hands will help them to stay in touch when the process is over. Early in the selection process, circulate a copy of the list to verify that all the data is correct.
- A concise, updated overview of the entire project. This allows you to be sure that all jurors are familiar with an identical body of current facts about

the project at large and that they have a clear sense of the relevance and importance of their work as jurors.

- A copy of the contest leaflet. It is essential that the jurors be able to refer to the same document the participants used when drafting their contributions.
- Proposed agenda and work-plan for the selection process.

ii) Technical documents for the selection process

You may not want to distribute all of these technical documents to your jurors for fear of overwhelming them, but you will certainly want to prepare them as the basis of a presentation. Ideally you would use a flipchart or something similar in your presentation and display this on the wall throughout the selection process as a constant reminder and source of reference.

- A document explaining the selection methodology to be used
- A document designed to provide a framework for a plenary debate on selection criteria OR a document for debate and adoption in which the criteria elaborated by a pre-selection jury are presented.
- A list of the potential difficulties one might encounter during individual grading of scenarios, as well as strategies for overcoming them.
- Photocopies of two or three scenarios that can be used for test-grading.
- Standardized guidelines for presenting a scenario in plenary.
- Photocopies of grading sheets.

iii) Forms for jurors to provide input (oral, written, or both) that could facilitate the selection process

- A form to take note of difficulties encountered during individual reading/grading and methods used to overcome those difficulties.
- A form for jurors to take note of scenarios that are not original works, but rather are comprised largely of passages copied verbatim out of books.

These documents could be distributed and presented at the outset of the proceedings, and then juror input could be discussed at the appropriate time.

iv) Documents for collecting input for subsequent project phases

We discovered that jurors had many invaluable ideas for enriching subsequent research and audio-visual production phases of the project. You might want to distribute and present the following documents at the outset of the proceedings and discuss the jurors' ideas at a forum held at the end of the process.

- A form for jurors to make specific requests for the analysis of data produced by the *Scenarios* questionnaires. Once data entry is completely, it is possible to make a nearly boundless number of cross-analyses, such as:

How many young men under the age of 18 presently attending school in the city of Manila chose to write on topic number 1 (parent-child dialogue) and said that, to date, they have *not* discussed HIV/AIDS with anyone in their family?

What percentage of girls between the ages of the 13 and 18 living in peri-urban areas of Dar es Salaam wrote on topic 12 (forced marriage), and how does that percentage compare to that of the same group in the city of Dodoma?

The person or people who subsequently are responsible for data analysis could start the process of cross-analysis by fulfilling the specific requests of jurors and sending them the results, thus accentuating the immediate value and relevance of analysis.

- A similar form for jurors to provide their requests with regard to specific areas of inquiry to be covered during qualitative text analysis to be carried out on groups of scenarios. Topics might include, for example:

How do young participants in Bombay portray the link between drug and alcohol abuse and HIV/AIDS?

How do female participants on the Texas-Mexico border represent peer pressure with regard to sex?

Again, jurors' stated preferred areas of inquiry might be viewed as priority tasks by the teams that later carry out text analysis.

- A document in which jurors are invited to reflect on ways in which they personally or their organizations might make creative use of the archives. Encourage jurors to take the archive materials and run with them (as long as they cite the name of the author and do not use materials in for-profit ventures). Ideas might include: making radio shows based on a few of the excellent scenarios that were not selected as winners; drawing on the archives for ideas for neighborhood theater plays....
- A form for jurors to make suggestions as to how the final audio-visual products might best be distributed. You might ask them to note down relevant networks of NGO's and CBO's that would make use of the films, networks of health-related video centers, their contacts in national or international television, etc.
- A form for jurors to recommend especially talented young people who submitted their contributions in the form of comics or drawings and could be considered to be hired to draw the storyboards that will later be used for the pre-testing of the films.

- For the winning scenarios: forms for jurors to provide detailed input that might prove valuable both for the specialist who readapts the original contributions into professional scripts ("script-doctor") and for the team that drafts the Users' Guide that will accompany the final compilation video.

Jurors could be asked to take note of things such as: elements (words, actions, names) in the scenario that could prove harmful if included in a film, other recommended changes, specific passages to emphasize, the group or groups for which this particular scenario is particular appropriate, how such a film might be used in the field....

v) Documents for collecting juror input relevant to the Scenarios evaluation

Jurors' observations on the value and impact of the contest and of the selection process have proven to be very useful in *Scenarios from the Sahel*. Documents could be distributed and explained to jurors before proceedings commence and then collected and discussed in a forum at the end of the process.

- A document inviting jurors to comment on their perceptions of how well the contest achieved the objectives you set for that project phase.
- A document asking members of the selection committees to describe the value and benefit of the selection process for them personally, as well as their views on whether or not the declared objectives for this process have been achieved.

vi) Documents designed to collect juror input on matters of potential interest to the region's AIDS-prevention community in general

Through days of individual reading, reflection, and group discussion, jurors gain a broad and profound understanding of the content of the young people's scenarios. They are in a unique position to provide invaluable input. You can optimize the opportunity by distributing and discussing in advance

one or more questionnaires. Juror comments on these should be debated at length at the end of the selection process. If appropriate, tape-record or film those debates for later analysis.

We recommend that you request that jurors provide written input on these questionnaires *and* that they debate the issues in plenary. Some people feel most at ease and provide copious input when writing and have little to say in group discussions. Others don't have much patience or interest when it comes to writing down their ideas, but they thrive on discussion and debate.

Once jurors' input on these questionnaires has been analyzed and crystallized, distribute the findings to interested parties in your region and beyond. They might be of particular interest to those who are responsible for creating IEC materials for young people in your area.

- A document inviting jurors to draw on information gleaned from the scenarios and the jury's debates with a view to gaining an understanding of the needs of the AIDS-prevention community in your area:

Judging by the scenarios, where have we been going wrong? With regard to which particular problems have we missed the mark? What specific dangerous errors do the young participants make?

What have we been doing right? What areas have been covered with particular success?

- As a follow-up to the above: a document asking jurors to formulate specific recommendations to the colleagues with regard to priority objectives as revealed by the scenarios and the jurors' deliberations. We asked the question: "Having read a group of scenarios, what recommendations would you like to give your colleagues so that they can improve their strategies for working with young people in the area of HIV/AIDS?" You might want to include additional, specific questions of particular interest, such as: "How should existing educational materials be altered?" or "What

often-used terms should be incorporated into educational materials so that a given target group can identify better?"

"Young people are well-informed now. So, now we have to be more and more precise in our messages and provide useful information in simple language. In the scenarios, we see some good things, but other things are bad, and that's our fault. We are the ones who have conveyed certain messages. Sometimes, we have scared people. At present, we have feedback on what we have been saying. Now let's go try to put things in order!"

Dr. Georges Tiéndrébéogo, Burkina Faso, member of the Scenarios from the Sahel Advisory Committee, member of the Senegalese national jury and the final, regional jury.

"Preliminary analysis reveals that young people are well informed on transmission and prevention. Emphasis must be placed on messages that deal with:

- change of behavior;
- the socio-economic consequences of the epidemic;
- family and community support for those living with HIV/AIDS.

"Messages must be characterized by:

- simplicity and precision;
- strong potential to generate emotional responses and profound reflection;
- use of correct, acceptable terminology;
- the pointed, intentional absence of stigmatization and moralizing;
- a spirit of hope rather than one of despair and fatalism.

"Specific issues that must be given more emphasis include:

- the fact that one need not travel abroad or to a big city to be exposed to HIV;
- the link between STDs and HIV;
- the specific nature of non-symptomatic seropositivity;
- the connection between self-respect and the expression of one's sexuality;
- strategies for young women to fend off pressures to have sexual relations against their will;
- ways for young people to launch discussions with their parents on sexuality and HIV/AIDS."

Excerpt from the observations and recommendations of the Scenarios from the Sahel selection juries

d. The selection process: general suggestions

Whatever methodology you choose for selecting the winners of the contest, please consider the following ideas:

- Every step of the way, ensure that everyone involved in the process places emphasis on the fact that each and every scenario, in and of itself, is extremely important and warrants serious, equal consideration.

"As members of the jury, we are bound to each individual participant by a contract of conscience."

Ibrahima Bob, documentalist, Africa Consultants International/Dakar, member of the Senegalese pre-selection committee, manager of the central Scenarios archives

- When drawing up your timetable for the selection process, remember that abundant amounts of time should be allotted to a certain number of elements above and beyond actual reading/grading and deliberations:

With a view to facilitating the development of partnerships, synergies and friendships, be sure to schedule in ample time for jurors to interact with one another in a spontaneous, informal way. One way to do so is to allow for longer lunches and coffee breaks in an atmosphere conducive to dialogue.

Be sure to schedule in a great deal of time at the beginning of the process to provide a thorough introduction to the project, the process in general, and specific technical issues.

Schedule at least a half day at the end of the deliberations, i.e., after the winners have been selected, to discuss jurors' perspectives on the contest and selection phases, their observations and recommendations after reading and discussing large numbers of scenarios, their input with regard to upcoming research and audio-visual production phases,

etc. In the event of a large-scale *Scenarios*-type project, consider setting aside a full day for this forum.

- **EXTREMELY IMPORTANT:** With a small number of scenarios, pre-test your selected methodology exhaustively.

e. The selection process: model methodologies

The selection methodology we are proposing here is for a hypothetical group of 1,000 scenarios contributed by young people in the course of the contest.

In that imaginary contest, young people were invited to write on any of 9 suggested topics. Numbers 1-3 had to do with condom use; 4-6 had to do with abstinence; 7-9 had to do with socio-economic consequences of the epidemic. Young people were not required to write on one of those topics; they could write about anything at all related to HIV/AIDS.

In this model, we are assuming that the selection team aims to choose ten winning scenarios that will subsequently be turned into short films on HIV/AIDS.

The team will follow a two-phase procedure:

1) Pre-selection, during which a team of 20 jurors will select 60 semi-finalists out of the 1,000 contributions. (Duration: Once the jury convenes, this phase would take a total of five days, two of which would involve jurors reading scenarios independently and three in discussion/debate in the meeting room.)

2) Final selection, during which 8 jurors choose the 10 winners from among the 60 semi-finalists. (Duration: Once the jury convenes in the meeting room, final selection would last a minimum of four days, ideally more.)

The methodologies proposed for the two phases differ from one another. By presenting two different models, we hope to provide you plenty of ideas to draw on when developing your own selection strategy.

i. Pre-selection

STEP 1: *Draft all documents you might need for the pre-selection jury (as discussed above) and make the requisite number of photocopies.*

STEP 2: *Sort and number the contributions so as to facilitate both the selection and archiving processes.*

This step should be carried out by a team of project partners before the jury itself convenes.

In the contest, young people were given nine selected topics to choose from plus the freedom to write about any other pertinent topic of their choice. The scenarios are sorted into ten piles: one pile for each of the suggested topics, plus pile number ten for the free-choice scenarios. The sorting team writes two numbers (clearly and legibly) in the upper right-hand corner of each scenario. These will be the identification numbers for those scenarios during the selection process and in the archives.

The first number, written in red, corresponds to the number of the topic selected (or "10" for free-choice). Then, the scenarios within each topic are given a number in black, starting with the number one.

Imagine that 87 scenarios were written on topic 2, which has to do with negotiations within couples on condom use. Each of them will have a red number 2 in the upper right, and they will be numbered in black from 1 to 87.

STEP 3: Arrange the scenarios into (nearly) equal-sized stacks

This step also comes before the jury actually convenes.

You have determined that the pre-selection team will be made up of a total of 20 people and have carefully selected those individuals.

Early on in the grading process, each juror will be given a stack of *approximately* 50 scenarios to read and grade. Those stacks must be prepared now.

Try to keep the scenarios on a given topic in the same stack as much as possible. That way, jurors will not be asked to compare apples and oranges, but rather scenarios on the same subject.

For example, imagine that exactly fifty scenarios were written on topic number one. Keep those fifty together in one stack, put them in a large folder, and label it "STACK A".

There were 87 scenarios written on topic 2. Put 44 of them in a large folder and label it "STACK B". Put the remaining 43 into another folder labeled "STACK C". Of course, this does mean that at least one of the remaining stacks will have over 50 scenarios in it.

This task of sorting becomes slightly more complicated if, for example, there are only 14 scenarios on topic 3. In such an event, you will have to create a mixed stack and will have to bear this in mind later, when you ask the graders to decide which of the scenarios in that stack will be selected as semi-finalists. More on that in just a minute.

STEP 4: Pair jurors with one another

Before the jury convenes, you need to sit down and figure out the best possible juror pairings.

Every stack of scenarios is read by two people. Near the end of the selection process, those two people will meet to discuss that stack of scenarios and determine which ones will be designated semi-finalists.

Early in the pre-selection process, each juror will have a stack of roughly fifty scenarios to grade on his or her own. Then, at “half-time”, all the jurors come together, the stacks are redistributed (and *not* simply exchanged between two people), and then the jurors break up for another round of individual grading. This means that each juror will actually be a part of two pairings. For example:

STACK A is read during ROUND 1 by KRISTEN and during ROUND 2 by BOBBY.

STACK B is read during ROUND 1 by BOBBY and during ROUND 2 by MAURA.

STACK C is read during ROUND 1 by MINA and during ROUND 2 by KRISTEN.

After both rounds of individual grading are completed, the pairs get together to compare notes, debate and reach decisions as to semi-finalists. That means that, in Kristen’s case, things would look like this:

SESSION 1: KRISTEN and BOBBY discuss stack A, and later:

SESSION 2: KRISTEN and MINA discuss stack C, whilst BOBBY and MAURA discuss stack B.

During SESSION 1, MAURA and MINA each discuss another stack of scenarios with the second juror they have been paired with.

The slightly complicated (but most interesting!) task that you face before selection begins is pairing people in an ideal manner. The two people in a pairing should complement each other well. For example, do not put two audio-visual specialists together in a pairing, but rather have them work together with people whose expertise is in HIV/AIDS.

DANGER: In planning your pairings, try to avoid “triangles” that will complicate things later on by forcing you actually to hold three sessions for discussions in pairs rather than two. A time-wasting “triangle” would look like this:

STACK A: round 1: BOBBY round 2: KRISTEN

STACK B: round 1: KRISTEN round 2: MAURA

STACK C: round 1: MAURA round 2: BOBBY

During the first round of discussions, Bobby and Kristen discuss stack A, and what does Maura do? *Nothing*. You would have created a situation in which the entire jury would have to wait around while this triangle finished its three discussions rather than two. (You might have guessed by now that we did indeed create this problem for ourselves.)

STEP 5: The jury convenes: Conduct the introductory session

Do not forget to have an outside rapporteur present at all deliberations.

This introductory session includes:

- A general welcome and introduction of the chairperson
- Introductions of the jurors
- Discussion and adoption of the day’s agenda and the timetable for the entire session
- Overview/update of the project
- A presentation of the documents you have prepared as the basis for collecting juror feedback in the course of the selection process.
- An overview of the methodology to be used for selecting the winners

STEP 6: Determination of selection criteria

We would recommend devoting at least two hours to this task. It is absolutely essential that everyone understand in exactly the same fashion what the criteria for selection actually are.

Furthermore, we would recommend that the criteria be determined through consensus-oriented dialogue among the pre-selection jurors. That consensus might be very difficult to come by, as different people have a different sense of what characterizes a “good” short film on HIV/AIDS.

In the course of *Scenarios from the Sahel*, juror debate on this topic was impassioned, sometimes heated, and absolutely fascinating. The breadth and dynamism created by vibrant exchanges between filmmakers and HIV specialists, between individuals inclined to emphasize the emotional and those naturally leaning toward approaches based on maximum information delivery, was exhilarating. The debate allowed jurors — with their highly diverse professional backgrounds and radically different characters — to develop their own, unique style of consensus-building, something that would serve them well on countless occasions during the intense days to come.

Each of the *Scenarios from the Sahel* juries did manage to come to an agreement on this matter, but they felt that the term “criteria” sounded too restrictive. They preferred “factors to bear in mind during the selection process”. You will find the relevant framework document developed by the *Scenarios from the Sahel* juries in Appendix Three. Key “factors to bear in mind” included: impact (personal identification, emotiveness, ability to trigger behavior change), creativity, constructiveness (i.e., ability to foster solidarity for people living with HIV and to safeguard cohesion among all members of the AIDS-prevention community), educational qualities, and potential.

The concept of *potential* was the subject of much debate. It was emphasized that the “script-doctors” and production teams would be able to create a film based on certain, selected ideas contained within a scenario (as opposed to

the entire scenario) and that minor errors in the scenario could be edited out (such as inappropriate vocabulary, small misinterpretations of scientific facts associated with HIV, etc.).

