

**SPECIAL TELEVISION PROGRAMMES AND
MOVIES AS INSTRUMENT FOR SOCIAL CHANGE
IN HIV/AIDS CAMPAIGN:
A STUDY OF KADUNA METROPOLIS**

BY

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**A PROJECT SUBMITTED TO THE DEPARTMENT OF MASS
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DECLARATION

I, Maikano Mahmood Danzaki hereby declare that this research work is a work solely conducted by me. The various sources mentioned in the research to which I was indebted are fully acknowledged, I accept responsibility for any shortcoming found in the research.

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APPROVALPAGE

This project entitled **“Special Television Programmes and Movies as Instrument for Social Change in HIV/AIDS Campaign: A Case Study of Kaduna Metropolis”** meets the regulation for the award of Postgraduate Diploma in Mass Communication by the Department of Mass Communication, Ahmadu Bello University, Zaria and it is approved for its contribution to knowledge and literacy presentation.

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DEDICATION

I dedicate this project to Almighty ALLAH who kept me alive throughout the course of this study.

ACKNOWLEDGEMENTS

In the name of Allah, the beneficent, the most merciful.

I express my gratitude to my Creator, the omnipotent, the omniscient and the omnipresent for creating, guiding me and blessing me with the desire to study, then bestowed me with good health, perseverance and endurance to complete the programme within a relatively good period of time.

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ABSTRACT

This research titled: **Special Television Programmes And Movies As Instrument For Social Change In HIV/AIDS Campaign: A Case Study Of Kaduna Metropolis**, attempts to find the best way to stop or reduce to the barest minimum the spread of HIV/AIDS. It was established that home videos produced locally are the major Focus through which facts, figures, myths and messages about HIV/AIDS are transmitted to the general public. Two theories were used as framework for the study namely the cultivation and diffusion of innovation theories. While the cultivation theory was adopted to find out the perception and influence of home movies by respondents with regard to dangers of HIV/AIDS and transmission, the diffusion of innovation theory was adapted to find out how new innovations can be used to combat HIV/AIDS through specially produced television programmes and Movies. The major findings of this research work shows that: A high percentage (87%) of respondents patronize specially produced television programmes and Movies, Respondents have located new ways to prevent themselves from contracting the deadly virus, A good percentage of respondents admitted that the specially made programmes influence their attitudes positively and so help them to avoid contracting the disease. Below are the following recommendations, That movie producers should liaise with other HIV/AIDS control agencies and other stake holders in order to have information on the nature, spread and prevention/management of the disease. Funding should be increased so that research could be carried out and to spread the information in stock for the benefit of the public. Movies producers should produce films that show sympathy towards those affected by the disease instead of stigmatization.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Since the inception of television broadcasting in Nigeria, Special Production Programme have had a remarkably wide acceptance and patronage in the Nigerian media. This acceptance is due to its entertainment content that made them special, which media management see as more effective than non-entertaining messages [Barbie, 2004]. The concept of entertainment which media scholars claims to refer to as media messages that are educative as well as entertaining are more effective (McPhail, 1989:30).More so, Meyer (2006) is of the opinion that such media contents are more likely to make the needed impact on audiences as they are packaged to be audience friendly.

Development communication has always borrowed this idea in the packaging of development communication items like health programmes. Such packaged programmes that sensitize the public on disease outbreaks or the selling of new technology that will impact positively in lives of people in societies are packages that are given more attention (Meyer, 2006).One of the most effective form that ensures media messages take the education and entertainment approach is the special productions in form of movie, which has a relatively large audience compared to news, documentary, features and talk show.

This is partly due to the concreteness of the content of the movie as it depicts reality through its unique presentation of ideas using sounds, pictures and motion; aside being acted by real people and mirroring the day-to-day happenings in the society. The role of specially produced movies in social change in the society can be tremendous. They serve as vital tools for informing the people on the needed attitudinal, cognitive and behavioural changes. Furthermore, they mirror the best ways to conform to healthy and conventional expectations of the individual and society. One of the key areas that the society needs change is attitudinal and behavioural change from the individual perspective is that of Acquired Immune Deficiency Syndrome (HIV/AIDs). The epidemic is one of the most pressing problems facing the world today. This study examines how the mass media could be used by the use of specially produced movies to combat the spread of the HIV/AIDS epidemic.