At the final, regional selection of *Scenarios from the Sahel*, we prefaced the debate on criteria and gave the discussion a realistic framework by showing the jurors several short films from the series *3,000 Scenarios Against a Virus*. Before watching and discussing the films, we explained that we had a certain number of objectives in that exercise:

- Highlight the variety of topics and approaches;
- Illustrate the technical possibilities available to professional script-doctors and filmmakers;
- Show examples of different ways to reach out to people on an emotional level and to discuss the importance of this in the area of HIV prevention;
- Emphasize to the jury that a scenario is actually a point of departure and not an end in itself; underscore the role of a professional script-doctor in reworking the scenario in collaboration with the young author;
- Motivate the jurors by showing them what is possible;
- Expose the jurors to the range of styles and emotional tools available: irony, humor, song, dance, empathy, uncertainty...

After each film, the tape was stopped, and the jurors were invited to respond to three questions:

- What effect does this film have?
- What is the film's source of impact?
- What makes the film so good?

Those discussions allowed the jurors to center their thoughts on a very practical level and expanded their horizons before starting actual deliberations.

In the model methodology we are presenting here, the criteria adopted by the pre-selection jury are to be presented to the final jury, which will debate them and adopt them by consensus.

STEP 7: Determination of a grading system (point system)

However uncomfortable you may feel with the idea of allotting quantitative scores to creative works, there is really no way around it in a large-scale contest. It alone makes it logistically possible for jurors to *compare* their impressions of around one hundred scenarios, providing a starting point for the discussions at which the most difficult selection decisions will be made. But don't forget this *is* only a point of departure, and one essential element of a rich and multifaceted selection strategy.

The *Scenarios from the Sahel* juries came to the conclusion that it is not at all helpful to establish and follow a rigid grading barometer, such as:

“10 points possible for impact
15 points possible for creativity
.... ..= 50 points total.”

Rather, the juries felt strongly that a scenario should be looked at in a global, integral fashion, and all the while a juror should recall — and frequently refer to — the “factors to bear in mind”.

In the end, jurors graded scenarios on a scale of 0 to 50, with 50 being the best possible score. Some said they felt uncomfortable for a moment due to the absence of a set, detailed barometer, but everyone soon realized that the diversity of the scenarios (length, type of presentation, style...) was such that a rigid barometer would have complicated the grading process and would surely have led to situations whereby some highly appreciated scenarios would regrettably have been discarded. It would have been like a boxer who dominates an entire bout with flair, panache and courage, but ends up losing on points.

STEP 8: Jurors test-grade a few scenarios and discuss their experiences

Once the jurors have agreed on criteria and a grading system, have them test-grade a few scenarios in plenary.

Give each person a copy of the same scenario, and ask them to take ten minutes on their own to read and grade it. Then, ask each person to say what their grade is and how they arrived at that particular score. Ask them to talk about specific difficulties encountered in the grading process and how one might overcome those difficulties. You can complement that discussion by recounting the difficulties experienced by the group that pre-tested your selection methodology, as well as those of the *Scenarios from the Sahel* jurors.

During *Scenarios from the Sahel*, jurors cited the following challenges:

- Many of the scenarios were hard to understand due to: poor handwriting, awkward use of language, or ideas started but not finished (so the jurors had to guess at what was meant).
- A few of the scenarios stopped abruptly because the participant had not managed to bring the story to a close within the 10-page limit. Again, jurors had to try to guess at where the story might be going.
- Obvious plagiarism.
- The difficulty of reconciling one's desire to reward effort and the imperative of providing the AIDS-prevention community with the most useful films.
- Maintaining the same spirit, focus and level of objectivity throughout the entire process.
- Not having a clear sense of what grades to assign to the first scenarios one reads; having to go back and re-grade the first several scenarios.

For this last problem, juror Fatim Dia of Senegal formulated a strategy that received high marks itself. She said that she pre-tested her own grading

strategy on a group of 10 scenarios, then reevaluated her strategy and went back to start over again. She said that that pre-testing procedure took her about an hour and a half.

STEP 9: Jurors read, grade and rank a first stack of scenarios

The jurors receive a stack of scenarios as well as individual grading sheets.

The grading sheets should include the following elements:

- A space for the name of the juror
- A space for the letter of the stack being corrected
- A table with approximately 60 rows (one row for each scenario; some stacks might have up to 60 scenarios depending on how the sorting process turned out) and four columns: one for the identification number of the scenario (made up of the red and the black numbers in the upper right-hand corner of the scenario), a large column for the juror's comments, a column for the juror's grade, and the ranking of that scenario relative to the others in the stack (first, second..... forty-ninth...).

The ranking column will, of course, be completed once the entire grading process is complete. If two scenarios are tied for, say, first place, then there will be no scenario ranked second: the scenario with the next highest score will be ranked third.

The jurors are given at least one full day (or the equivalent, spread out over three or four evenings — the jurors could do the grading after their regular workday) to read and grade their stack. Reading and grading 50 scenarios is at least one full day's work, if it is done conscientiously.

Remember to emphasize that the jurors must take special care of the scenarios. It would be tragic if any were to go astray and a betrayal of the jurors' "contract of conscience" with the participants.

STEP 10: The jurors meet in plenary to exchange stacks of scenarios and to share their observations

This two-hour session, sandwiched between the two rounds of individual reading/grading, is a chance for the jurors to talk about their general observations on the scenarios they read, the difficulties they encountered and the solutions they discovered. At this stage, jurors should avoid saying anything about specific scenarios that might influence the thinking of the person who is about to read that same block of scenarios.

STEP 11: The jurors, working independently, read, grade and rank their second stack of scenarios

STEP 12: The jury reconvenes; discussions in pairs are conducted

We suggest that the tasks set out in STEP 12 be carried out in a 4-hour session in the morning, followed by lunch and the activities of STEP 13 in another lengthy session in the afternoon.

At this point, all of the scenarios have been graded by two different people. Now is the time for those two jurors to sit down together and come to a decision about which of the scenarios in their stack will be designated semi-finalists and sent on to the final jury.

Three semi-finalists will emerge from each stack. As there are twenty stacks, there will be a total of 60 semi-finalists.

After listening to an explanation of the procedure and receiving the necessary documents, the two jurors use a combination of calculation and discussion to select the three semi-finalists. The procedure used in *Scenarios from the Sahel*, presented in the following paragraphs, was much appreciated by the jurors. Remember that the procedure will be carried out twice, as each juror is a member of two different pairings.

The jurors fill out the “Comparison Table” (see Appendix Four). This is where the jurors’ rankings come into their own. This table will reveal if, by very good fortune, the two jurors have independently ranked the same three scenarios in the first three places. If they have (in any order), their work is done. If they have not (which is almost always the case), let the debate begin!

The ranking column has another crucial advantage. It counteracts imbalances which might result from jurors’ varying generosity in their grading systems: one juror might be unwilling to go higher than 40 for a favorite scenario, whilst another might happily give a good scenario 50 points.

The “Comparison Table” will show which three scenarios are top-ranked based on the average of the two jurors’ scores. Next to that ranking by average, the table shows how each scenario was ranked by each juror. This could reveal a situation whereby, for example, the top-ranked scenario by average received a super-high score by the first juror (who ranked it first by far), and merely a relatively good score by the second juror (who ranked it seventh and is far keener on his or her own favorites). In this situation, it is up to the two jurors to discuss the scenario(s) in question, argue its strengths and weaknesses, and urge the other to alter his or her position. The two discuss, argue, shake their fists and jump up and down until they come to an agreement on which three scenarios they would like to designate as semi-finalists.

Several of the members of the pre-selection committee in Senegal said that these debates were the richest, most profound, most thought-provoking and eye-opening exchanges they had ever had on the subject of HIV/AIDS. Some of those debates resembled the sparring of a ferociously determined prosecutor and a clever, counter-attacking defense lawyer. Others were more like lively squabbles between brother and sister. None were anywhere close to boring.

When the two jurors have reached a decision, they inform the rapporteur, who records results as they come in.

Selection of the 60 semi-finalists is completed once all 20 pairings have selected their 3 winning scenarios and informed the rapporteur.

(A technical detail: If the stack is of mixed composition, e.g., if the stack includes all 14 of the scenarios written on topic 3 plus 30 of the scenarios written on topic 4, the pair of jurors who graded that stack should complete two separate comparison tables, one for each topic, and be instructed to select one semi-finalist from among the scenarios written on topic 3, and two semi-finalists from among those on topic 4. In this way, proportionality by theme is maintained, and the final jury is assured to have the opportunity to consider a scenario on topic 3.)

STEP 13: The jurors present their observations and recommendations and discuss evaluation of the contest and of the selection process, documents relating to subsequent project phases, and any other documents you distributed with a view to collecting juror input

We discovered that this forum at the end of a selection process was one of the most fruitful and fulfilling experiences of the entire project. The atmosphere, especially in light of the morning's debates, was electrifying. Useful ideas and insights flew in all directions for hours on end.

Take this opportunity to collect the input-seeking documents you distributed to the jurors at the beginning of the process, and debate the subject matter of those documents with a view to fostering an exchange among the jurors that will surely take the discussion to ever more profound levels. If the jurors have no objection, record this session.

STEP 14: Thank the jurors and close the session, ideally with a dinner

STEP 15: In collaboration with the rapporteur, draft the final report of the meeting and summary reports on each of the input-seeking

*documents you had distributed to and discussed with the jurors.
Circulate these to the jurors.*

There are two parts of the final report that will be of great importance to the final jury, so you might want to give them top priority:

- 1) The list of the semi-finalist scenarios, along with
- 2) the pre-selection jurors' comments on each of those contributions, and
- 3) a detailed document on the selection criteria established by the pre-selection committee and to be debated and adopted by the final jury.

Once a draft pre-selection report has been completed, submit it to the pre-selection jurors themselves for comment before drafting the final version.

ii. Final selection

"I was really taken aback by the talent, by the creative genius of the young Malians. Creating a scenario on a complex, scientific subject such as AIDS is no piece of cake. I was pleasantly surprised by the fact that the young people were able to combine science and art in such a marvellous way."

Dr. Oumar Traoré, psychologist, member of the National AIDS Control Program of Mali and chair of the Malian national selection committee.

The final selection process involves a far smaller number of scenarios (60 rather than 1,000), fewer jurors (8 rather than 20), and focuses much more on debate in plenary sessions than does the pre-selection process.

The objective of this phase is to select 10 winners out of the 60 semi-finalists. Those ten scenarios will subsequently be turned into short films on HIV/AIDS.

In this model, it is assumed that some of the jurors live far away from the selection site and that they will be brought together only for those days when deliberations involving the entire jury take place. That means that you would

be well advised to prepare the jurors thoroughly, and have them prepare themselves well, before they come to the selection site. Any requisite individual work (e.g., reading of scenarios) should be completed before the jury convenes. Otherwise, unnecessary expenditures for food, lodging and per diems will start adding up fast.

All eight of your carefully selected jurors will read and grade all 60 scenarios *before* deliberations begin. When the jury convenes in plenary, its members will determine the winners by taking into account the average scores of the scenarios and their personal preferences.

STEP 1: Draft all documents you might need for the final jury (as discussed above) and make the requisite number of photocopies.

One of the most important documents is the detailed report of the pre-selection jury. The members of the final jury must understand clearly what has transpired. That report should contain an exhaustive, detailed, and *thoroughly self-explanatory* presentation of the selection criteria and grading systems determined by the pre-selection jury.

Each juror will receive a copy of each of the sixty semi-finalist scenarios. You can save lots of paper by first typing out those scenarios that are exclusively in text form.

STEP 2: Send the jurors the exhaustive pre-selection report, as well as a first bit of homework

At this point, do *not yet* send the jurors the semi-finalist texts.

Ask them to study the pre-selection report extremely carefully and to ask (via phone or e-mail) any questions they might have. Circulate those questions and your answers to all jurors.

Give the jurors the following task (we are still a couple of weeks before the jury convenes): Ask them to write down a list, by priority, of the ten elements they want to see somewhere in the series of ten films that is to be produced. Invite them to draw on their personal experiences as well as on discussions with colleagues in their area. Provide them with a highly diverse list of examples, such as:

- A dialogue between two young lovers on condom use
- Humor
- A drunk person making a big mistake
- Rural scenes
- A religious leader playing a constructive role
- A family being supportive of a person living with HIV
- Street youths
- Girls talking about self-respect.

Have the jurors send you their lists before you send them the semi-finalist texts.

STEP 3: The jurors grade the 60 semi-finalist texts

Send every juror the 60 texts and instruct them to select their top ten scenarios and insist that they rank them in order of priority from one to ten. Have the jurors send you their list of their top ten scenarios.

During this process, each juror should also take note of which of the 60 scenarios are particularly strong with regard to each of the 10 priority elements they want to see among the winners.

STEP 4: Compile a table that synthesizes the top ten list of the eight jurors. To do this, give each scenario ranked first 10 points,

each scenario ranked second 9 points and so on, so that a scenario ranked tenth receives 1 point. Add up the number of points allotted to each scenario and compile a synthesis rankings list of the scenarios from the one that received the most points to the one that received the least.

STEP 5: *The jury convenes: Conduct the introductory session*

When the jury arrives, they will be closely acquainted with all the texts. They will have their personal list of the ten priority elements they want to see somewhere in the series of films. On the wall of the jury chamber, they will find a large compilation table synthesizing the rankings of the eight jurors and will be able to ascertain how this relates to their own top ten rankings. Right away, some of the jurors will start gearing up for a good debate.

Do not forget to have an outside rapporteur present at all deliberations.

This introductory session includes:

- A general welcome and introduction of the chairperson
- Introductions of the jurors
- Discussion and adoption of the day's agenda and the timetable for the entire session
- Overview/update of the project
- A presentation of the documents you have prepared as the basis for collecting juror feedback in the course of the selection process.
- A presentation by the pre-selection rapporteur
- An overview of the methodology to be used for selecting the winners
- Debate and adoption of the selection criteria established by the pre-selection jury.

STEP 6: The jurors, working individually for an hour or so, plan their strategies for the debate to come

The jurors are invited to study the ten scenarios that have received the highest scores based on the synthesis of the eight jurors' top ten ranking. For the moment, these ten scenarios make up the LEADER BOARD. But just as in a golf tournament, this leader board can change radically over the course of the following few hours.

The jurors compare this list with: a) their own top ten favorites and b) their list of 10 priority elements. Then, they make specific proposals for changing the leader board. A specific proposal must be made up of two things:

- 1) A recommendation to introduce a scenario to the leader board that is currently not there. The juror must be prepared to make a strong case for such a change.
- 2) A request that a certain scenario be taken off the current leader board so that there be room for the juror's recommended replacement. Again, the juror must be ready to present solid arguments.

STEP 7: The debate

Make sure you have an excellent chairperson who is able to maintain order and fairness throughout. It won't be easy, but it will be fascinating.

This phase, which could take a couple of days, will feature alternating periods of juror recommendations and debate, on the one hand, and individual re-strategizing (as in step six) on the other.

The debate continues until the jurors come to a consensus on which ten scenarios will be turned into films.

In determining the final winners of the *Scenarios from the Sahel* contest, there were no quotas with regard to the sex, age, nationality or rural/urban residence of the participants. The jurors ignored those factors and made their choices based on quota-free selection criteria.

The jury should take a half-hour or so at the outset to decide on rules of the game that everyone will abide by.

You can facilitate the debate by laying out guidelines for the way a juror is to present a given scenario. In *Scenarios from the Sahel*, the jurors were asked to include the following elements in their presentations:

- A summary of the scenario (to refresh people's memories)
- Comments on the anticipated impact of the film
- The juror's vision of what the film might look like
- A statement as to which target groups the film would be geared toward
- Recommended changes to the original scenario
- Selected passages to be quoted

- STEP 8: The list of winners is drafted by the selection secretary and prepared for the press*
- STEP 9: During a break, a draft press release is prepared, perhaps by a consultant specially hired for the organization of the selection press conference*
- STEP 10: Jurors discuss the draft press release and agree on final wording. The press release is prepared and dispatched to representatives of the media.*
- STEP 11: In a session lasting at least half a day (and ideally a full day), jurors present their observations and recommendations and discuss evaluation of the contest and of the selection process, documents on subsequent project phases, and any other documents you distributed with a view to collecting juror input.*
- STEP 12: Thank the jurors, close the session, and prepare for the press conference*
- STEP 13: Press conference to introduce the jurors to the media, announce the winners of the contest, and discuss subsequent project phases*

On no account should the serological status of any jurors living with HIV/AIDS be divulged at the press conference or in a press release without that individual's prior, fully informed consent. This fact must be brought to the attention of all jurors if the person living with HIV/AIDS has decided to reveal his or her status to fellow jurors.

STEP 14: In collaboration with the rapporteur, draft the report of the final selection, as well as summary reports on each of the input-seeking documents you had distributed to and discussed with the jurors.

f. Announcing the winners / awarding prizes

There are many different means available for announcing the winners of the contest:

- Newspapers, radio and television. By the time the contest press conference comes to an end, the project team will hopefully have established such good relations with members of the media that they will volunteer to convince their editors to announce the winners of the contest without charging you for an “advertisement”. Your chances of success probably depend on the number of names on the winners’ list; it might be no problem to slip ten names into an article or radio show, but fifty could be way too many to consider.
- Internet. Depending on where the contest was held, this medium could be very useful in announcing the winners.
- Partners in the organization of the contest. You can send each of the structures a list of the winners with the request that they distribute that information in whatever way they feel most appropriate. The local partners can certainly take on the task of personally informing the winners themselves.

One way in which local partners could help get the word out would be for the coordinators to print up another set of small posters, this time with the winners’ names, and for these to be distributed in exactly the same way as the posters announcing the contest.

Many options are also available for awarding prizes. The project team, perhaps in dialogue with some of the winners (that depends on how badly you want to surprise them), should discuss the matter to determine what would be the most meaningful way to proceed. Would it mean most to young winners in your region if the awards were presented at their homes in the presence of their immediate families, at a public square in their neighborhood with their friends and extended family present, at an event organized by your local partner organization, at school in front of their classmates, or on stage at a packed stadium during national youth week?

The important thing is that this decision is based on what would mean the most to the young person in question. We've seen far too many awards ceremonies that were actually a (costly) moment of self-aggrandizement for the structure that organized the contest.

At or right after the event when a young winner receives her or his award, be sure to take some time to get to know that person well and to establish a real sense of partnership. It is also a good opportunity to discuss the young person's role in subsequent stages of the project, most immediately possible collaboration during the adaptation of her or his scenario by a professional script-doctor.

We have had the pleasure of developing some great relationships with winners of the *Scenarios from the Sahel* contest. They have become invaluable advisors and close friends.

4. Monitoring/evaluation

As is the case with all phases of the project, your monitoring and evaluation strategy will depend on the objectives you have set for the selection process. The following are just a few ideas:

- The jurors themselves can play the lead role in monitoring and evaluation of this phase. You can ask the members of the selection committees to describe — both on a questionnaire and in a plenary discussion — the value and benefit of the selection process for them personally, as well as their views on whether or not the declared objectives for this process have been achieved.
- After the selection process is finished, you will be in position to draft and distribute documents based on the jurors' input (for example, a document on juror observations on the content of the scenarios and corresponding recommendations to the AIDS-prevention community). You could solicit feedback from people who receive those documents, asking them to discuss whether and in what way the jurors' findings have been helpful to them.
- The members of the juries will develop close professional relationships in the course of the selection process, and that will lead to a number of spin-off outputs and synergies. It should be possible to map those synergies.
- Monitoring and evaluation activities on the impact of the films do not only reveal whether or not the filmmaker did a good job. Rather, they are a commentary on every step of the process, including the work of the selection committees.

CHAPTER 4

The archive, data analysis and text analysis

- 1. Brief overview of this chapter**
- 2. Potential objectives and outputs of this phase**
 - a) Archive establishment / data entry**
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- 3. Methodologies**
 - a) Archive establishment / data entry**
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CHAPTER 4

The archive, data analysis and text analysis

1. Brief overview

Many of the participants we asked why they had participated in the *Scenarios from the Sahel* contest said they had done so because this was an opportunity for them to be heard, to make a meaningful contribution to efforts to curb an epidemic that is ravaging their age group.

During the selection process, jurors — by studying and discussing participants' scenarios — listened carefully to what the young people were saying, sought to identify the primary concerns being expressed, and began to explore and formulate strategies for responding to those concerns.

“The young people did some top-quality work — quality with regard to their understanding of AIDS, quality with regard to the terminology and the psychology that they had in their ideas, quality with regard to the surprises they had in store for us, quality with regard to the morals that they expressed through their scenarios. After all those observations, well, it was difficult for us as jurors to have to let go of the scenarios of the some of the finalists and to leave them behind.”

Victorine Yaméogo, PPLS/Burkina Faso, member of the Burkina Faso national jury and the final, regional jury

The *Scenarios* archives are an ongoing forum in which the young people's voices continue to be heard and where their messages are taken to heart by a multiplicity of actors in a wide variety of ways.

The central archives, with their computerized catalogue, contain all the scenarios submitted during the contest, as well as a data base of the information contained in the participants' questionnaires. The archives can be used to pursue three primary objectives:

- The archive materials are available to serve as the basis of spin-off activities of project partners or other interested individuals.
- Visitors can carry out analyses of the questionnaire data.
- Qualitative text analysis can be conducted on selections of scenarios.

The sections of this chapter are devoted to the establishment of the archive, and the above three objectives.

2. Potential objectives and outputs of this phase

"There are a lot of scenarios that we could make use of in our work. We need to explore ways to get the most out of those scenarios."

Consensus observation of the final, regional jury

Please remember that these sections on objectives and outputs can also provide you with arguments which you can incorporate into fundraising documents and firepower for direct dialogues with funders.

In addition, please bear in mind that the following can be expressed as explicit project objectives subject to monitoring and evaluation.

a) Archive establishment / data entry

The development phase of the archives is an opportunity to achieve the following:

- *Capacity building: training in data-entry skills.* By training a group of individuals in data entry in the run-up to actual archive development, you

could be bolstering the technical capacities of those individuals, their organizations, and the local AIDS-prevention community in general.

- *Capacity building: enhancing an existing documentation center.* The *Scenarios* archives are able to reinforce an existing center in several ways, including: diversifying the resources available there, increasing its public visibility (perhaps even on an international level), and making it a stronger pole of attraction for local structures.
- *Project continuity.* Data-entry in the context of this phase of a *Scenarios* project can be extremely labor-intensive and make huge demands on the time of the data-processors; you might need to make provisions for several people to work together over an extended period. As such, this is an opportunity to keep many people involved in the project in a hands-on fashion. (As you will see in the next chapter, this also applies to film production and distribution. With clever planning, you can keep a considerable number of people actively involved in the project in one capacity or another from the planning and preparation stage all the way through film production and distribution, despite the technical diversity of the various elements.)

b) Archive materials available to serve as basis of spin-off activities of project partners or other interested individuals

By making all scenarios written during the contest easily accessible to interested parties, you are creating a situation in which the following objectives can be achieved:

- *The AIDS-prevention community continues to interface with the young authors through the works of the latter.* The dialogue between the two parties, which began during the contest (i.e., when young authors sought out the advice of local human resources) and carried on in a different form

during the selection process, does not come to an end; the archives allow that dialogue to continue in a rich, diversified manner.

- *The effort of the young authors is further validated.* The young people said that they wanted to contribute to the fight against AIDS. The archives provide many of them the chance to realize their goal in a singularly far-reaching way — and not just the fortunate few who win the *Scenarios* contest.

"What's really too bad is that there are a lot of good scenarios among those not selected."

Maïmouna Samaké, COFDEF/AMAF, member of the Senegalese pre-selection jury

- *Useful products for the AIDS-prevention community are created based on the young people's contributions.* Interested parties are able to take ideas from the archival materials and run with them to produce theater plays, publications, slide shows, and much more.

"This is a big data base. For all of us who are involved practically every day with theater pieces, sketches and the like, it's an extraordinary source of inspiration."

Sene Waassour Sadj, Hibiscus International, member of the Senegalese pre-selection jury

"Among the scenarios received, there are some that we could indeed use in other media, like the radio. One of the scenarios was written in the form of a fable, for example. I sure think that fables would work really well on the airwaves."

Mahamane Berthé, CESAC/Bamako, member of the Malian national jury and the final, regional jury

- *Open up potential longer-term prospects for some of the young participants.* The *Scenarios from the Sahel* archives have attracted the attention of talent-seekers from other domains. One example is a local cartoon company that came looking for good graphic artists. They examined some of the comic strips that had been submitted during the contest and subsequently contacted one of the participants.

"In the archives, we now have a good source of documentation. We have seen some real talent – young people who can draw well and can make comics. We could call on those same young people to try to publish some comics for awareness-raising activities."

Moussa Sow, Avenir de l'Enfant/Rufisque, member of the Senegalese pre-selection committee

c) Analysis of the questionnaire data

By taking a close look at the information provided by young people on their questionnaires, and by circulating the results of your analysis, you are in a position to reach the following objectives:

- *Capacity building in data analysis.* Team members will have the opportunity to become well-versed in the software and methods you choose for data analysis.
- *Evaluate the contest distribution strategy and illustrate in detail the reach of the contest.* The questionnaire can provide information on how well the project in general, as well as individual structures, were able to mobilize the target population. Depending on how you decide to design it, the questionnaire can paint a picture of the contest participants by giving you breakdowns by age, sex, level of schooling, region, etc. Furthermore, it can let you know which specific publicity methods (contest posters, radio ads, etc.) were most effective in reaching the participants.
- *Refine contest methodologies with a view to carrying out the process on a larger scale or repeating it.* If you include a questionnaire during a small-scale, pilot *Scenarios* contest, it can reveal if the distribution strategy you have developed is appropriate for achieving your objectives. If you intend to carry out the process at intervals of, say, two or three years, the questionnaire can tell you how you can do better the second time around.

In the case of *Scenarios from the Sahel*, we have determined that we would like to be more effective during the *Scenarios 2000* contest at reaching out-of-school youths, girls/young women, and young people living in rural areas than we were in the *Scenarios 97* contest.

- *Provide the AIDS-prevention community in your area with valuable data for understanding the current situation better and for improving HIV-related strategies and activities.* In the case of *Scenarios from the Sahel*, the primary focus of the questionnaire (determined through dialogue with those involved in HIV prevention and care in this region) had to do with young people's actual and desired sources of information on HIV/AIDS.

d) Analysis of texts

"*Scenarios from the Sahel* is now a source of inspiration for all those who work on HIV/AIDS. I think that we should be able to publish books that summarize everything that we have seen here and then make them available to all the schools of Senegal."

Pape Charles Mbengue, MAT/Senegal, member of the Senegalese pre-selection committee

Archive-based text analysis is a way to enhance and deepen the qualitative analytical processes that began during the selection phase. Indeed, it is an opportunity to verify and complement the jurors' conclusions about text content. By carrying out text analysis on a selected group of texts and circulating your findings, you can:

- *Help the AIDS-prevention community continue to interface with the young authors through the works of the latter.*
- *Further validate the effort of the young authors.* This is additional confirmation of the fact that the contest participants have indeed been listened to, that their contributions have been taken seriously, that their creative contributions are at the heart of an entire process.

- *Build the capacity of local individuals and structures.* The people who participate in this activity will become proficient in a form of qualitative research and evaluation that is likely to be as yet unfamiliar to them.
- *Reach a profound understanding of the participants' perspectives on a given topic, their concerns and proposed solutions, and the language that they use.*
- *Evaluate your own strategies and activities in the area of HIV/AIDS, those of your organization, and/or those of the AIDS-prevention community in your region in general.*
- *Draw on your findings to formulate recommendations for improvements in HIV-related strategies and activities.*

Please remember that by sharing information on lessons learned from your experiences regarding the archives created in the context of your project, you will be achieving another important objective, namely contributing to the ongoing improvement in *Scenarios* methodologies.

3. Methodologies

General comments:

Please note: We are intentionally *not* including a great deal of technical detail in this section. The primary reason for this has to do with the speed of software advances in this domain, as well as the fact that access to that technology is sure to differ radically from one replicator to another. As a result, methodologies used for one *Scenarios* archive will very likely bear little

resemblance with those of another. Our comments in this section are general in nature.

At this point, we'd like to make two suggestions that relate to all aspects of how the archives might be used:

- For everything that has to do with the use of archival materials, including possible publication of the scenarios in various forms, be sure to look into the legal ramifications of citing the young authors' names. It is our perception that this particular issue is dealt with in dramatically different ways depending on the existent legal culture (particularly relating to child protection) in various regions of the world.
- Our experience tells us that if you want to ensure that the archive is utilized to the greatest extent possible, you will need to advertise it well (your now well-established media contacts could help out) and also take the time to explain it to potential users. We have the feeling that the archives are often perceived by first-time users in a similar manner as the Internet: there is an intrigued sense of the potential value, but getting started seems dauntingly complicated.

a) Methodologies: Archive establishment / data entry

Location.

It is important to take plenty of time to choose the best possible site for the *Scenarios* archives. The site should be easily accessible to interested individuals and have the requisite space and technological facilities. Ideally, the archives will enhance and complement an existing documentation center. If all goes well, the archives will draw people to the documentation center, and those visiting the documentation center will discover the archives.

Timing

Try to get started on establishing the archive as quickly as you can after the selection process has concluded. At that point in time, you will be riding a wave of momentum; and interest in the archives — perhaps especially among the jurors and their organizations — will be extremely high.

Setting up the archive can coincide with preparations for film production. The immediate post-selection process could, therefore, be a time in which the *Scenarios* team is concurrently busy on two different fronts.

Methods

As you go about designing the archives and carrying out data-entry activities, it is essential that those activities should be shaped by all the subsequent uses, including research and evaluation activities, which you have determined for the archival materials and data base. The starting point should always be the questions you want to find answers to.

Your decisions will also be influenced by the availability of resources. You may have the means to word-process all the word-based scenarios and to use the latest textual analysis software to code them; you may decide to use a basic data-base software to catalogue the scenarios by keywords so that researchers can easily locate the relevant hard copies; you may decide to data process only the questionnaires and have researchers locate scenarios by means of the data they provide (country, age, number from the list of suggestions, NGO from which they received the entry form, etc.).

If resources are available to allow the electronic cataloguing of the archive by keyword, we would make the following recommendations.

The first step in determining those keywords should be in-depth consideration of the questions that the research will seek to address. You may have requested your jurors' input into this process during the selection process; you may also want to solicit input from researchers

around the world to ensure that the pursuit of as many potential research questions as possible is facilitated. This generation of questions should be continued by a multidisciplinary team, working together intensively over a period of several days and reading a portion of the scenarios. These questions will generate the keywords that will provide some of the architecture of your archive. The research team might also find it useful to refer to the lists of keywords used by conferences in the field of AIDS and to draw some keywords from the texts themselves.

You will need to use narrow categories. These can always be collapsed into broader categories but not vice versa. If, for example, you find out later that you need something more specific, say condom negotiation or abstinence negotiation rather than just “negotiation”, the data processors will need to go back and reread and recode. If you strive for narrow keywords in the first place, you will not encounter this problem. Terms such as negotiation are too broad unless they have a system where keywords such as “condoms” and “negotiation” can be easily combined.

It is also an advantage if the keywords are clustered, for example,

Condom
Advantages
Negotiation
Purchase
Quality
Reliability

You may find it useful to include information on the protagonists of the scenarios or on the type of scenario (cartoon strip, song, poem, etc.).

Don't forget to make use of write-protect functions and spell-checks.

While a résumé of each scenario would be an interesting addition to your archive, it is not essential. A well-designed system of keywords, rigorously applied, can provide more information and greater ease of analysis.

Ideally, those who undertake the cataloguing of the keywords should be key members of the research team and well aware of the vital importance

of rigor in cataloguing. It is essential that they should be extremely well-informed about the research.

Whatever methods you choose, make sure every single member of the team follows identical, detailed guidelines to the letter. Even slight divergences during the archiving process or data entry can create major problems later on.

Make sure that the entire team conducts an exhaustive pre-test of the selected methodologies before starting the archiving process or data-entry in earnest. Data entry in particular can be complex and can involve a number of judgment calls; it is essential that everyone make the same call. The pre-test phase should be designed so as to ensure that all subsequent archive elements work smoothly, i.e., it should be easy for a visitor to find selected scenarios, and data analysis and cross-analysis should be problem-free. In the course of your pre-testing, carry out actual practice runs for all of those activities.

A good way to ensure the necessary level of standardization at this stage is to conduct archiving and data-entry in one intense, concentrated block of time with as few distractions as possible, with one team of individuals who have received the same training and instructions. It is not advisable to approach this task with the attitude of doing a little bit at a time when a given colleague is available, an hour or so at the end of every workday, etc.

Recall that there are a couple of opportunities to foster project continuity here: partners involved in carrying out the contest and/or who served as jurors could be part of the archiving and data-entry teams; members of those teams could be involved in subsequent data-analysis and text-based research activities.

b) Methodologies: Project partners or other interested individuals use archive materials as basis of spin-off activities

Scenarios from the Sahel jurors repeatedly emphasized that they felt it was a terrible shame that so many good scenarios were being left by the wayside.

They need not be.

Those same jurors, in the course of some brainstorming, came up with many ideas as to how the remaining scenarios might be used, including: radio shows; anthologies of scenarios, or of songs, poems or comics; theater plays; and slide shows based on some of the drawings.

When you set up the archive, try to do so in a way that is as conducive to such spin-offs as possible. All the while, however, be sure not to lose sight of the following:

- Some of the scenarios do indeed contain imperfections, up to and including dangerous misinformation. Those who use archival materials must bear in mind the fact that most of the scenarios were not written by experts in the area of HIV prevention, and that they might well need some kind of adaptation before they can be published or used in some other form.
- The spirit of the entire project is non-profit. Ensure, perhaps by having archive users sign a relevant form, that archive materials are not exploited for financial gain. What would the young authors think if that were to happen?
- Require (again, perhaps by having archive users sign an agreement) that the young author's name figure prominently in any work in which his or her scenario or any part of it is used or mentioned. (Please recall that the public use of the young author's name is an issue that must be considered

against the backdrop of the legal culture and perspectives on privacy in your region.)