Mass media refers collectively to all media technologies used to reach large audiences simultaneously, heterogeneously and anonymously through mass communication (MAN, 2006). Mass media are broadly categorized into broadcast and print media. Broadcast media are all media that require the use of an electronic or mechanical medium, and uses audio or visuals or both. Broadcast media are also referred to as electronic media. They include radio, television, DVDs and film. Print media transmit messages using printed symbols and graphical or illustrative representations. Examples include the newspaper, magazine, newsletters, pamphlets and brochures (Google, 2011). The print media also include outdoor media which

has its forms as signs and sign boards, bill boards and placards placed in the streets and on buildings mostly for commercial purposes

Internet media and the World Wide Web (www) have been accorded the status of a separate category of mass media. Many mass media services are provided with such blogging, electronic mails, internet, television and radio. For this reason, many other mass media channels have a presence on the new media, thus making it possible for the new media to be a converging point for other forms and categories of mass media (Meyer, 2005).

The mass media become the most important agent of socialization with every home owning a radio and television set beside satellite stations, video and audio players and in some cases even high-tech mobile phones and the internet that is the hub of all forms of mass media channels and tools.

Walter Lipmann (1965) opines that the media is responsible for most of the images in “our heads”. This is explained by the various media effect theories that emerged after detailed studies of the influence of the mass media on human behaviour in the 20th Century. All information around the globe are made available at the click of a button on a micro-chip device; from advertisement to movies, music, news, documentaries, and all hybrid of information, entertainment and education (McLeod and Blumberg, 2007).

1.2 Statement of the Problem

Human Immunodeficiency Virus pandemic has been spreading like wild fire across all countries in the world. The media and other stakeholders in health embarked on mass sensitization campaigns to check the spread of the disease but despite this, the number of people living with the disease has continued to grow, and the number of deaths resulting from the pandemic keep increasing at the rate of one new infection per minute (UNICEF, 2001). Meanwhile, WHO (2009) reports show that in 2009, there was an estimated 33.3 million people living with the HIV virus and 1.8 million AIDS related diseases worldwide. Also, from the beginning of the epidemic, more than 60 million people have been infected with the virus and nearly 30 million people have died of AIDS.

Sub-Saharan Africa has the highest rate of infection among adults and children in the world, according to UNAID (2004) reports. The Sub-Saharan Africa is the worst hit in the world; over 25 million people in the region are estimated to be HIV positive resulting in about 2.2 million deaths annually. About 3 million people also become newly infected in the region annually.

Since HIV was discovered in Nigeria in 1986, the infection has continued to spread fast with a long term threat to survival. The prevalence rate among those between the ages of 15-49 has been rising steadily from 3.4 in 1993 to 4.5 percent in 1995 and to 5.4 percent in 1999 (UNICEF, 2001). Also, the reports provide that as of 1999, Nigeria had the fourth largest number of people infected with HIV with over 2.6 million Nigerians aged 15-49. This is contributing about 8 percent to the global

HIV/AIDS burden and over 10 percent to the African burden. The North-central states of Benue and Plateau have the highest number of infection among adults and children, according to surveys by the Federal Ministry of Health (NACASS, 2009).

We cannot say that conventional television programmes, like documentaries, discussions and other production unlike the specially produced programmes have failed to achieve desired results, which brings about the need for specially produced television programmes targeted at broadcast television and home movie views.

1.3 Research Questions

This research is guided by the following questions:

- i. How can specially produced television programmes/messages assist in curbing the spread of HIV/AIDS?
- ii. What is the level of availability of such specially produced programmes to the public?
- iii. What is general public's perceptions of these special television programmes?
- iv. To what extent do the messages influence the attitude of the public in respect of spread of HIV/AIDS?

1.4 Research Objectives

The general aim of this study is to examine the relationship between specially produced Television programmes and movies on HIV/AIDS as well as audience perceptions and reactions to them.

The specific objectives are as follows:

- i. To find out methods of producing special programmes and movies that can be used to curb the spread of HIV/AIDS.
- ii. To establish the level of availability of such special programmes and movies to the general public.
- iii. To ascertain the level of perception by the public of the specially prepared productions and movies .
- iv. To find out the degree of influence of the messages on the attitude of the general public.

1.5 Significance of the Study

In view of the problem stated above, there is a strong gap in the structural framework of the quest to control the spread of HIV and AIDS. Hence the need to fill this gap by using specially designed Television productions.

In recent years, a number of studies have been conducted in some countries, areas, towns and cities measuring the effectiveness of Television productions in form of movies in combating the spread of HIV/AIDS. Some of the research studies have to some degree touched on the questions that seek to evaluate the success recorded so far; however they have not covered special produced programmes on home movies and in Kaduna North.

This research study is projected to fill these gaps in the Nigerian context and specifically in Kaduna State using Kaduna State television as it seeks to examine programmes in form of movies that centre on the control of HIV/AIDS.

The study is therefore, to join such other research in pioneering the quest to control HIV/AIDS in Kaduna State by providing a well-informed guideline and line of action for producers that will equip them with a sense of decisiveness in designing the bits of the media messages they will use in controlling the spread of the epidemic.