- The physical integrity of the archive materials must be carefully protected. Unless you photocopy everything, what's lost is lost for good. (By the way, we would recommend photocopying the semi-finalist and winning scenarios and storing the originals somewhere safe.)

Try to establish a system for monitoring alternative uses of the archival materials. Encourage people to provide the archive with a copy of any products created using the scenarios.

You may want to consider budgeting into your project a program of micro-grants for organizations interested in carrying out projects based on *Scenarios* archive materials. We recently came across an interesting program of the US-based Hesperian Foundation (the Creative Education Fund) that could serve as a model for selecting and supporting archive-based projects. That Fund provides small-scale financial support to micro-projects designed to adapt and apply Hesperian publications in an innovative fashion. The Hesperian Foundation is the creator/publisher of *Where Women Have No Doctor*, *Where There is No Doctor*, and several other valuable works. See: www.hesperian.com.

c) Methodologies: Analysis of questionnaire data

Once all of the data from the contest participants' questionnaires have been entered into the data base, analysis (including fascinating cross-analyses) can commence.

Whatever method you choose for data analysis, pre-test it thoroughly.

Subjects of analysis.

After carrying out an initial round of number crunching, designed to produce the raw data from the questionnaire, you can turn to cross-analyses of particular interest to project partners and to other parties. During the selection process, you might have asked the jurors to express their special priorities for this exercise. You could start by fulfilling their requests.

Who will conduct those cross-analyses?

You might want to consider training a group of people in data analysis with the software in question, thus providing them with useful skills (and that means capacity building for their organizations) and creating a group of people who could be called upon to fulfill requests for cross-analysis.

Caution!

When conducting data analysis and text analysis, and when drafting reports on your results, please remember one very important thing: The information you are gleaning is *not* from a random sample of young people in the zone in question; rather, the contest participants self-selected. Your information might well be of tremendous relevance and importance, but it is *not* representative of the young population at large.

d) Methodologies: Analysis of texts

Reading the entries in the *Scenarios from the Sahel* contest gives you an uncanny sense of stepping into the mind of a young person in Senegal, Mali or Burkina Faso, getting an insight into their experiences of sexuality, social and emotional life – and, no less important, their preconceptions about them. There's a real sense in which the scenarios provide the kind of information that most parents of teenage children would love to get their hands on – not least because they help us to understand just where those young people are coming from.

The contest entries are privileged as a source of information largely *because* they are narratives, not academic-style essays. They are not instances of young people trying to demonstrate to adults what they know and what they think the grown-ups want to read. In the vast majority of cases, they truly are creative contributions.

The scenarios are unique as a source of information because they provide us with data that is *situated*. They also have the advantage over many data collection methods (surveys, questionnaires, focus groups, interviews...) of revealing not only what respondents know they know but what they didn't know they knew, what they might not have been prepared to admit or been able to articulate in a non-situational way. The scenarios are a research tool that give us rich insights into young people's understanding and attitudes, including their contradictions and inconsistencies.

If these are the things that make the scenarios fascinating, it is also what makes their analysis challenging.

Some of the things that the textual analysis of the scenarios allows us to do

Textual analysis of the scenarios reveals how much we can learn from the young people and their view of the world and the epidemic; about the logic underpinning the sense they make out of the information they receive and its relation to the reality they see and live. For example,

1. It allows us to understand young people's perceptions of behavior *in its social context*.
2. It allows us to explore perceptions of social relationships and values.
3. It reveals a great deal about the language the young people use and how they are trying to pin down what they perceive in words, stories and images.
4. It allows us to understand the preconceptions the young participants have about specific situations. These are the preconceptions with

which they will approach those situations if they encounter them in real life.

5. It reveals what information they have received (it is often possible to identify documents to which young people have referred).
6. It reveals how well they have assimilated the information they have received and how successful they are at applying that information to everyday situations.
7. It allows us to identify aspects of HIV/AIDS prevention which protagonists prioritize.
8. It allows us to generate lists of a range of attitudes that exist on a specific subject and the frequency with which they are encountered in the scenarios.
9. It gives us access to the solutions young people propose to certain problems or the arguments they mobilize in defense of their certain positions.
10. It can give a sense of what sort of individual the young people would choose as a role model.
11. Depending on your production schedule, it can inform the production of films.
12. It can highlight aspects of the epidemic which are likely to be difficult to understand for a large part of the population.
13. It can reveal inconsistencies between the young people's perceptions and the health messages seen as appropriate for them.

How you undertake text analysis will depend on how you have shaped and structured your archive. Even with very limited resources and minimal archival structure, much can be accomplished and learned.

Whatever the scale of your analysis, its starting point must always be the formulation of the questions you would like to find answers to.

We feel that it is most appropriate for the analysis to be done in as participatory a manner as possible. A participatory methodology is appropriate for many reasons. It makes possible truly multidisciplinary research and increases the validity of the conclusions by diluting overly subjective perspectives. It takes advantage of local prevention workers' in-depth cultural

knowledge. It allows them to generate the research questions that have the greatest relevance to their own work and to apply the research findings immediately in the field. It can ensure continuity of involvement of many members of the project team, providing further capacity building.

The first step is to define the objectives for the research. Clearly, the primary objective is, by listening to the young people carefully, to make recommendations for improving the IEC resources on HIV/AIDS for young people. But this can – and should – take many forms.

Subjects of analysis:

- You might have asked jurors to make special requests for text analysis. You could place emphasis on fulfilling their requests and circulating the results swiftly.
- During the selection process, jurors formulate observations and recommendations based on their own *functional* analysis of groups of scenarios. Their observations and recommendations pertain to young people's level of knowledge, perspectives and concerns with regard to a particular topic, as well as the language they use when discussing the matter. You are now in a position to verify, through *scientific* analysis, what the jurors had to say, as well as to reach far deeper into the subject in question.

You might also want to send an input-seeking inquiry to the broader project team, as well as to other potentially interested individuals (including foreign-based researchers), with a view to introducing them to the archive and inviting them to suggest topics for text analysis.

- In addition to conducting text analysis on scenarios written on a given topic, it is possible to carry out analysis on contributions from a given area. This might be especially interesting to organizations keen to understand the impact of their activities in a particular village, for example. The results

obtained from such analysis could help guide the organization as it goes about formulating strategies for future activities.

The choice of initial research themes might be dictated by immediate program needs. It will also depend on whether or not the scenarios have been coded or catalogued by keyword.

The most universal option is to select a theme that relates directly to one or more of the situations proposed in the list of suggestions, for example, parent-child dialogue (the first theme on the list of suggestions in the *Scenarios from the Sahel* contest). Alternatively, a research topic might cover several numbers on the list of suggestions. It should be relatively easy to locate the scenarios treating, say, condom negotiation within a couple, by reference to the list of suggestions, although this will be less easy for those that are among the “free choice” scenarios.

Another option for small-scale research is to use a random sample of the scenarios and explore certain issues in greater depth. You could, for example, continue the work started by the selection jury by analyzing in great detail the misconceptions about HIV/AIDS present in the sample. In short, you don't have to read and code every scenario before you can begin extremely useful analysis.

Remember to pre-test your selected methodology thoroughly.

A pilot methodology for small-scale research

We will shortly be piloting the following participatory methodology with a small team and a limited theme of inquiry:

Our research team will be multidisciplinary and will consist of an equal number of men and women. They will be invited to define some overall objectives for the qualitative analysis of the texts. We have selected a theme for the pilot study in advance (condom negotiation within a couple).

Team members will first be invited to generate a list of questions they would like to answer. This group brainstorm without reference to the scenarios themselves will produce a provisional list of questions.

Team members will then each be handed 20 scenarios on the given theme (to maximize debate, each set of scenarios will be given to two team members). They will be invited to read the scenarios and, individually, to sort them into piles based on what they perceive as their similarities or differences. They will be asked to repeat the exercise with each of these piles and continue until they are unable to subdivide the piles any further. This technique of successive pile sorts is used to construct tree-like structures that illustrate the relations among items.

This process should generate further questions – revealing, for example, the different priorities of team members – and also allow us to identify together some emerging patterns in the scenarios and generate some provisional hypotheses about similarities and differences.

Following this exercise, we will be in a position to define the questions we want to answer. This list will not be definitive, but it is important that the original list should be as complete as possible in order to avoid having to go back to the beginning and reviewing the scenarios we have already read. For condom negotiation, questions might include the following:

1. What factors give rise to condom negotiation in the scenarios?
2. What motivates a male or female character in the scenarios to initiate it?
3. In the scenarios, where are the characters portrayed as receiving information about condoms?
4. How well have the young authors assimilated the information they have received about condoms?
5. At what stage of a relationship are characters in the scenarios likely to initiate condom negotiation?
6. When and where is this likely to take place? (For example, just before sex, or at some other time?)

7. How does it proceed?
8. Who initiates the negotiation – a male or a female character?
9. What pretext is used for initiating the discussion and what reasons are cited?
10. What are the most important constraints to condom use cited by male and female characters? What ideas are proposed for countering them?
11. Is contraception cited as an advantage of condom use? What alternative means of contraception are cited?
12. What advantages to condom use do male characters most often cite
(a) in scenarios written by males; (b) in scenarios written by females;
(c) in scenarios written by mixed groups?
13. What advantages to condom use do female characters most often cite
(a) in scenarios written by males; (b) in scenarios written by females;
(c) in scenarios written by mixed groups?
14. Who goes and buys the condom?
15. Where are they bought?
16. What factors make for a successful outcome?
17. What ideas are cited about how things could be improved?
18. How are the characters portrayed? Which character is more likeable?

The list of questions will be used to generate a table of elements into which each scenario will be broken down. This can be done by hand or by computer using a database program. It might include the following: protagonists; initiated by (M/F); motivation; status of relationship; when takes place; where takes place; pretext used/reasons cited; reaction by male character; reaction by female character; constraints cited by male characters; constraints cited by female characters; how countered; strategies used to convince; advantages cited by men; advantages cited by women; where bought; by whom; outcome. It is important to include a "Comments" box too.

The task of assessing each scenario in relation to the questions generated by the team can be done individually or in a group. It will provide some quantitative data, for example, the number of scenarios written by men and women respectively in which condom negotiation is initiated by a man. It will also be possible to generate lists of the constraints to condom use cited by men and women respectively, in the order of frequency with which they occur. This data should be discussed by the team. It is likely to help confirm or disprove certain hunches that the team will have developed in the course of their debates.

Our aim will be to end up with a series of provisional findings which should be presented to a group of young people for verification. These might include, for example, a series of apparently effective strategies employed by women in the scenarios, which might be used in counseling activities; or a list of advantages of constraints to condom use cited by men, which might be addressed in an educational activity.

Different kinds of analysis are appropriate for different purposes. For example, if the objective of the research is to assess a specific situated activity like condom negotiation, it makes most sense to look for patterns within the treatment of that theme. It is likely that a certain “grammar” of elements emerges. This grammar, combined with the questions you want to answer, will dictate the units of analysis into which you break down the texts.

If the analysis focuses less on a specific situation than on a general representation of, say, “moralism” or “condoms”, the approach will need to be adapted accordingly. The theme will need to be broken down into relevant chunks. The generation of “codes” for this analysis will be a process of coming and going between reading of texts and questions you want to answer.

The crucial thing is to take your starting point in the questions you want to answer. What you will often be looking for is patterns in the scenarios, similarities and differences in content or structure. You may also want to look

out for confusions and contradictions, missing information, intriguing details or revealing gaps....

Things to bear in mind during the analysis

Generalizations and validity

The data the scenarios provide us with is not the kind that can be routinely generalized to a broader population. The contest participants are not representative of a broader population. They are young people from throughout a region who, for their own personal reasons, chose to participate in the contest. The scenarios tell us about the perspectives of these young people and the characters they chose to write about.

For example, just because the contest participants are well-informed about HIV/AIDS, it does not necessarily follow that young people in the region in general are. It must always be borne in mind that the participants may have chosen to participate because they were well-informed and/or that they may have become well-informed in the course of participating.

The misconceptions present in the scenarios are more likely to reveal problem areas common to a wider population. The contest is usually weighted towards those who have had some formal education, are able to read and write and, as a result, have greater ease of access to information (for example, written documents). If these young people are having difficulty with certain concepts, then it is logical to assume that those who have not had the advantage of going to school will have equal or greater difficulty.

You can determine to what extent your findings can be generalized to a broader population by conducting additional research by different methods (survey, focus-group discussions, etc.): your research will have told you the questions you want to ask. In any event, you should certainly consider systematically presenting your findings to young people and eliciting their reactions.

Certain types of data can more reliably be applied immediately in the field. For example, we can presume that the scenarios are a relatively reliable source of information on the language used by young people with the sociodemographic background of the author or that of the characters. The use of this language in resources will not preclude the need for pre-testing, but it will provide some excellent starting points.

Because the scenarios can make no claim to “represent” the views of all young people in the countries in which the contest took place, it is important not to think that all scenarios are of equal value as sources of information. Some scenarios will be much richer in information than others and will provide much greater insight. You will probably find yourself citing interesting passages in your analysis.

In short, the scenarios are not representative, but they are useful for examining general values, points of cultural interest, perceptions of social relationships... You may find it is helpful to make use of them as explanatory and illustrative materials in connection with other kinds of data that have been collected in a more representative manner. One of their advantages is that they are flexible and, unlike surveys based on predetermined questions, they have the potential to throw up all sorts of surprises, unexpected information and new paths of inquiry.

Author's versus protagonist's voice

Because of the nature of the scenarios as artistic works, the author's views are generally presented through different characters and their interactions. This means that there are several levels to the analysis to take into account. Comments by characters should not be taken as representing the views of the author; it is important to distinguish between what a young person thinks and what he or she portrays his or her characters as thinking. Factors such as how likeable a character is, or the stage of evolution the character is at, can therefore be important to the analysis. In short, it is essential not to lose sight of the whole text.

Experience versus preconceptions

It is sometimes relevant to try and distinguish between scenarios drawing on personal experiences and those that represent a young person's imaginings of what a certain situation might entail. Several of the scenarios actually state that they are an account of a personal real-life experience. In others, characters in the scenarios are given the names of the author or those of the team members. In many cases, the distinction between the scenarios based on experience and those based on imaginings can be made. The detail and maturity of the writing, a sense of realism, are often signals of personal involvement. Inevitably, the age of the author informs our interpretation.

The scenarios based on imaginings will often draw on media representation and hearsay. In many cases, they ring warning bells about the lack of realism in how young people who have no personal experience visualize sexual encounters. They also tell us a lot about perceptions of gender roles. These scenarios are no less important and revealing a source of information than those apparently based on experience, as they give us an insight into the preconceptions with which a young person is likely to approach a similar situation in real life in the future. And where there is confusion now, there is likely to be curiosity-driven experimentation, a lack of psychological preparation and realistic expectations, and potential danger later.

Prompting through the contest leaflet

It is important to remember that the contest leaflet prompted participants in certain ways. The fact that they were called upon to write a scenario for a film on HIV/AIDS to inform their families and communities could have played an important role in their choice of subject matter and treatment. The same goes for the list of suggestions. What is clear is that they are young people's representations of HIV/AIDS-related situations, informed by, among other things, real-life experience, culturally shared ideas, HIV/AIDS education, folklore and the media.

4. Monitoring/evaluation

The archives in general

The people who house and manage the archive can monitor how many individuals use the archives and for what purpose. They can also solicit input from visitors with a view to improving archive accessibility and usefulness.

Spin-off projects

Ask the archive managers to monitor the number and type of spin-off projects. Have them encourage those who carry out such projects to provide feedback on their efforts, and if possible to share a copy of any materials produced as well as any relevant documentation they care to share.

Analysis of the questionnaire data

First of all, remember that the questionnaire data can be an invaluable element of an evaluation strategy for the contest phase.

Circulate your data widely and maintain a record of how you have done so. When you send out reports on the data you have generated, you could also request that people provide you with feedback: their impressions of the data, requests for cross-analyses, and comments on how the data are or will be used by them and their organizations.

Keep track of the specific cross-analyses you carry out in response to the requests of jurors or other interested parties. Ask them to provide feedback on the results, as well as comments as to the value of the results for their work.

Text analysis

The team involved in text analysis will learn and apply valuable skills. You can evaluate that capacity-building process. In the longer term, it is also possible to monitor how and to what extent team members make use of those skills in other contexts.

As with the questionnaire data, circulate your text-analysis findings widely and request feedback from those who receive reports based on your analysis.

If you carry out text analysis with a view to verifying jurors' observations and recommendations, you are in essence evaluating one text-analysis approach by applying another.

Organizations might request that text analysis be carried out on the scenarios from a given zone with a view to evaluating their past activities and formulating new strategies. You could institute a plan to monitor how and to what extent organizations use information gleaned from text analysis.

And one final idea: You can keep track of the specific text-analysis requests (from jurors or others) that you fulfill, and you can compile feedback from those who made requests and have received relevant research results.