The study will also serve as a reference point for academics who may venture into similar research study, as it will serve as benchmark for comparison

1.6 Scope of the Study

In a bid to evaluate the impact of specially produced television productions in the prevention of HIV/AIDS, this research study limits its horizon (as the topic suggests) to special television productions. The study will also be limited to respondents residing within Kaduna metropolis. For this research, both sexes will be surveyed.

1.7 Limitation of the Study

The research, as well, is not limited to a period in which special television programmes were made. Rather, it looks, at available Television programmes that were produced with the aim of preventing the spread of HIV/AIDS. Well written dramas, strong acting, realistic productions etc will be examined, to cover 70% of the research work.

The other 30% was devoted to the third plot with the social content and the role models for the behaviour we are trying to teach/reinforce. The study is based on

the assumption that writers in the context know what they are doing. i.e. that they have received previous training in film making, drama productions and other journalistic duties and have experience in writing melodrama, as writing is important, but so is professional directing and production, acting, use of music, sound effects and lighting and many others elements that go in to making programmes interesting to the targeted audience.

1.8 Definition of key Terms

The terminologies used in this study,

- i. Social Change:** this refers to a change in attitude and behaviour of the public, often influenced by some agents of socialization, especially the mass media.
- ii. Acting:** Refers to playing the roles created to represent people in plays films dramas.
- iii. AIDS:** Acquired human immune deficiency Syndrome, a disease caused by HIV.
- iv. HIV:** Human Immune deficiency Virus.
- v. Directing:** refers to the act of imprinting the idea written in to script to be watched on TV.
- vi. Music:** Sound played for the purpose of the production sound effects noises in the production.
- vii. Sabido:** Refers to a particular methodology. That is methods discovered by Miguel Sabido, a professional and also the president of World Association of Producers of Entertainment–education.

- viii. Scripts:** Refers to those story ideas that are professionally written for production of such films that you watch at your homes.
- ix. Special Movies:** refers to ordinary film produced by film makers for broadcast, and that are sold on CD for home viewing.
- x. Sponsored Programmes:** Refers to those who provide money for production and transmission i.e. putting on air-playing such production on Radio or Television.
- xi. Visual and Audio:-** Technically means video works watched on CDs or tapes that people commonly buy. Audio is sound media items played on cassette players or CD players.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviews literature relevant to the study. This includes areas like functions of the mass media, nature and uses of the broadcast media, the use of movies in the fight against the spread of HIV/AIDS and theoretical framework for the study, will look into how the print media, the electronic medias that are referred to as the Broadcast Media, i.e the Radio the television, slides and films that are been used and even the modern day internet media and the use of the world wide web which are referred to as new media due to it provision of services inthe mass media.

2.2 Background on HIV/AIDS

Empirical studies of many media effects on HIV/AIDS and other health communication that are aimed at promotions of health awareness programmes that are faith based in form of jingles, some in form of musical albums and also sometimes related to sport news and many others are conducted by other researchers.

Studies around the globe establish that the vast majority of young people remain un-informed about HIV/AIDS (World Youth Report, 2003). The desire to combat this great menace is then a global concern. The United Nations Millennium Development Goals [UNMDGs] is committed to combat HIV/AIDS, especially its prevalence among populations aged 15-24 years; promote condom use, as well as provide comprehensive correct knowledge of HIV/AIDS and a universal access to its

treatment. The Nigerian Federal Government, humanitarian organisations and the mass media sponsor messages and campaign geared towards sensitizing the public especially youths on abstaining from premarital sex in order to avoid contracting sexually transmitted diseases and unwanted pregnancy. Moreover the government executes activities similar to those by UNMDGs.

According to Mann (2000) former-Director of WHO, global programme on AIDS, “at the moment, education and communication are the only weapons we have to fight HIV/AIDS”. The mass media especially, radio and TV with contribution of home movies makers are to be used for awareness creation.(Singhal and Rogers2003:37).

Previous studies reported by Kiragu (2001), Ladipo et. al (2001), Agujiobi (2003) and Maduagwu (2006) cited in Agbanu, Kur and Igboeli (2008) show that adolescents and youths in sub-Saharan Africa within the age bracket of 14-35 years are the most vulnerable group to HIV/AIDS pandemic. Also in a report by National HIV/AIDS and Reproductive Health Survey Data (HARHS 2003:15) cited in Uganda (2008), it shows that radio is the most acceptable medium of communication of information on HIV/AIDS in all zones in Nigeria. Finding new ways of fighting the epidemic in Nigeria is a matter of urgent concern as the deaths and deformation that is caused by the epidemic is eating deep into the most productive population of the country which is the youth. This raises the need for a means of controlling its diffusion. One of the most effective approaches that can be adopted to control its spread is the use of mass media to infuse a behavioural change among Nigerians.

Hence, a research study that will critically examine the two variables that come into play in a search to controlling the spread of the pandemic. The approach is the way the mass media is used in the fight against HIV/AIDS and the impact of these messages on the fight to control the spread of the disease.

2.3 Classification of Mass Media

Mass media are broadly categorized into broadcast and print and new media.

Print media: This class of media transmits messages using printed symbols and graphical or illustrative representations. Examples of this media include newspapers, magazines, newsletters, pamphlets and brochures. Photography can also be included under this heading as it is a medium which communicates its messages through visual representations (Google, 2011). The print media also include outdoor media which has its forms as signs and sign boards, bill boards and placards placed in the streets and on buildings mostly for commercial purposes.

Broadcast media: These are media that require the use of an electronic or mechanical medium, and uses audio or visuals or both. Broadcast media are also referred to as electronic media. They include radio, television, slides, DVDs and film.

Internet media and the World Wide Web (www) have been accorded the status of a separate category of mass media known as the “New Media”, due to the many mass media services it provides online; such as blogging, electronic mails, internet, television and radio. For this reason, many other mass media channels have a

presence on the new media, thus making it possible for the new media to be a converging point for other forms and categories of mass media. (Meyer, 2005:40).

2.4 Film

The film is a form of broadcast media message that is packaged to entertain, inform and educate with the use of real life situations as in the case of theatrical drama. The film was employed as early as the 1940s as an effective tool for both entertainment and persuasion. When the efficacy of this medium was confirmed after the Second World War, the movie business grew into a well organized industry with notable inroads early in Hollywood and movie industries of Great Britain. Today, films are packaged in CDs, DVDs besides being broadcast on satellite and regular television stations across the world. Maclean, *Theory of the Tone* (2002:73).

This research study examines how movies specially produced on HIV/AIDS are used as a tool for social change with regards to checking the spread of the epidemic.

2.5 Mass Media

Massmedia refers collectively to all media technologies used to reach largeaudiences simultaneously, heterogeneously and anonymously through mass communication. Mass media are broadly categorized into broadcast and print media. Broadcast media are all media that require the use of an electronic or mechanical medium, and uses audio or visuals or both. Broadcastmedia are also referred to as electronic media. They include radio, television, DVDs and film. Print media transmit messages using printed symbols and graphical or illustrative

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2.6 Mass Media and Population

The Millennium Development Goals (MDGs) and the Vision 20:20:20 adopted by government in Nigeria set specific targets for combating the HIV/AIDS epidemic in the country. In-depth HIV/AIDS Response Assessment (2005: 19). The achievement of these goals was made to hinge on collaboration between the Nigerian mass media and other development partners like the United Nations (UND and World Health Organisation (WHO). This was even backed by the international conference on population and development which as well finalised on a programme of action on population and development for a period of twenty years. The 115-page document, adopted by acclamation endorses a new strategy that emphasizes the

numerous linkages between population and development and focuses on meeting the needs of individual women and men rather than on achieving demographic targets.

The programme of action addresses HIV/AIDS. Its main objectives related to HIV/AIDS are to prevent and reduce the spread and minimize the impact of HIV infection as well as to ensure that HIV-infected individuals have access to information and adequate medical care and are not discriminated against. A third objective is to intensify research on methods to control the HIV/AIDS pandemic and to find an effective treatment for the disease. (Kriss Miguel 2005:9).

The global pandemic of HIV/AIDS has now entered its third decade. Since the onset of the pandemic, more than 60 million people have been infected with HIV initially. HIV was thought to only affect men who have sex with other men (Google, 2011). However, the first woman diagnosed with HIV/AIDS was recorded as early as 1982.

Women now constitute nearly half of the population of people infected with HIV/AIDS out of the estimated 39.4 million people living with HIV/AIDS. At the end of 2004, 17.6 million – constituting about 45 percent – were women (WHO, 2009). The situation is even more alarming in Sub-Saharan Africa, where 57 percent of adults with HIV are women and 76 percent of young people (aged 15 to 24 years) living with HIV are females. Despite this alarming trend, women now less than men are more concerned. To find out about how to prevent infection, and what little they

do know is often rendered useless by the discrimination and violence they face (WHO, 2009 Report).

Epidemiological and biomedical research have long established a link between an individual's sex and his or her risk of HIV infection. It is well known, for example, that physiological factors account for more efficient transmission of infection from an infected man to a woman than from an infected woman to a man (WHO, 2009).

More recently however, research has identified the role that gender relations play in determining individual risk and vulnerability to contracting the HIV/AIDS epidemic. Socio-cultural norms about masculinity and femininity, and the unequal power relations between men and women that arise from those norms, conspire with biological and physiological factors to compound the individual's risk of infection, resulting in epidemics of significant size and proportion in different parts of the world (International HIV and AIDS Charity, 2011 Kaduna State HIV/AIDS Strategic Planning).