CHAPTER 5

Film production and distribution

- 1. Overview of the chapter**
- 2. Potential objectives and outputs of this phase**
- 3. Methodologies**
- 4. Monitoring / Evaluation**

Sections 2, 3 and 4 each address:

- a) Contracts, script adaptation and pre-testing**
- b) Shooting**
- c) Post-production**
- d) Distribution**

CHAPTER 5

Film production and distribution

"These films will not be something concocted in some office and then filmed. This comes from deep within our communities; it comes from our young people. And that is something that people will want to see, as it will resemble us."

Dr. Georges Tiéndrénégo, Burkina Faso, member of the Scenarios from the Sahel Advisory Committee, member of the Senegalese selection committee and the final, regional jury

"Idrissa Ouédraogo [...] agreed to use an art that he masters, cinema, in the service of the fight against AIDS in Africa. What struck the famous filmmaker was the perspective of these young people, which comes from their everyday experiences, from a human point of view, which is different from that of experts. He believes that these films can awaken the consciousness of the young people and also that of adults about the existence of the disease, more effectively than has been the case in the past."

Françoise Kaboré, Journal du Soir, Ouagadougou, no. 1022,

You've got to give young people the messages they want to hear. These films reflect *our* reality – that of us young people in Burkina Faso. They're quick, snappy and emotionally touching, and they make you want to see them again and again.

Bagnomboé Bakiono, Coordinator, APJAD, Ouagadougou, Burkina Faso

1. Brief overview/introduction

At this point, your *Scenarios* team might well be experiencing a strange blend of emotions:

excitement over the prospect of discovering first-hand the fascinating world of cinema;

fulfillment and satisfaction that the project has advanced to this stage and that the team is now poised to produce materials that will be valuable tools

in the hands of people involved in efforts to curb the epidemic and to improve the lives of those directly affected by HIV;

foreboding with regard to the many challenges – faced by most of the team members for the first time – of film production and distribution.

The sense of foreboding (exclusively!) is hardly justified, as your *Scenarios* team began to prepare the groundwork for this phase long ago – during initial project planning – and has been steadily reinforcing the foundation every step of the way.

By the time the selection phase comes to an end, the project team will be able to draw on the following accomplishments as it embarks upon film production and distribution. You are hardly starting from scratch.

- The project has generated a tremendous amount of energy and is riding a wave of momentum.
- A diverse, highly motivated team stands ready and eager to help out in any way it can.
- Funders and sponsors are on board.
- The leaders of the film-production teams, involved in the project from the outset and present during the selection process, are now extremely well informed about the context and relevance of the project, and comprehensively sensitized to the gravity of the epidemic and to the role they can play in helping combat it.
- A close, tried-and-tested relationship of partnership exists between the leaders of the film-production teams and the broader project team.
- Thanks to the timely input of specialists in the field of intellectual property and media law, the team approaches film production and distribution well informed and thoroughly prepared with regard to relevant legal matters.
- The film-production teams, from the person who professionally adapts the original scenario to those who put the film together in the editing suite, can seek guidance in jurors' detailed commentary on each winning scenario.

- The authors of the winning scenarios, whose involvement is essential during this phase, are now integrated members of the project team.
- You have established an impressive distribution network thanks to input collected during brainstorming of the project planning stage, by keeping your eyes open during multi-purpose fundraising missions, through observation in the course of the contest, and from targeted requests for advice made of jurors during the selection process.
- Distribution efforts will be facilitated, and potential opposition from censorship-oriented traditionalists defused, by vast networks of project partners in the media and in relevant state bodies.
- And finally, monitoring and evaluation activities relevant to film production and distribution will benefit from systems established and utilized in the course of preceding project phases.

So, film production and distribution efforts do not *start* at this point. Rather, you are simply *continuing* an endeavor that began many months ago.

The following chapter, in acknowledgment of the fact that technical aspects of this phase will differ dramatically from one setting and project to another, does not focus on technical details. Our objective is to present some fundamental ideas and lessons learned that might be useful in the context of a wide variety of *Scenarios*-type projects.

2. Potential objectives and outputs of this phase

The contest was far more than just a contest. The selection process was a rich adventure that went way beyond merely choosing the winners. The film production and distribution phase is certainly no different; it is an opportunity to achieve multiple objectives that might not be evident at first glance.

Please remember that the ideas contained in this section might be useful as you go about putting together funding documents and could give you some good arguments for discussions with potential funders.

You also might want to formulate some of these ideas as specific objectives subject to formal monitoring and evaluation.

a) Contracts, script adaptation and pre-testing

During this initial stage of film production, the *Scenarios* team can achieve the following:

A clear understanding with the leaders of the film-production teams on all pertinent logistical and legal elements of film production and distribution

Continuity of involvement of project team members, reinforcement of team cohesion and a sense of ownership

- The young author(s) of the scenario can be actively involved in the professional re-adaptation of her or his scenario.
- One of the young participants who drafted her or his scenario in the form of a comic strip might be involved in the creation of the storyboards used by the film-production team and for pre-testing of the draft scripts.
- Pre-testing could be conducted by representatives of partner structures, for example those who helped out with the organization of the contest.
- Participants in pre-testing sessions could be groups that took part in the contest, such as youth groups, school classes, etc., thus providing a way to re-mobilize those organizations and the relevant authorities (such as ministries of education). By involving young people in pre-testing, the *Scenarios* team is carrying on the dialogue that was started during the contest and was pursued during the selection process. Young people's opinions are further validated and are once again central to decision-making in the project.

- There are phases of the pre-testing that involve a script going through an initial filter of a panel of experts/specialists. This panel can be made up of former jurors.

Capacity-building

By providing training in pre-testing methods and opportunities to practice those newly-acquired skills, you can make a strong contribution to the development of useful capacities among partner organizations. Pre-testing, invaluable as it is, often appears to be a little-understood skill, and its importance is often seriously underestimated. You can change that in the project zone.

Development of a script that is substantively flawless

Pre-testing and redrafting of the script allow you to verify that:

- the script contains nothing that could be harmful or dangerous in the areas of HIV prevention and care/support for people living with the virus;
- the desired messages are crystal clear;
- the text and actions are socially acceptable, do not shock or offend, and would not arouse the wrath of a censor;
- the audience is likely to identify in an optimal fashion with the characters portrayed;
- the film based on the script will not create any rifts among the HIV-prevention community;
- the final product will be as useful and effective as possible, as defined by the jurors' selection criteria.

Generation of valuable information for the drafting of a Users' Guide through pre-testing

Pre-testing can unearth additional, invaluable insights into the perspectives of the target population and of experts in the field.

b) Shooting

This part of the film production process is an opportunity to achieve the following:

Heightened involvement of artists and film technicians in efforts to stop HIV

This is a chance for artists and technicians to actively participate in the fight against HIV. Such people are often eager to do something, but do not have the time or the information on relevant activities that would allow them to express their commitment.

Furthermore, this is an opportunity to forge direct, sustainable links between project partners and artists – links that could prove valuable in the context of other activities.

Continuity of involvement of project team members

The young author of the scenario can serve as on-set advisor to the film director.

Depending on the shooting site, filming can attract crowds of onlookers. It's a great opportunity to interact with the public at large. People who have participated in previous project phases can be brought in to interface with the onlookers.

Creation of opportunities for "spin-off" prevention activities and to heighten project visibility

As mentioned above, you can reach out to groups of onlookers during shooting to inform them about the project and to engage them in a broader discussion about HIV.

The shooting phase, with its long moments of waiting around, is also an opportunity to sensitize the larger production team (artists, technicians, assistants, drivers, cooks...) about HIV prevention. In other contexts, it can be extremely difficult to engage those people in a far-reaching dialogue on HIV due to their time constraints. This provides a pretext.

Shooting is an excellent opportunity to arrange media events that would focus public attention on HIV and increase visibility of the local partners involved.

“Thanks to people who recognized me, I saw the article by Françoise Kaboré in the *Observateur*, which talked about Idrissa Ouédraogo against AIDS. The article was illustrated with the photo where there were three of us: Idrissa, Milena [Assistant to Idrissa] and me. The caption below the photo read ‘Idrissa Ouédraogo talks with a young scenarist, Olga Ouédraogo, who wrote *The Shop*.’ I was proud to see myself that way.”

Olga Ouédraogo, author of a winning scenario on which “The Shop” by Idrissa Ouédraogo was based.

c) Post-production

Among the objectives to pursue during post-production are:

Produce final film products of optimal quality

Ensure that the final film product is of the finest possible quality both as a work of art and as a resource for the HIV-prevention community.

Produce all necessary materials for effective distribution

At the end of this phase, the project team should have everything it needs to distribute the films according to the plan it has formulated (sufficient copies on VHS cassette; enough BETA cassettes for making further copies and for television broadcasts; dubbed versions in the designated languages; international version to facilitate dubbing into additional languages...).

d) Distribution

In the course of its distribution efforts, the project team can achieve:

Longer-term continuity in the involvement of project team members

Distribution can be carried out collectively, drawing once again on as many members of the team as possible, also with a view to re-mobilizing people who have participated during previous project phases and to reinforcing their sense of ownership in the project.

Greater visibility of people involved in the project and public revalidation of their role and contribution

Broadcasts of the films and showings of the compilation video – on which the names of the young authors and the artists involved figure prominently – will once again validate the young author and heighten public recognition of the role played by artists in the fight against AIDS. This, in turn, might just spur other artists on to play a more active role themselves. At community level, broadcasts also validate the work of those organizations involved in implementing the contest.

Heightened involvement of broadcasters in HIV-related activities

Through interactions with the project team and by using the projects' audio-visual products, broadcasters and other distributors become more sensitized to the fight against HIV.

The opening up of new channels of distribution, reinforcement of existing channels, and enhancement of relevant audio-visual resource centers

By sharing information on distribution strategies used for *Scenarios* products, you could be making a major contribution to bolstering the impact and extending the reach of products generated by other projects.

Widest possible distribution of the films by employing all available means

Capacity building of the zone's HIV-prevention community

By providing the members of the HIV prevention community with a top-quality, flexible audio-visual resource, you are giving them a valuable tool that they can use to complement and enhance their existing activities so as to achieve more effectively the behavior-change objectives they have defined.

For the entire film production and distribution phase: remember that you can have a major impact on the success of future Scenarios-type projects by sharing information about your lessons learned and suggesting ways in which the process might be improved.

3. Methodologies

a) Contracts, script adaptation and pre-testing

Contracts with the film production company: some key concepts

It is *essential* that you engage a specialist media lawyer to draw up your contract with the film production house of your choice. The following is a brief, thoroughly non-exhaustive list of elements you will probably want to address as a minimum in your contract with the production house.

- Ceding of intellectual property rights (including in some legal systems, moral rights) of director, entire production team, music composer and musicians, scriptwriter, actors, etc. for the entire world. You may also want to reserve the right to use their names and photographs in publicity materials and to approve the production house's subcontracts with individual members of the production team.

- Maximum budget
- A statement that the production house alone will bear responsibility for any overspend and that any underspend will be returned
- Disbursement schedule. It is preferable to disburse in installments (usually three) following your approval of successive stages of production. The proportion of the budget in each installment will often depend on the cost of that stage of production and the ability of a production house to pre-finance.
- Time schedule and delivery date
- Name of director (and any other agreed or stipulated members of the production team, actors, etc.); length of the films and their provisional titles
- Your access to the rushes following production. You may want to reserve the right to use footage from these to complement the film if broadcast requirements necessitate.
- Statement of final cost of production; you may want to reserve the right to have the accounts audited
- The extent of your say in the shape of the film; at what stages you will approve intermediate products (script, storyboard, rushes, rough cut, final cut) or oversee production or post-production (on set at the shoot, in the edit suite); and what will constitute your approval of the final products.
- Deliverables

Two of the above merit particular mention given the nature of the project and the high stakes involved (HIV/AIDS and its consequences). Those two elements are the definition of deliverables and, most importantly, the project team's say in the content of the film.

Deliverables

When defining the deliverables that are to be cited in the contract, bear in mind the full breadth and extent of your longer-term distribution strategy. Make sure that, once production and post-production are completed, you have all the materials you need to carry out distribution according to your plan. Depending on the technical resources immediately available to you and those available to the film-production team, it might be advisable to include in the initial contract with the production house not only delivery of a first generation BETA master of the film, but also:

- a certain number of first or second generation BETA's that you could use to facilitate television broadcasts, make VHS copies yourself, keep as a back-up in case – heaven forbid – your master went astray, etc.;
- a given quantity of VHS copies of the original films;
- dubbed and/or subtitled versions (number of BETA's, VHS copies);
- at least one first or second generation BETA of the international version that could be used to produce additional dubbed versions in the future (an international version is a copy of the film with all original sound effects but with the voices removed to allow for dubbing);
- a time-coded viewing cassette (also known as a BITC – “burned-in time code” – pronounced bit-c) and time-coded script to facilitate the production of additional language versions;
- copies of archival and music licenses, which may be required by distributors or broadcasters;
- a copy of the editor's decision list (which will identify the sections of the rushes that were used to compose the final product);
- if you shot on 35mm film, a 35mm version for showing at cinemas (and a certain number of copies);
- and whatever else you might require now *or at a later date*.

Bear in mind that it may prove less expensive for you to contract the production of some of these elements to another specialist company. It is, for

example, usually cheaper to have copies made at a specialized duplication facility.

Project team control over the content of the film

When it comes to audio-visual materials on HIV/AIDS, quality work can save thousands of lives and make a tremendous contribution to improving the well-being of those living with the virus. Mistakes – even small ones – can be disastrous.

Up until this moment, the project has featured close collaboration between specialists from the worlds of HIV prevention and care and of audio-visual production. That marriage of science and art must not break down at this juncture.

Hopefully, you will already have established a close working relationship with the leaders of the film-production team, one founded in shared commitment to stopping the epidemic. You will also have taken steps to ensure that your audio-visual counterparts have been made well aware of the crucial importance of the project and the sensitive nature of communication on HIV and AIDS. That kind of relationship and understanding might well be essential, as you will be asking an artist who is probably used to working in an autonomous manner to submit to ongoing oversight and approval with regard to the substantive elements of the films.

The specific nature, mechanics and timing of this oversight and approval should be clarified in detail at the outset. You might specify, for example, that:

- The director will indeed need to accept rigid monitoring with regard to substance, but he or she will enjoy an extremely high degree of autonomy in creative and in technical, cinematographic matters to the extent that they do not adversely affect the essential messages of the work.

- Monitoring will be particularly rigorous during the drafting and exhaustive pre-testing of the scenario. The script-doctor will have to show lots of patience and be willing to rewrite several times.
- Substantive oversight and approval will also be necessary during shooting and at various moments of the editing process. During these potentially high-stress phases, the artists might be less than receptive to any kind of intervention. Try to prepare the groundwork early on by discussing specifics, pre-visioning possible conflicts, and establishing a *modus operandi*.

A tool for establishing a deep-rooted sense of common cause: the UNDP HIV and Development training model

If the primary members of the film-production teams served on a selection jury, you will have had an excellent opportunity to inform them about the epidemic, prevention and the role of the *Scenarios* project. They are now sensitized to the overriding issue and without doubt highly committed to working in close collaboration with your team to make a massive contribution to efforts to stop the epidemic.

However, there is a chance that you will also be working with filmmakers who were *not* members of the selection committees and with whom you have not yet established a strong sense of common cause. What to do?

We recently observed a three-day training course inspired by the UNDP HIV and Development training model here in Dakar. Conducted by the NGO Africa Consultants International, the course was attended by a team of people who are in the early stages of collaboration in a project that is to produce a film on HIV/AIDS for truck drivers and their entourage in Senegal. Present were four members of the film-production team, including the director, and several representatives of the structure that initiated and is managing the project, namely Peace Corps.

The training course left the entire group extremely well informed about HIV and its many socio-economic consequences as well as the powerful role of audio-visual materials in prevention efforts. Furthermore the experience created boundless motivation and commitment, as well as a strong team spirit.

We would recommend this kind of exercise highly, especially if you will be working with directors who were not part of the selection committees.

"I spent many years at university studying the use of images. Now, I understand clearly how I can use my knowledge and skills to save lives. Count on me to stay in touch and involved well after this particular project has come to an end. ... I have one request for the Peace Corps team: I would like to be able to call you at any time to discuss details of the script and, later on, of the film. OK?"

Pape Wangué Mbengue, director of the Peace Corps/Senegal film on HIV/AIDS for truck drivers and their entourage.

Script adaptation

During the *Scenarios from the Sahel* contest, participants submitted their contributions in a wide variety of forms, including short stories, monologues, drawings, comic strips, poems, and songs. It is now up to the professional scriptwriter to turn those contributions into scripts for short films.

The scriptwriter is not taking a blind leap into a void. Rather, he or she can draw on a number of sources of input while carrying out script adaptation: the live, personal comments of the young author; the input of the director who may have been a member of one of the juries; documents outlining the selection criteria used by the jurors; juror comments and recommendations for each winning scenario; his or her own observations and exchanges during the selection process; and documents outlining the project's distribution objectives and strategy.