Research conducted over the past decade has revealed that gender roles and relations directly and indirectly influence the level of individual's risk and vulnerability to HIV infection. Gender is also a factor in determining the level and quality of care, treatment, and support that HIV-Positive men and women receive.

In summary, gender-related factors increased women's economic vulnerability to being infected, restricts their access to much-needed information and

service, and exposed them to severe consequences when infected or affected by HIV/AIDS (International HIV and AIDS Charity, 2011 Kaduna State HIV/AIDS Strategic Planning).

For men, gender-related norms and economic and professional need force them to migrate or be engaged in transportation business like the tanker and long vehicles drivers who move about or migrate without their families in search of work. The above factors create situations that foster multiple sexual relationships that may lead to HIV infection overall, poverty greatly exposes both women and men's vulnerability by restricting access to information and services. This makes it more difficult to cope with the impact of the epidemic.

2.7 Broadcast Media

Also known as electronic media, broadcast media are media of mass communication that transmit messages to audiences through electronic means. This could be through the radio, television, www, internet, i-phones and any other electronic means (McLeod Blumberg, 2004). The discovery of telegraph and the camera ushered in the broadcast media as it is today. The advent of this type of media gave a new face to the way information was being disseminated. News and entertainment items were packaged in more credible audience friendly forms. This became even more so with the introduction of infotainment and edutainment where mass media messages were packaged to be both educative and entertaining.

The television and radio provided a very conducive means of achieving this through talk shows and movies.

2.8 Television

Television development the world over began in the early years. As it underwent a period of practical but short-lived television system usage. Using mechanical scanning in the search for improved television and the move that led to the individual inventor to use the laboratories of big companies like RCA and GE who developed the future controlling of the television was determined to succeed early time. Neither Hollywood nor Broadway nor Washington worked to perfect it but the task was taken on by the Radio Industry, thus guaranteeing that future television systems will be created in the image and light of the existing radio system.

The scientific principles on which the television was discovered were based on the cause of basic research which was later applied to television as it is known today. In 1873, a Scottish scientist, James Clarke Maxwell and his assistant predicted the existence of electricity rays and that this would make it possible to transmit television broadcast (Google, Wave Images, 2012).

The same year, an English scientist, Willoughby Smith and his assistant Joseph, noticed the electrical conductivity of the changes on the element selenium when light fell on it. These properties known as photoconductivity was used in the early television camera tube. In 1888, a German physicist Wilhelm Hallwache noticed that certain substances emitted electrons when exposed to light. This effect called photoemission was applied to the Orthicon television camera tube. (Google, Wave Images)

Although several methods of changing light into electric current were discovered, it took some time before they were applied to the construction of the television system. Then in 1906, the American Engineer, Lee DE Forest, patented the triode vacuum tube. By 1920, the tube had been improved to the point where it amplified electric current for television. By this time, the television public debut was long awaited. After, a milestone in the television came with the public debut of the monochrome television in the 1920s. (Google, Wave Images, 2012)

The Nigerian government through the Federal Ministry of Information set a goal to achieve the digitalisation so as to begin to air live programmes on digital broadcast. The Federal Ministry of Information and the Nigerian Broadcasting Commission mandated that the broadcasting industry in Nigeria should reach a milestone in digitalisation. As part of the implementation of digital television, all broadcast networks in Nigeria have been charged to introduce digital broadcasting by May 2012 at which stations will be made to surrender their analogue spectrum. (NBC Broadcast Cord of www.ne.ng.org/info cnbe.ng.org.2012)

2.9 Functions of Mass Media

Sambe (2005) sees the major functions of the mass media as surveillance, correlation, entertainment, cultural transmission, status conferral, enforcement of norms and narcotizing dysfunctional roles in the society. Mass media are the eyes and ears of the public. News media provide information and alert us of the changes that take place around us. The newspaper has for long been known as the watchdog of a free society exposing political corruption at all levels of government.

Surveillance is defined by the New Standard Encyclopaedia Dictionary as careful watching of someone or something usually carried out in secret or discretely Tom Sheldon McGraw-Hill Encyclopaedia of Networking and Telecommunication 2001 Reprint 2008: 103).Furthermore, McLeod and Blumberg (2004:46) aver that the rationalism backgrounds of the libertarian theory saddles it with responsibility to help in the discovery of the truth and to check the government.

As regards narcotizing dysfunctional roles, Parsons (1969:106) feels the mass media has a great role to play in awakening the functionality of institutions in the society.Kernel (1968) emphasized that with the media's priority on key areas of development and social welfare like education and health, development in other areas of the human/society will be made much easier.

2.10 Social Change

Socio-economic crises such as poverty and other crises that took place in Kaduna, forced increasing number of girls and young women into prostitution for survival. In such circumstances, they are attached to 'sugar daddies' much older, relatively well-off (usually married) men who support them in exchange for extramarital submission. Once in these relationships, girls have little power to negotiate the use of condoms for fear of being replaced by another, and thus losing a livelihood for themselves and frequently for their families who rely on them. Men seek younger relationships in order to reduce their chances of getting infected with HIV, sometimes with added belief that sex with a virgin can cure them of AIDS if they are already infected.Furthermore the Kaduna Home Movies producers found out

that, endangering of young girls who fell prey to forced or coerced sexual relations were many in Kaduna metropolis. Because sex is a taboo topic in most homes, large numbers of young people, particularly girls, have insufficient information or skills to refuse sex or negotiate safer sex practices. (Kaduna State HIV/AIDS Strategic Plan for 2006-2010:53).

While most young people have heard about HIV/AIDS, few know enough to protect themselves against infection. For example, in *Ungwar Rimi* of Kaduna metropolis, while 100 percent of adolescent females know about AIDS, only 26 percent of adolescent females have heard about AIDS and only 1 percent knows how to protect themselves. Studies of young people's knowledge, attitude and practices conducted by this research found out that as they emerge from puberty, young people especially girls, are very often concerned about accidental pregnancy and about HIV/AIDS but they find it very hard to inform themselves because in many cultures, they could be labelled as 'promiscuous' merely for asking a question on such issues.

Furthermore, violence against women and girls severely undermines their power to negotiate safe sex, as it destroys their self-confidence and increases their chances of getting STI's, including HIV. In Sabon Tasha Kaduna metropolis, majority of the girls/young women interviewed indicate that their first sexual encounter was coerced. Most women are exposed to mass posed sex, sexual abuse or are forced by poverty at a time when there is little or no access to health care or protection. The situation is worse for those kept as sexual slaves as a result of poverty as even their parents depend on what the girls make out for livelihood as

their means in some cases (Sabido pg 23 – 45 2011 Training Guide for Journalist and Media Personnel Population Media Center).

2.11 Campaign Against HIV/AIDS

In a state like Kaduna where HIV/AIDS epidemic is still affecting lives, there is lack of locally relevant information dissemination productions, coupled with the stigmas and taboos that surround HIV, which have continued to impede the best prevention efforts. The home movies procedures and government media (mostly electronics) in the community have to adopt strategies to properly inform one educate the young. Mass media and movies that are consumed at homes have the potential to improve general awareness and understanding of the epidemic and to set meaningful programmes and productions for public discussions on AIDS. The media can foster a changed social environment and the procedures of home movies can follow to unfold such, where people can talk openly about HIV/AIDS and the practice of safe sex in an environment where it is supportive of AIDS prevention, care and treatment efforts.

They can also significantly contribute to increased awareness of the population about the gender dimension of the infection and its fuelling factors, such as gender bias etc by interviewing and producing AIDS messages into a variety of popular programmes-especially in entertainment programmes. Media can have cross-cutting impacts and home movies can have selective impacts as those to patronize them are having the option of choice so as to have that fundamental improved public awareness and dialogue (Egbon, 1995:102).

Yet, many home movies producers and journalists in Kaduna are faced with formidable obstacles to covering the epidemic effectively. The obstacles include: lack of access to accurate information, the reluctance of media managers to give adequate room for AIDS coverage due to commercialization and the home movies producers' lack of skills, and limited resources to investigate stories. The result is superficial, sensationalistic or misleading reports about AIDS that fuel misconceptions and promote the stigmatization of those casted by home movies producers to act those roles (In-depth HIV/AIDS Response Assessment 2005: 117).

The large body of 'knowledge' that the general public has on HIV/AIDS has come from the media and some home movies are specially produced to bring to light these problems. Not many read medical journals; the people living in Kaduna metropolis mostly do not have access to newspapers or attend HIV/AIDS workshops and seminars. They don't have even long informal chats with medical practitioners or scientists to become enlightened and informed about HIV/AIDS.

The mass media, and the local home video produced by local producers who are mostly amateurs are the only medium through which facts, figures, myths and messages on HIV/AIDS are transmitted to the general public. The awareness that this is so places a heavy responsibility on the journalists and home movie producers who are involved in HIV/AIDS coverage and productions. What may have started out as just the coverage of another 'health' story or production of a film related to 'health' when reposting or producing a film all first began with HIV/AIDS some years ago;

has now become a challenge to some media and home movies producers. (In-depth HIV/AIDS Response Assessment 2005: 125)

HIV/AIDS is one of the greatest social, economic and health crises of modern times. The virus has many allies; silence and denials have fuelled its transmission, while cultural and religious taboos have inhibited open discussion about sexual practices and preferences including the use of contraceptives, shame and guilt surround the virus (WHO Report, 2010).