Involvement of the young author

Ideally, the script will be drafted in direct dialogue with the young author in order to maintain the highest possible level of authenticity. The feasibility of such collaboration will depend on many factors, such as logistics (geographic remoteness, access to modern means of communication), budget, school schedules, and the parents' attitude.

"I take my hat off to *Scenarios from the Sahel*, which has managed to reawaken and spur on the creative genius of our young people. We really didn't think they were capable of this. We have discovered our own young people. For the region's film industry, which is going through some hard times now, I think that these are up-and-coming scriptwriters who will soon come of age."

Demba Diakhaté, ABACED, member of the Senegalese pre-selection jury

The selection criteria used by the jurors

Early in the selection process, the jurors (i.e., specialists in HIV/AIDS and in audio-visual production) established the criteria that would guide them in their deliberations. Those criteria were drafted with the final film products in mind. The scriptwriter should study the selection criteria not only to be true to the jurors' intentions, but above all to glean insights and guidance that will be very useful in the course of script adaptation.

In the case of *Scenarios from the Sahel*, criteria included: impact (personal identification, emotiveness, ability to trigger behavior change), creativity, constructiveness (i.e., ability to foster solidarity for people living with HIV and to safeguard cohesion among all members of the HIV-prevention community), and educational qualities. Special emphasis was placed on the *potential* of a given scenario. Jurors underscored the fact that the scriptwriter would be able to create films based on certain selected ideas contained in a scenario (as opposed to its entirety) and that minor errors in the scenario could be edited out (inappropriate vocabulary, small misinterpretations of scientific facts on HIV, etc.).

Juror comments and recommendations for each winning scenario

This information, which is specific to each work and possibly detailed in nature, is sure to be an invaluable resource to the scriptwriter.

Both on input-seeking questionnaires and in plenary sessions, jurors were asked to take note of things such as: elements (words, actions, names) in the scenario that could prove harmful if included in a film, other recommended changes, specific passages to emphasize, the group or groups for which this particular scenario is especially appropriate, creative ideas on what a film based on the scenario might look like, and how such a film might be used in the field.

The filmmakers' observations and exchanges during the selection process

The leaders of the film-production team were present during the selection process and were able to observe and participate in discussions on the individual scenarios, the project and its objectives, and the global context of the epidemic and prevention activities. They experienced first-hand the rich exchange between artists and HIV specialists. While adapting the scenario, during shooting, and in the edit suite, they might well have flashbacks to the impassioned debates in the juries on points of particular relevance to specific passages of the film they are working on.

Documents outlining the project's distribution objectives and strategy

Be sure that the filmmakers clearly understand the distribution strategy that has been selected. If it is to focus on mass media (i.e., with limited or no opportunity for viewers to ask follow-up questions), the films will have to be self-explanatory and more in tune with the cultural sensitivities of a mass audience. If the emphasis is on the development of tools to be used by trainers and facilitators, there is probably less need for caution.

Furthermore, the film teams must understand that a *series* of films is being produced. It is important not to pack each and every film with as many

priority messages as possible; the audience isn't likely to retain a single one. Rather, message loads in each film should be easy for viewers to assimilate, and the project team should see to it that priority messages appear *somewhere* in the series of films.

Pre-testing

Pre-test the scripts until you drop. Storyboard pre-testing is a cost-effective, easy, highly participatory way to avoid major headaches later on and to ensure product quality. Pre-testing can help you to be sure that the films are not harmful or dangerous in any way, contain clear messages, are socially acceptable, optimally effective and preserve unity within the HIV-prevention community.

By investing in pre-testing, you can preclude the need to engage in expensive, time-consuming corrections down the road. Paper is far more forgiving than film – and considerably less costly. By agreeing with the director in advance and in exhaustive detail on the script and storyboard, you are also ensuring that he or she will be optimally prepared for the shoot and that time – and hence money – will not be wasted. Improvisation on set is a very expensive – and by no means foolproof – way to make up for the inadequacies of a poor script. There really is no substitute for a thoroughly prepared and researched script and storyboard.

Pre-testing is a golden opportunity to re-mobilize many different groups and individuals who had been actively involved in previous project phases. You can train certain partners to lead pre-test sessions. Those sessions, in turn, could be carried out with youth groups, women's groups, etc., which were involved in the contest, as well as with the reunited jurors. The storyboards could be drawn by young artists who participated in the contest by submitting scenarios in the form of comic strips.

There are many fine works available on the mechanics of pre-testing, so we do not intend to enter into detail on the matter here. However, we would like to suggest a model pre-testing schedule:

- a) The scriptwriter, in collaboration with the young author and the director, and drawing on all existing sources of input specific to the project and to the scenario in question, writes a first-draft script.
- b) The draft script is submitted to a panel of experts (perhaps the jurors) for comment.
- c) The scriptwriter draws up a second draft, incorporating the recommendations of the panel.
- d) Storyboards are developed by an artist, working in collaboration with the scriptwriter and the director.
- e) Exhaustive pre-testing is carried out in the field, covering as many different groups and zones as necessary to ensure that all pre-testing objectives have been achieved.
- f) Pre-testing results are compiled and submitted to the scriptwriter and director.
- g) The scriptwriter puts together a third draft of the scenario; any necessary alterations/additions to the storyboards are made.
- h) The third draft is pre-tested (on a smaller scale than the second).
- i) The results of this round of pre-testing are compiled and submitted to the scriptwriter and director.
- j) The scriptwriter writes the fourth version of the script.
- k) This fourth draft is submitted to the panel of experts.
- l) Bearing in mind the panel's comments, the script is finalized by the scriptwriter, working in collaboration with other project representatives.

Throughout the pre-testing process, be sure to compile ideas that might be useful to those charged with drafting the Users' Guide later on.

b) Shooting

You've got to pull people in and engage them to convince them. What must be emphasised are the images – images pull people in.

Idrissa Ouédraogo, Burkina Faso, celebrated film director, member of the Scenarios from the Sahel final jury, director of the first three films of the project

For the highly technical shooting phase, there are a certain number of things that you might want to bear in mind for a *Scenarios*-type project:

Timing

Try to push forward hard, of course with great caution on a substantive level, in order to maintain the tremendous momentum and visibility the project has generated to date.

When putting together your shooting schedule, do not forget to take account of periods of harsh weather (seasons marked by extreme heat or cold, abundant rain or dust...) and to respect religious traditions.

Involvement of the greater Scenarios team during this phase

The young author

The author of the original scenario can be invited on-set to serve as an advisor to the director. This is not only an exciting, validating experience for the young person, but also a big help to a director eager to be true to the wishes and intentions of the author.

The broader project team: advisors to the director

On set, it is possible that the director will have questions about the relationship between particular elements of his or her interpretation and the imperatives of HIV prevention. It could also be that some of the director's ideas about images, non-text sounds, etc., might convey unintended harmful messages in a non-verbal manner (and were, in all likelihood, not detectable during pre-testing). For both of these reasons, it is essential that the project

team maintain a continuous, though generally reserved and discrete, presence during shooting.

In your on-set dialogue with the director, remember that you can refer to the input of jurors as well as detailed pre-testing results wherever appropriate.

The broader project team: sensitizing the film production crew and onlookers

During the shooting of the first films of *Scenarios from the Sahel*, we came to the realization that that event was a great opportunity to reach out to and raise awareness among two highly receptive groups of people, namely the production crew (technicians, actors and actresses, assistants) and onlookers, who numbered on occasion well over a hundred people.

Members of the broader project team – why not young people who helped out with the contest, or even some of the contest winners – could engage the production crew (during breaks) and onlookers (in pauses between shooting) in discussions about the project and its objectives, as well as about HIV/AIDS in general. Toward this end, you might draft a half-page flier about the film being shot, make a bunch of copies, and distribute them at the shooting site.

You could take advantage of this opportunity to explain to onlookers the importance of being absolutely silent when the camera rolls (be quite sure, for example, the fliers won't be rustled). We observed that one of the big challenges facing the directors was maintaining order and silence among passers-by and onlookers when the camera was rolling.

The media

Shooting can be a superb opportunity to re-mobilize your partners in the media with a view to focusing the region's attention on HIV, preparing opinion leaders and the public at large for the films to come, increasing the

visibility of local project partners, and expressing gratitude to funders and sponsors.

Be sure to hire a professional photographer to take plenty of photos on set (and not just *of* the set), that is to say, stills. Those photos would serve as visual complements to press reports on the project, or the basis of posters and other advertizing materials in the future. You might also want to use them as a way to thank project partners. In addition, the photos might be indispensable in the course of your evaluation of the impact of the films – they could be used to prompt recall of a given film in the context of surveys.

c) Post-production

Editing: dialogue between HIV specialists and filmmakers

For the same reasons as those cited above (in the sub-section on "Methodologies/shooting"), it is essential that there be an ongoing, open dialogue between HIV specialists and filmmakers during the editing phase. Unintentional harmful messages must be avoided at all costs.

During the editing process, you might want to re-emphasize the concept that the director enjoys great freedom on purely artistic elements and is subject to rigorous oversight and approval with regard to HIV-related substance.

The director should be encouraged to bear in mind relevant recommendations of the jurors and pre-testing findings while editing.

Products

Ensure that the project team has everything it needs to distribute the films effectively in accordance with your distribution plan. Be sure to verify the technical quality of each individual product in detail before making copies.

Dubbing into additional languages should be preceded by exhaustive linguistic research to ensure that the proposed text is in the most widely understood dialect, is drafted in clear, simple language, and is devoid of regional colloquialisms. Pre-test that text exhaustively.

Titles and credits

Be sure to have good legal advice as you draft the opening titles and credits for each film.

Everything possible should be done to ensure that viewers understand clearly that the origin of the films is in the ideas and creativity of young people. The author's name must figure prominently in the film's opening titles.

In addition, the opening titles and credits should make it clear to viewers that the director is native to the project zone.

In short, it must be immediately evident to viewers that these films, to a remarkable extent, are *local* creations.

It may be that some television stations will not want to broadcast the full opening titles and credits, citing the fact that they take up too much airtime. For such – hopefully exceptional – circumstances, you might want to consider special versions that include the names of the young author and the director as sub-titles at the beginning of each film.

d) Distribution

By the time you reach this point, you will have established an impressive distribution network thanks to input collected during various exercises since the early planning stages of the project. You also have strong support in the media and the world of politics to support your efforts.

Use your imagination and all other available means to ensure the widest possible distribution of the films. You will have rendered distribution much easier, and endowed it with far greater potential, if you opted to make the project thoroughly non-profit from the outset and if you came to clear, timely legal agreements on the issue of rights with all relevant individuals involved in the creative process.

You should almost certainly opt for non-exclusive distribution contracts with a number of different distributors. This will help ensure maximum reach of the films and give you maximum flexibility. An exclusive distribution agreement with a distribution company in a particular country will preclude you from seeking alternative distribution channels in that country during the term of the contract.

Television broadcasts on national and international stations

- Be sure to seek legal advice when drawing up broadcast agreements. Avoid doing anything that could limit or complicate your abilities to distribute the films as you wish.
- Emphasize to broadcasters the flexible nature of the series of films:
 - they are short and therefore not cumbersome to those in charge of programming;
 - the tone in the films is highly varied;
 - many different topics are addressed, so broadcasters can emphasize those that correspond to the cultural sensitivities of their constituencies;
 - when you give your tape to a broadcasting company, make sure that it is clearly identifiable and provide some explanatory documentation on the nature of the project.
- Insist that the name of the young author, as well as that of the director, be highlighted in any broadcast.

- Research in advance the broadcast slots the films might fit. When it comes to scheduling, think carefully whether you would like to strive for the highest possible total viewership figures, or rather if you are out to generate debate among specific groups of the population (the target groups might differ from film to film). If, for example, your objective is to reach young people and trigger discussion among them, and if in your zone the presence of adults generally stifles open commentary by young people, you might want to arrange for broadcasts during shows specifically designed for youths, such as music-video shows. Of course, this will mean that your relevant quantitative evaluation data will be less impressive. That will pose no problem if your funders and sponsors have been well informed about your distribution objectives.

One more note on scheduling: *Scenarios* films can be excellent additions to programming during events such as International Women's Day or national youth week.

- A great way to introduce the films for the first time to a given station's viewership is by showing them during a televised panel discussion. The panel, including perhaps the young authors, the directors and members of the local HIV-prevention community, could present the project and its context, and then comment after each of the films is shown. This provides public validation and visibility to the people behind the project, helps viewers to situate the films during subsequent broadcasts, stirs reflection and can shape debate along priority lines.

The compilation video

By the time the compilation video is ready, you will have developed a lengthy list of organizations that are sure to make extensive use of it in the field. That list was started during the planning process and was added to through observation during the contest and thanks to input requested from jury members. You could complement your list of recipients by circulating a new request for input to all members of the project team.

In areas where the project team has few contacts, but where the compilation video would likely be much appreciated and widely used, you might consider working with structures such as those of UNAIDS to establish lists of recipients for the films.

In addition to this proactive approach, you should establish a system for fulfilling unsolicited requests for the compilation video.

Try to seek out distribution opportunities that involve a maximum of interactive communication, for example, mobile cinemas (or ciné-buses).

With a view to maximizing the effectiveness of the films when they are used in the field, the compilation video can be distributed with a Users' Guide (discussed in the Epilogue), and you can provide NGO's and CBO's with training on how best to use the film and the guide.

You will need to formulate a position on piracy, bearing in mind all the while the objectives of your project, the sensitivities of the artists involved, ramifications for the local distributors of other audio-visual materials, and the law. Options might range from vigorous legal action against anyone making unauthorized copies, to turning a blind eye to such activity (knowing that that means that the films will be seen and hopefully discussed by even more people), to actively seeking the collaboration of known pirates.

Other forms of distribution to consider

- If they were shot on 35mm and are available on film reels, the films could be provided to cinemas, which could show them as trailers to feature films. Some cinemas will be able and willing to project a BETA copy. VHS copies could be provided to small neighborhood video clubs (rather like small video-cinemas where films are shown on television – they are abundant in the Sahel) for the same purpose.

- You can arrange to have the films shown at film festivals, which could open up new channels of distribution and would also heighten the visibility of the director and her or his team.
- The *Scenarios* team is arranging to have selected films from the series added as trailers to feature films that are being prepared for distribution on VHS video cassette.
- The films can be made available on the Internet. You might want to ask a specialist to explore all relevant options; it's a rapidly changing field.

4. Monitoring / Evaluation

The following is a list of ideas about monitoring and evaluation for the film-production and distribution phase of the project.

a) Contracts, script adaptation and pre-testing

Contracts: Have all negotiations and documents monitored by a specialized lawyer.

Script adaptation: You can conduct interviews with the young authors and the artists with regard to the personal significance and value of their involvement.

Pre-testing: Pre-testing is, of course, a thorough evaluation of the script.

The pre-testing phase, from an organizational and methodological point of view, can be monitored and evaluated through discussions with individuals involved in one capacity or another. This might be of particular benefit to those who have recently received training in pre-testing techniques and are keen to know how they are doing.

b) Shooting

- Here too, you might consider conducting interviews with the young contest winners regarding the personal significance and value of their involvement on set.
- You could carry out interviews or group discussions with those involved in activities designed to inform onlookers, asking them about the value of the experience for them personally and their assessment of the impact it had on onlookers. You can also ask them if the onlookers made any observations that might be taken into account by those who draft the Users' Guide.
- You can assess changes in information levels and attitude in the film-production team itself.
- Be sure to monitor media coverage of the shoot.

c) Post-production

- Pre-test proposed scripts for language dubbing exhaustively.
- Monitor/verify the content and technical quality of the filmmakers' product at intermediate stages.
- Monitor/verify the content and technical quality of the final original-language version and each additional language version before starting duplication; monitor duplication.

d) Distribution; the impact of the films

“Showing these on TV means that young kids will grow up with a good attitude about AIDS.”

Ousmane, aged 24, student at the University of Ouagadougou, Burkina Faso and focus group participant

“ Because of taboos it’s not easy for us to buy condoms, especially us women. I have no doubt that an awful lot of people have been helped to overcome once and for all their shame over buying condoms thanks to the film ‘The Shop’” [a film by Idrissa Ouédraogo based on an idea by Olga Ouédraogo].

Elizabeth, aged 21, focus group participant, student at the University of Ouagadougou, Burkina Faso

(This section includes ideas on monitoring and evaluation of both the distribution process and of the impact of the films themselves.)

Some general comments

- Remember that any evaluation of the impact of the films is in essence an evaluation of the success of all project phases, from initial planning to distribution.
- Pre-testing should have been so exhaustive that there is practically no chance that you will encounter any major negative surprises on a substantive level. It should also have almost totally precluded the possibility of causing any harm with the films. Pre-testing might also have revealed some interesting approaches to specific elements of the evaluation process and helped you to discover some intriguing questions to ask at this time.
- Be realistic when formulating your indicators. Different channels of distribution will have potential for different kinds of impact. Mass-media broadcasts are likely to result in the greatest *numerical reach*. Distribution channels that have potential for community-level reinforcement of messages are likely to have far greater *depth* of impact.

Consider, for example, whether it is realistic to expect television broadcasts to bring about dramatic changes in behavior. A televised anti-smoking campaign is highly unlikely to bring about a *dramatic* change in

people's behavior, such as a reduction in smoking that would register in a nationwide survey. What a survey might detect is an intermediary step towards behavior change, for example, an increased awareness across the population exposed to the campaign of the risks smoking poses to one's health. On a societal level, this increased awareness might make the general social environment less tolerant of smoking. While this may represent an added incentive to smokers to quit, it is likely to take many years to take maximum effect. On an individual level, awareness of risks is only one step in a whole series that may lead the smoker to quit. You might want to consult some documents on theories of behavior change when formulating your evaluation strategy.

To sum up, it is generally accepted that mass media alone can raise awareness, generate discussion and increase knowledge. It can also lead to some shifts in attitudes and practice. It is, however, face-to-face communication (e.g., the use of the compilation tape by local organizations to provoke debate, providing an opportunity to respond to individual questions) that is likely to lead to the greatest changes in these areas.

- Be realistic about what can be attributed to your project. Are the changes you are trying to monitor *really* attributable to the *Scenarios* films, or are you momentarily "forgetting" the impact of all the other HIV-related activities that have been carried out in the project zone?

A few suggestions for evaluation strategies

Monitor the success of the distribution strategy on a quantitative level by observing:

- the number, timing and scheduling of TV broadcasts and projected number of viewers. In some countries, broadcasters may have access to electronic ratings data. Alternatively, you may want to explore the numerical reach of your distribution strategy by means of surveys.

- the number of showings at cinemas, timing and billing, projected number of viewers;
- the number of compilation cassettes distributed, to whom, frequency of use, estimate of number of people reached.

You may want to map the distribution network, and share this information with others who produce health-related audio-visual materials.

Evaluate the impact of films from a qualitative perspective or combine quantitative and qualitative approaches:

- You may choose to conduct surveys in selected sites to assess the reach (numerical, geographical, sociological) of the films, and audience recall, approval and appropriate interpretation of messages. Respondents could also be asked if the films generated discussion (and with whom) or reflection on HIV/AIDS; if the films made them feel more positive towards HIV/AIDS-prevention strategies or more understanding of those living with HIV/AIDS; if they did anything different as a consequence of seeing the films. You may wish to use stills from the films to jog people's memory.
- Focus-group discussions could be conducted in a variety of milieux to allow in-depth investigation of the impact of the films and to permit exploration of the findings of the surveys (above). They might explore, for example: under what viewing conditions the films have greatest impact; the nature and depth of discussion generated by the films (for example, with children, with sexual partners); perceptions of the broadcast schedules, etc.
- It is through the use of the compilation cassette that we expect the *Scenarios from the Sahel* audio-visual resources to have their greatest and most sustainable impact – not least in rural areas, where access to television is limited. The compilation video could be accompanied by an

evaluation-oriented questionnaire, along with the request that it be completed and returned to the project team. NGO and CBO partners will be asked in a survey to assess the value of the compilation tape to their own work. They will also be asked to indicate how often they are using the tape and the number of people they are reaching with it. A log of demand for and distribution of the tape in its various language versions will be kept.

The effectiveness of the compilation tape as a teaching resource for use in small-group sessions can also be assessed experimentally by means of the pre- and post-intervention KAP questionnaires routinely used by the larger agencies. This should allow for direct comparison with resources previously in use.

- If you chose to use a time series survey, this too will give you feedback on the impact of broadcasts of the films and use of the compilation cassette.
- Once distribution is well underway, you might want to consider bringing in an outside evaluator to examine not only the impact of the films, but also to pursue additional objectives, such as measuring the synergies and partnerships created during the project, evaluating the medium-term impact of the contest, and studying the significance of the entire project for the core structures.

EPILOGUE

The Users' Guide to the Compilation Video

The *Scenarios from the Sahel* team intends, upon completion of all of the films to be produced in the context of this project, to draft a Users' Guide that is to accompany the final compilation video.

The Users' Guide will provide NGO's, CBO's and others who utilize the video with pedagogical tips on how to employ the films to optimal effect in their prevention activities in the field. The format and specific content will be determined by the teams that produce it. However, the drafting teams will be able to draw on abundant pertinent input collected during several stages of the project:

- The original scenario (from the contest phase);
- Detailed commentary on each winning scenario, formulated by the jurors also with the explicit intent of facilitating the production of the Users' Guide;
- Pre-testing results, which might well contain valuable insights into the perspectives of the target population as well as of experts in the field;
- Observations made by project partners who interface with onlookers during the shooting of the films.

The drafting of the Users' Guide will be a collaborative, highly participatory endeavor designed to foster continuity of involvement among project partners and to reinforce the capacity of local organizations in the project zone. It will take place in connection with training courses on the effective use of audio-visual materials in HIV prevention.

Thus, *Scenarios from the Sahel* will generate a range of mutually reinforcing products with a view to improving the quality of prevention

activities in a sustainable way: top-of-the-line educational resources, specialist training and guidebooks on how to use them to maximum effect, and the execution of process-oriented activities that result in collective reflection and cooperative problem solving.

APPENDICES

APPENDIX ONE: The *Scenarios from the Sahel* contest booklet

Young people against AIDS!

SCENARIOS FROM THE SAHEL

NATIONAL AND INTERNATIONAL CONTEST

HIV/AIDS is taking a terrible toll on our region.

Together, with your commitment and creativity, we can put a brake on it.

SCENARIOS FROM THE SAHEL is a project which fights against AIDS. One of its goals is to produce new video films to teach our families, our friends and our communities.

These videos, created by great film makers of the region, will be based directly on YOUR ideas - YOUR scenarios. Writing a scenario is giving a story or an idea for a film.

IT'S OVER TO YOU!

HOW TO PARTICIPATE IN THE SCENARIOS FROM THE SAHEL CONTEST

The contest will take place in Senegal, Mali and Burkina Faso from the 7 April to 7 June 1997 inclusive.

This contest is open to all young people up to the age of 24 (to anyone born after 7 April 1973).

Participants are invited to submit original ideas for short video films up to 5 minutes in length to be shown on television and at the cinema. The films will also be translated into national languages and shown during AIDS prevention activities.

It's up to you to choose the form in which you present your ideas: a story, a dialogue, a series of drawings (including cartoons), a song... anything is possible as long as the text is in French. It's up to you too to decide on the tone of your contribution: serious or funny, sad or inspiring....

We suggest that you consult information services on HIV/AIDS and individuals in your family or area who can help.

Don't forget it's scenarios FROM THE SAHEL that we're looking for.

The ideas can be presented by individuals or by a team of people working together. Working in a team has advantages: for example, if someone wants to participate in the contest, but would like some help with writing in French, he or she can join forces with other people. Each team must choose a leader who will represent it.

The participant (or team leader) should fill in the attached questionnaire. Your answers to this questionnaire will in no way influence your chances of winning. They will just provide us with your contact details and help us to plan AIDS prevention activities in the future.

To participate in the contest, you need to send in two things: your scenario and your completed questionnaire. Put them in an envelope. They must reach the address indicated on the back of this brochure by 7 June 1997.

Scenarios without a completed questionnaire or received after 7 June 1997 will not be considered by the jury.

Each scenario must consist of a maximum of 10 pages (5 sheets from a standard exercise book of around 22 x 16 cm written on both sides). Please note that you can say a great deal in very few words. Please write clearly. Any scenario that is not legible cannot be submitted to the jury. Write your name (or the name of the team leader) at the top of each page.

The following situations are offered as starting points for your scenarios. Each scenario that corresponds to one of these situations should indicate its number in the appropriate space on the questionnaire. You are under no obligation to choose one of the suggested situations. If your contribution is on a subject that does not appear in the list of suggestions write the number 27 in the space provided.

1. He/she wants to speak with his/her parents about HIV/AIDS and finds some clever ways of starting up a discussion.
2. I've just learned that someone I know well is living with HIV/AIDS...
3. He/she says that AIDS does not exist. How can you convince him/her that it does?
4. They are in love. How do they get round to talking about HIV/AIDS?
5. He had two wives and lots of children and he has just died of AIDS. What future for his family?
6. Despite the protests of several members of the community, our religious leader (imam/priest/other) is doing everything he can to help a family affected by HIV/AIDS....
7. He/she refuses to slip into despair. He/she is living positively with HIV/AIDS...
8. Your little brother cannot understand : a person can have HIV for years without falling ill, but during this time he/she can, in certain ways, pass the virus on to others. How can you explain all that in terms which he will be able to understand?
9. Someone in our community is living with HIV/AIDS, and everyone knows.....
10. Some older members of the community who continue certain traditional practices (scarification, excision, tattooing) are unaware of the risks of transmitting HIV. How can you explain these to them, whilst showing them your respect?
11. He/she would like to abstain from sex until marriage, but his/her friends think that's silly.
12. Forced marriages and HIV/AIDS...
13. She is young. He is much older. He has money and gives her presents. He has no intention of marrying her....
14. He wants to sleep with her and does everything he can to try and persuade her. She wants to wait, and has a good reply for each of his arguments...

15. How to protect yourself? Don't have sex; both be faithful; use a condom each time...?
16. He/she wants him to use a condom. How do they get round to talking it about it?
17. He/she has several sexual partners.
18. The risks we run (increased vulnerability to HIV/AIDS, risk of sterility...) if we don't get STIs (sexually transmitted infections) treated properly and promptly...
19. He/she wants to protect him/herself against HIV, but at the party there are all sorts of drinks and drugs....
20. Getting tested: What are the advantages? How should one prepare oneself?
21. The vulnerability of women in our society: she's familiar with the dangers of HIV/AIDS, but in her (social, economic, family) situation, how can she protect herself?
22. He/she looks for work in the city. He/she finds sexual exploitation...
23. Buying condoms isn't always that simple!
24. A friend tells you about his/her visit to the clinic to get an STI (sexually transmitted infection) treated...
25. A young woman explains women's vulnerability to HIV linked to excision and becoming sexually active at a young age...
26. HIV/AIDS and levirat (when a women, upon the death of her husband, is given in marriage to her brother-in-law)...
27. **DON'T FORGET: YOU CAN WRITE ON WHATEVER HIV/AIDS-RELATED SUBJECT YOU WANT. YOU DON'T NEED TO LIMIT YOURSELF TO THE ABOVE SUBJECTS. IF YOU HAVE A GOOD IDEA WHICH CORRESPONDS TO NONE OF THE ABOVE SUBJECTS, GO AHEAD!**

PRIZE-WINNERS

The scenarios will be submitted to a jury composed of HIV/AIDS prevention and audio-visual specialists. The 50 winners or winning teams (one prize will be given to each winning team) in the national contests in each country will receive a certificate and a souvenir of the project. The scenarios of these winners will go on to the regional contest which will take place in July 1997. The organisers will announce the names of the 30 winners of the international contest in August 1997. Each winner or winning team (one prize per team) will receive a prize of FCFA 50 000 (around US\$100), in addition to surprises. The winners of the national and international contest will receive their prizes by the end of October 1997 at the address indicated on their questionnaire. Prizes won by teams will be delivered to the team leader.

COPYRIGHT

All contributions received – and any intellectual property rights vested in them – will become the property of GDT, which reserves the right to publish them in any form in the context of HIV/AIDS prevention activities, duly mentioning the author's (or team leader's) name. The winners authorize the organisers to use their name, first name and address for publicity purposes.

SCENARIOS FROM THE SAHEL is organised by GDT (The Global Dialogues Trust, charity registered in England, No. 1056193). SCENARIOS FROM THE SAHEL was inspired by the project 3000 SCENARIOS AGAINST A VIRUS, of Médecins du Monde, CRIPS and their partners. The contest SCENARIOS FROM THE SAHEL is carried out with the support of :

UNFPA (United Nations Population Fund)
ODA (UK Overseas Development Administration)
COMIC RELIEF (UK Registered Charity No. 326568)
USAID/Peace Corps Senegal
PLAN International Senegal
National AIDS Control Committee Senegal
[Logos with wording underneath]

GDT reserves the right, exercisable entirely at its discretion, to cancel the contest or the production of the videos in part or in its entirety, without liability on its part, in the event of a change in circumstances beyond its control. The terms and conditions of this contest are governed by and are to be interpreted in accordance with English law.

Please return your scenario and completed questionnaire to the address below:

Address:

Please fill in this questionnaire after you have completed your scenario.

SCENARIOS FROM THE SAHEL

QUESTIONNAIRE

I have chosen number from the list of suggested topics.

1. CONTACT DETAILS

Name:.....
 Sex (M/F) :.....
 Age:.....
 Country:.....
 Region:.....
 Department:.....
 Commune:.....

If you live in a rural area
 Rural community:.....
 Village:.....

Your complete address in your city, town or village:

I am currently attending an educational establishment: YES NO

If your answer is YES. The name of my school is
 The name of my class is

If your answer is NO. My current occupation is

I have spent years at school.

I am married YES NO

If I want to watch television, I can do it
 at home near my home far from home not at all

2. SCENARIOS FROM THE SAHEL

2.1 I am participating in SCENARIOS FROM THE SAHEL on my own in a group

If you are working in a group, please indicate:

The number of people in your group:..... The average age of your group:.....
 The number of males in your group:..... The number of females in your group:....
 How you know each other:.....

2.2 I heard about the SCENARIOS FROM THE SAHEL contest

(Tick all the appropriate boxes)

- on the radio
- on the television
- in a newspaper or magazine
- at school
- from friends
- at a women's group
- at a youth club
- from another organization (NGO, etc.)
If yes, which one?.....
- from another source (please specify).....

2.3 Where did you obtain your copy of the contest leaflet?

3. INFORMATION ON AIDS

3.1 Where have you received information on AIDS?

(Tick all the appropriate boxes.)

- from my mother or father
- from my brother or sister
- from another member of my family
- from friends
- from a religious leader
- from a traditional leader
- from a medical person
- at school from teachers
- at school from invited groups or specialists
- at a youth club
- at a women's group
- from another organization (NGO, etc.)
- other source (please specify) :.....

3.2 In what way have you received information on AIDS?

(Tick all the appropriate boxes.)

- on the radio
- on the television
- in newspapers
- in a book
- from a poster
- from a film
- in an organised discussion
- at a conference
- at a tea-debate
- at an organised event
- through a programme at school
- from a theatrical troupe
- by another means (please specify) :.....

3.3 Have you tried to expand on the information you received? YES NO

If YES, where?.....

3.4 Where have you received THE MOST information on AIDS?

3.5 Where have you received THE MOST USEFUL information on AIDS?

3.6 Where WOULD YOU LIKE to learn more on AIDS? (From whom would you prefer to receive information?)

3.7 On what subject in relation to HIV/AIDS would you like more information?

3.8 Have you discussed AIDS with
 (Tick all the appropriate boxes.)

- | | | |
|---|--|--|
| <input type="checkbox"/> your mother or father | <input type="checkbox"/> your brother or sister | <input type="checkbox"/> another member of your family |
| <input type="checkbox"/> your friends | <input type="checkbox"/> a teacher | <input type="checkbox"/> school friends |
| <input type="checkbox"/> work colleagues | <input type="checkbox"/> a medical person | <input type="checkbox"/> a religious leader |
| <input type="checkbox"/> a traditional leader | <input type="checkbox"/> someone at a youth club | <input type="checkbox"/> someone at a women's group |
| <input type="checkbox"/> someone from another organization (NGO, etc.)..... | <input type="checkbox"/> another person (please specify) | |

3.9 I know someone who is living with HIV/AIDS

- YES NO I DON'T KNOW

APPENDIX TWO: Critique of the *Scenarios from the Sahel* questionnaire

The following comments were drafted in August, 1998, by Kendall Repass, formerly with Peace Corps/Senegal and presently at Columbia University.

The strengths of the Scenarios from the Sahel questionnaire are as follows:

The questionnaire's focus—information sources on AIDS for African youth in the Sahel—is unique and very much needed. Very few studies have examined this area in detail. One of the primary means of preventing AIDS is through AIDS education. This is especially true in the Third World where current drug therapy methods are prohibitively expensive. AIDS prevention workers therefore must know the most effective combinations of media, institutions, and persons through which AIDS prevention information should be channeled.

The questionnaire is short, limited to two sides of a single page, and is attached to the contest rules brochure. The questionnaire is therefore unlikely to be lost and doesn't present an overwhelming amount of questions for contestants to respond to.

Most questions are clearly marked or numbered with clear instructions such as "*if yes*", "*if no*", and "*mark all items that apply*".

With the exception of question 3.8, all questions with an "*other*" response include a checkbox for "*other method*", or "*other source*" as well as a space to write in what the other response actually is. This anticipates what should be done in the data-entry process where each respondent should have a possible code of "*other*" without specification. This "without specification" category is used when the researcher wishes to know only the number of persons having chosen "*other*" as a response. Another variable is reserved for the actual comments and can be analyzed accordingly by any researcher who wants to know what the specific "*other*" categories are.