2.12 Campaign Against HIV/AIDS on KSTV

The mass media, that includes electronic and print media and the film aspect that seems to penetrate every home now, therefore, can no longer just approach the coverage and productions of HIV/AIDS through the prisms of health and medicine alone. A journalist or film producer must now have ample knowledge of:

- Gender and development issues
- Reproductive and sexual health rights
- A spam of development issues related to the provision of treatment, medical advances on treatment and its approaches.
- Universal human rights, which must be protected and guaranteed for all as a key component of any prevention strategy to stop the spread of HIV/AIDS.
- The mass media must take this knowledge and produce a good story. Mass media are also expected to produce stories that are balanced and accurate; stories that raise awareness and give information, and perhaps evoke a compelling need for change. The mass media must harness the gender

dimension as one of the factors that contributes; to the HIV/AIDS pandemic. Similarly, no doubt there is a strong relationship between HIV infection and poverty, inequality, social disruption, illiteracy, human rights violations and many other factors contributing to society's vulnerability to HIV/AIDS (WHO Africa report, 2011).

- The mass media should recognize that there are also inter-relationships between each of these factors-between for example, gender relations, poverty, illiteracy, and human rights violations - which heighten the vulnerability of individuals in the society.

2.13 Kaduna State Media Corporation [KSMC]

The Kaduna state media corporation was born from the former Nigerian Broadcasting Corporation [NBC] Kaduna established in the 1950s following the reorganisation of Broadcasting in Nigeria in 1978 when all regional radio stations in the country were taken over by the Federal Government. Under the same re organisation, all the then NBC stations, except the national station in Lagos, were handed over to the respective states governments of their locations. Thus, NBC Kaduna located at (Yandoya) was handed over to Kaduna State Government and renamed Kaduna state Broadcasting Corporation[KSBC]through Edict No.8 of 1978.

In 1991, the Kaduna State Government awarded a contract for the establishment of its own Television Station and at the same time transferred the publication of its weekly News Monitor Newspaper from the Ministry of Information

to the KSBC. This necessitated the change of name from Broadcasting Corporation to a media conglomerates saddled with the responsibilities of AM Radio, FM Stereo, Television and Newspaper publication services (Edict No 7 of 28/5/1991).

2.14 Kaduna State Television [KSTV]

Kaduna State Television [KSTV] commenced transmission on December 31st1995 from Kufena house studios near the ultra modern Sheikh Mahmood Gumi Market. Seven years later, KSTV Kachia started transmission from the southern part of the state on the 5th of October, 2006, yet another channel, Capital TV, hit the airwaves of Kaduna metropolis with fast paced programming and great entertainment (Edict No 8. 1978: 6 and 28/5/1991).

KSTV has a great reach from high masts and powerful transmitters with a penchant for top quality documentaries, good education/entertainment programmes and dramas, with professionally produced movies with hardworking professionals engaged in a lot of creative productions that include a wide range of commercial jingles, grassroots news, intriguing productions that are educative, entertaining and informative in English and Hausa with a rich variety of cultural inclinations and features providing good specially produced programmes that concerns the youth with practical solution to their un ending challenges. (Edict No 8. 1978: 6 and 28/5/1991:4).

2.15 Capital Television

Entertainment was the main focus when ideas were first put to paper for a new commercial station that will handle such kind of educative entertainment productions and also generate revenue within Kaduna metropolis and environs. The ideas hatched by October 5th, 2006 were intended to provide an un ending stream of feature films and educative entertainment movies, dramas, documentaries and live shows.

This vibrant and dynamic outfit has captured the attention of viewers through rich and qualitative programming, clear and crisp pictures and latest productions. It is the station that remains on air longest, with morning shows to add sparkle to your day and best selling films and movies up to 2:00AM.

2.16 Television and Social Change

Epidemiological and biomedical research has long established a link between an individual sex and his or her risk of HIV infection. It is well known, that physiological factors account for more efficient transmission of infection from an infected man to a woman than from an infected woman to a man. The media is a vehicle through which communication reaches its target.

Studies around the globe establish that the vast majority of young people remain un-informed about HIV/AIDS (World Youth Report, 2003). The desire to combat this great menace is then a global concern. The United Nations Millennium Development Goals [UNMDGs] is committed to combat HIV/AIDS, especially its prevalence among populations aged 15-24 years; promote condom use, as well as

provide comprehensive correct knowledge of HIV/AIDS and a universal access to its treatment. The Nigerian Federal Government, humanitarian organisations and the mass media sponsor messages and campaign geared towards sensitizing the public especially youths on abstaining from premarital sex in order to avoid contracting sexually transmitted diseases and unwanted pregnancy. Moreover the government executes activities similar to those by United Nation Millennium Development Goals (UNMDGs and In-depth HIV/AIDS response assessment 2005:39).