Questions 2.2 "*I've heard about the Scenarios contest from*", and 2.3 "*Where have you found the contest guidelines?*" serve as a built-in evaluation of Scenarios advertising and Scenarios questionnaire distribution. This is an excellent idea and should be continued in future Scenarios surveys.

Questions 3.3 "*Have you sought to complement or add to the information you have received?*" and 3.8 "*Have you talked about AIDS with...*" distinguish between active information seekers and passive information receivers. Active and passive classes of respondents can be compared with other questions such as "*I know someone living with HIV or AIDS...*" in order to determine if any relationship exists between the questions. In other words, does the fact that youth know someone with AIDS inspire them to become an active information seeker? Do active information seekers tend to be older, in school, or out of school, etc.? If question 3.8 is to serve this purpose, it would be better to ask two active/passive questions as follows: "*Has someone else initiated a conversation with you on AIDS? If yes, who...?*" followed by, "*Have you yourself initiated a conversation with others on AIDS? If yes, with whom...?*"

The last question, "*I know someone living with HIV or AIDS (yes, no, don't know)*", in addition to finding out how many youth actually know someone with HIV or AIDS, serves as an excellent knowledge question. The question minimizes cheating and doesn't impose any ideas upon the respondent.

The questions in section three of the Scenarios from the Sahel survey may at first seem redundant. This is not at all the case, however. The series of questions addresses the many nuances inherent to the subject of information sources, covering the essentials of who, what, how, how much, and how useful. In fact, as the next section will show, even more questions of this nature should have been included.

The weaknesses of the Scenarios from the Sahel questionnaire are as follows:

There are no instructions preceding the questionnaire. This is a serious oversight considering that a good number of participants had never filled out a survey. Even in industrialized countries, a set of instructions is provided for most questionnaires as well as individual sections of questionnaires. The instructions should explain what a checkbox is (if they are to be used). The instructions should explain how respondents should mark their answers (circle, check, write on a blank line...) and that for some questions only one answer is allowed and for others one or more can be chosen. Examples of correctly filled-out sample questions should be provided. In closing, the guidelines should mention that further instructions will be provided on a section-by-section, question-by-question basis when necessary. The respondents should be reminded to answer all questions to the best of their ability and that the number of "incorrect" or "correct" answers will not influence their chances of winning.

The questions in section one, sections of question 2.1 (*"the number of members in your team"*, *"the average age of your team"*...) and the *"if yes, where"* question after question 3.3 are not numbered. All questions in surveys should be numbered, even if they are "part" of the preceding question. This allows for easier data entry and coding and helps guide the respondent through the survey.

The existing survey is comprised of mostly practice and attitude questions. Only one knowledge-based question is asked—question 3.9. In addition to the existing attitude questions, the following attitude questions should be considered:

- *"In your opinion, is the dissemination of information on AIDS an effective tool in the fight against AIDS? (yes, no, don't know) If yes, why? If no, why?"*.
- *"Can this information actually cause you to change your sexual behavior? (yes, no, don't know)"*.

In the report "Observations and Recommendations of the Selection Teams" [an internal *Scenarios from the Sahel* document drafted after the selection process was completed], a number of common participant errors were noticed, including moralizing, over-emphasis on migration, and misunderstandings of non-symptomatic seropositivity. The next Scenarios survey should address these knowledge issues. Questions such as the following could help remedy this situation:

- *Can you tell if someone is HIV+? (yes, no, don't know).*
- *How long does it take for someone who is HIV+ to become seriously ill?*
- *Who gets AIDS?*

Since very few respondents wrote about STD's, knowledge questions on STD's should also be included.

Apparently, the question “*I spent ___ years in school*” while ideally worded for coding purposes, was widely misunderstood or difficult for youth to answer. Youth probably think in terms of their current class or last class attended and not the number of years spent in school. In the Peace Corps, Plan International, and Burkina Faso sample, less than a quarter of participants answered this question. This missing data is highly unfortunate because respondents' education level is an important variable in any study. The next Scenarios survey can solve this shortcoming by incorporating the following series of questions:

- *Are you a student? (yes, no)*
- *If you are a student, what is the name of your school?*
- *If you are a student, what class are you currently in?*
- ***If you are not a student, what was the last class you successfully completed before leaving school?***
- *If you are not a student, do you have a job? (Yes, No)*
- *If you are not a student and you have a job, what is your current occupation?*

Fortunately, the vast majority of student participants answered the question “The name of *my class* is”. However, with greater amounts of non-student participants expected in the coming Scenarios project, the above series of questions will be essential in order to assure that education level is known for all respondents, not just students.

In addition to knowing participants' education levels and occupations, respondents' parents' education level and occupation should also be determined. The effect a parent's background has on his or her children is well documented in numerous social studies. In the health field, for example, it has been observed that children born to educated mothers have lower infant mortality rates.

There is a great deal of potential misinterpretation arising from the results of the question “*If I want to watch television, I can do it (at my house, near my house...)*”. According to the results, 44% of respondents in small towns and villages have a television in their home. Is this possible? Probably not. More likely, respondents marked their home address (say in a village) and responded to the above question in light of their current situation where they are attending school in a town or city. These two occurrences lead to a false interpretation of the actual situation. Furthermore, urban respondents are most likely confused with rural respondents and vice-versa. Many African youth are forced to leave their villages to attend institutions of higher learning located in towns and cities. Many youth leave large urban areas for smaller towns or even villages as a result of their or their parents' job posting, especially if they or their parents are government workers. Since there may be differences between practices, knowledge, and attitudes between urban and rural populations, how can the researcher know who is who? In order to avoid these problems in the future, the following series of questions should be asked instead:

- *For the next series of questions, please keep in mind the following definitions:*
- *Villages are defined as having less than 10,000 inhabitants.*
- *Towns are defined as having between 10,000 and 50,000 inhabitants.*
- *Cities are defined as having over 50,000 inhabitants.*

- *I have spent most of my life in ___ **choose only one**: (a village, a town or a city, in both a village and a town or city).*
- *Currently, how many months in the year do you live in town or in the city? **If you haven't lived in a town or city recently, mark 0.***
- *If you currently live 1 month or more in town or in the city, why are you there? **choose only one** (I live there, to visit family, to work, to attend school, other please specify...)*
- *When you are in town or in the city, where do you watch television? **choose only one** (where I live, near where I live, far away from where I live, I don't watch television, I'm never in town or in the city)*
- *When you are in town or in the city, how often do you watch television? **choose only one** (every day, most every day, only a few days of the week, I rarely watch television, I don't watch television, I'm never in town or in the city)*
- *Currently, how many months in the year do you live in the village? **If you haven't lived in a village recently, mark 0.***
- *If you currently live 1 month or more in the village, why are you there? **choose only one** (I live there, to visit family, to work, to attend school, other please specify...)*
- *When you are in the village, where do you watch television? **choose only one** (where I live, near where I live, far away from where I live, I don't watch television, I'm never in the village)*
- *When you are in the village, how often do you watch television? **choose only one** (every day, most every day, only a few days of the week, I rarely watch television, I don't watch television, I'm never in the village)*

Taken together, these questions help determine the degree of the urban or rural status of a respondent and where and how often they watch television in rural and urban settings. These same questions also provide information on the mobility of youth, itself an important variable in AIDS research.

Questions on ethnicity and religion should be added to the survey. However, obtaining this information is more complicated than it seems. Some Africans who have moved to urban areas, especially the children of such urban immigrants, are culturally similar to an ethnic group different from their own, usually the predominate ethnic group in that location. In order to better discern such nuances, two questions can be asked:

- *What ethnic group do you belong to by blood? **(If you come from a mixed background, that is your parents belong to different ethnic groups, please mention both of these groups in your response)***
- *What ethnic group do you most resemble in your language, mannerisms, and culture? **(Your response may or may not differ from the answer you gave above)***

Similarly, nuances can be determined for religion as well:

- *What is your religion? (Catholic, Muslim, Jewish, Protestant, Other please specify...)*

- *Do you consider yourself to be more religious than most people your age, as religious as most people your age, or less religious than most people your age?*

In other words there are varying degrees of piousness among people of the same religion or across religions, and the degree of religiousness may be linked to differences in knowledge, attitudes, and practices concerning AIDS.

More information is needed on the groups participating in Scenarios. In addition to the questions already asked, it would be helpful to also know the number of literate members in the group, and group breakdowns according to their religions, occupations, education levels, and parents' educational and occupational backgrounds.

The fact that some questionnaires are filled out by individuals and others by groups complicates the analysis of the surveys. The majority of questions address the person filling out the questionnaire. This is the case even if the number of questions pertaining to groups is increased as outlined above. The answers given by the group leader may or may not be representative of others in the group. It would be far better to require each group member to fill out a separate survey. Illiterate participants would be helped in filling out the survey by their literate friends. All respondents would continue to be asked if they are working in a group or individually. Those working in a group would be asked to provide a unique name for their group, and the name of the group leader. It would then be up to the group leader to fill out the section on group information including the number of males and females in the group, their average age, the number who are literate, etc. as above. Clear instructions would be provided so that all other group members would leave this section blank in order to avoid duplication and the analysis problems such duplication would cause. This group section would be best placed at the end of the survey, while the participating as an individual or as a team, group name, and group leader's name questions would be placed at or near the beginning of the questionnaire.

Question 3.7 should be reworded in order to encourage more specific answers from respondents. The revised question may be written as follows: *What exactly would you like to learn more about concerning HIV and AIDS?*

Question 3.6 is confusing. Are we talking about a person or a place? The question should be divided into the following two questions: *Where would you like to learn more about AIDS? (response must be a source, institution, or place)*, and *Who would you like to learn more about AIDS from? (response must be a person)*

The two above-mentioned questions along with questions 3.3 "*Have you sought to increase or add to the information you have received*" and 3.5 "*Where have you received the most useful information on AIDS?*" should all be followed by the question *Why?* Respondents may mention that they have sought to learn more about AIDS because they are afraid, are at high risk, or have had an STD. Respondents may mention that they prefer to learn more about AIDS from doctors because they are considered to be experts. The answers to these why questions could be quite illuminating and would eliminate a lot of guesswork on the part of the researcher.

Question 3.1 should be reworded as follows: *From whom have you received information on AIDS*, not where.

Father, mother, brother, and sister should all be listed as separate answers. In addition, the categories of friends, health agent, and teacher should be broken down into the following possible responses: male friends, female friends, health agent, sage femme, male teacher, female teacher. It is likely that youth are most comfortable speaking about AIDS with

individuals of the same sex. Whether this is true or not is important for researchers to know. Given the current wording of these responses, this phenomenon cannot be verified.

Conference and "causerie" may be one and the same in the eyes of many youth. If so, only the most widely used of these terms should be used. Other terms should be reviewed as well during pre-testing.

Given the fact that Scenarios is to be repeated in many countries throughout the world, the same questionnaire should be used in order to enable cross-country comparisons. Each question and response would of course be "translated" not only into different languages, but also into local terms in order to assure questions and their responses are understood in each country or culture. It goes without saying that the above commentary as well as the recommendations concerning the strengths and weaknesses of the current Scenarios survey should be incorporated into future questionnaire design.

APPENDIX THREE: Selection criteria**SCENARIOS FROM THE SAHEL SELECTION****Factors to bear in mind during the selection process**

SCENARIOS FROM THE SAHEL is now entering into the phase of the production of audio-visual materials designed to support you in your efforts to raise awareness among the people of the Sahel.

You are well informed as to the efforts of prevention workers aimed at slowing the spread of HIV and countering the negative consequences of the epidemic in the Sahel.

You are familiar with the audio-visual materials that are currently available.

Aware of the shortcomings in those audio-visual materials, you have a clear idea of the kind of new audio-visual materials you need...

Right now, you are reading a scenario...

Does the scenario correspond to your needs with regard to audio-visual materials in a **creative, constructive** and **original** way?

Does it have the **potential**, in audio-visual form, to have **impact**, to **stir debate** and to play an **educational** role?

Impact

Could the peoples of the Sahel **identify personally** with a video based on the scenario?

Could that video touch people's **emotions** in such a way as to **trigger a change in behavior**?

Might the scenario be of particular value for a specific target group?

Creative

Does the scenario have an **original** approach, perspective or tone that would allow it, in audio-visual form, to **attract and keep the audience's attention**, to **give rise to constructive debate** in a family or a community, and eventually to influence social norms?

Potential

We have a profound moral obligation to the participants of the contest. They invested a great deal of effort, imagination and time. It is up to us to honor their efforts by taking the time to read carefully each and every scenario with an eye to discovering the entirety of its **potential**.

The young participants often have difficulties expressing themselves clearly. This can have to do with spelling, grammar, word choice.... No scenario is to be excluded because of such errors.

You might find scenarios in which a participant has managed to present merely the germ of an idea without fully developing it. Might that germ of an idea serve as the basis of a new audio-visual resource?

Please bear in mind the techniques that professional "script-doctors" can use to adapt and refine a given text. For example, if a scenario ends with a scene of horrific slaughter, it is possible to cut the text before reaching that point and leave it up to the audience to imagine how things might turn out. Or, if the action in a scenario stretches across years and decades, a vast array of techniques are available to tighten up the scenario and render it concise (flashback, voice off, mentioning a past event...).

The selection juries in Mali and Burkina Faso found veritable treasures among the contributions of the youngest participants. By bearing in mind the potential of a given scenario, we give the youngest a chance to compete on equal footing with older participants.

Educational

If a scenario is deemed to have a great deal of potential, it should not be rejected simply because it contains mistakes with regard to basic facts on HIV/AIDS.

Do not forget that it will be possible to correct such mistakes, or even to use them for educational effect in a video. You will be invited to discuss the most common errors you come across during the plenary meeting on July 19.

Among the 50 finalist scenarios selected by the jury in Mali is one presented in the form of a series of riddles. Those riddles contain a number of errors with regard to the basic facts of HIV/AIDS, but the **originality** of the approach was such that the jurors felt that the scenario deserved to be among the finalists.

A didactic approach is often not the appropriate approach if one aspires to bring about a change in behavior.

Constructive

If the overall message of a given scenario runs counter to efforts to foster solidarity with people living with HIV/AIDS, it is to be excluded. The same goes for scenarios that might offend individuals or groups involved in HIV/AIDS work or scenarios that could lead to conflicts among them.

APPENDIX FOUR: Pre-selection comparison table

SCENARIOS PRESELECTION

Comparison table

Name of the first reader:

Name of the second reader:

Stack:

The ten scenarios that received the best grades from the <i>first reader</i>		
Number	Grade of 1 st reader	Grade of 2 nd reader

The ten scenarios that received the best grades from the <i>second reader</i>		
Number	Grade of 1 st reader	Grade of 2 nd reader

The ten scenarios that received the best averages			
Number	Average	Ranking of readers	
		1st	2nd

APPENDIX FIVE: Organizational information on the UNDP HIV and Development Programme and on The Global Dialogues Trust

The UNDP HIV and Development Programme

The United Nations Development Programme's HIV and Development Programme draws together UNDP's headquarters, regional and country programming and other initiatives designed to strengthen the capacity of nations and organizations to respond effectively to the HIV epidemic. The activities covered in this programme include:

- establishing priority needs through consultations with those directly affected by the epidemic;
- national capacity building through field missions, consultations and HIV and development workshops on multisectoral programme development and coordination;
- development of gender-sensitive and community-based approaches through pilot programmes, consultations, workshops and publications;
- multisectoral policy development and advocacy through intercountry consultations, colloquia, the establishment of regional networks (legal, economic, for example), publications and technical assistance;
- programme development through workshops and facilitated study tours which explore innovative ways of increasing and measuring programme effectiveness and sustainability;
- mainstreaming HIV in key programming areas, for example, in village self-help schemes, food security systems, regional planning approaches, etc., through studies, workshops, training and technical assistance;
- establishing operational research priorities relevant to effective and sustainable programme and policy development and evaluation through colloquia, commissioned reviews and consultations; and
- mobilising and coordinating the response of the UN system and other players at the national level to maximise the effectiveness of their support for the national response to the epidemic.

The work of the UNDP HIV and Development programme is coordinated within the UN system by the Joint United Nations Programme on HIV/AIDS (UNAIDS). The HIV and Development Programme was established by the UNDP Governing Council and its mandate is contained in its Policy Framework and Guiding Principles (DP/1991/57). UNDP works in close collaboration with UNAIDS and other multilateral and bilateral

agencies, national governments, non-governmental and community based organizations, and academic and private sector institutions to contribute towards an effective, sustainable and coordinated response to the HIV epidemic.

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The Global Dialogues Trust

Scenarios from the Sahel is co-ordinated by THE GLOBAL DIALOGUES TRUST, working in synergetic partnership with an extensive, multi-sectoral range of local and international organizations. Global Dialogues is a UK-registered NGO (Registered Charity No. 1071484) working out of Dakar, Senegal, and dedicated to promoting excellence in HIV prevention education and related training. It places special emphasis on capacity building for local organizations in the Sahel region of West Africa, through training, network development, research, and the initiation of innovative collaborative projects.

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