More recently, home movies practitioners have also identified the role that gender relations play in determining individual risk and vulnerability in the HIV/AIDS epidemic. The media practitioners are ready to highlight the issues in their productions. They use socio-cultural norms about masculinity and femininity and the unequal power relations between men and women that arise from those norms. These they conspire with biological and physiological factors to compound individual risks of infection, resulting in epidemics of significant size and proportion in different parts of Kaduna metropolis.

2.17 Social Change/HIV

In Kaduna, research conducted over the past has found out that gender roles and relations directly and indirectly influence the level of individual's risk and vulnerability of HIV infection. Gender is also a factor according to the Kaduna film producers in determining the level and quality of care, treatment and support that HIV-Positive men and women receive.

In summary, gender-related factors increase women's economic vulnerability and dependency, which the Home Movies Products, in Kaduna realized in turn that these factors increase women's vulnerability to being infected. It also restricts their access to much – needed information and services. Also, it exposes them to severe consequence when infected by HIV/AIDS. According to Maguel Sabido (2005):

... gender equality and the empowerment of Women are fundamental elements in the eradication of the vulnerability of women and girls to HIV/AIDS (Soap Opera for Social Change to prevent HIV/Aids).

2.18 Synopsis of Specific Programs on KSTV and Capital Television

Tears And Cheers:- Is an episodic drama movie on capital Television Kaduna which aims at highlighting on issues special centered on youth and HIV/AIDS, sponsored by Kaduna State Action Committee on AIDS.

Another specific Programme is “*Hattara Dai*”, produce in vernacular with similar motive as its English one above targeted at youth and HIV/AIDS.

All this programmes and many others on the schedule of KSTV/capital Television Kaduna are produced either externally by independent producers or in house producers that uses outside actors/actresses to send messages through television and even are produce for home movie consumption.

2.19 Cultivation Theory

Later came the cultivation theory, a social media theory which centred on the long-term effects of television on its viewers. The theory was developed by George

Gaerbnar and Larry Gross of the University of Pennsylvania. The theory established the cultivated effects of television on viewers (Gaerbnar, 1979).

Gaerbnar et al (1986), posited that television as a mass medium of communication had formed into a symbolic environment that binds diverse communities together, socialising people to standardised roles and behaviour. They compared the power of television to that of religion, saying that television was to modern society what religion was in earlier times (Miller, 2005).

According to Miller (2005) and Morgan (2009) cultivation theory was developed to study the television in terms of its cumulative, strong impact on the way we see the world in which we live. The central hypothesis postulated by cultivation theory is that those who spend more time watching television are more likely to perceive the real world in ways that reflect the most common and recurrent messages of the television world, compared with people who watch less television (Morgan and Shanahan, 2002).

Gaerbnar et al (1986) also argue that the impact of television on its viewers is not unidirectional, one-way or monolithic process; rather, the effects of the widespread symbolic environment are subtle, complex and intermingled with other influences. This perspective therefore assures an interaction between the media and its publics.

2.20 Cultivation Theory as a Framework for this Research Study

Gaerbnner et al (1986), have advanced that television is, in modern day, the source of the most broadly shared images and messages in history; that it cultivates from infancy, the very predispositions and preferences that are being acquired from the primary source.

The theory also posits that the repetitive pattern of television messages and images from the mainstream of a common symbolic environment (Morgan, 2009). Thus, cultivation theory in its own basic form suggests that exposure to television over time subtly ‘cultivates viewers’ perceptions of reality and consequently shapes their opinions, attitudes, predispositions and even behavioural patterns (Miller, 2005).

As a study of the role of home movies in sensitizing the public on the dangers of HIV/AIDS epidemic, cultivation theory fits very appropriately as a theoretical framework for this study. This is because, as explained in the postulations of the theory studies, the long-term influence of the television helps in cultivating the perceptions, attitudes and behavioural patterns of television viewers.

Thus, the research study aims to measure media effect on television home movie viewers, just as cultivation theory is a media effect theory. Thus in essence, the study aims to find out, through research, the kind of perception and influence home movies have ‘cultivated’ in viewers with regards to the dangers of HIV/AIDS and its prevention.

A second theory that will as well serve as a theoretical framework for this research study is the diffusion of innovations theory which was propounded by a professor of rural psychology, Everett Rogers in 1962.

However, diffusion of innovations theory is a theory that seeks to explain how, why and at what rate new ideas and technology spread through cultures (Rogers, 1962). Rogers (1962) defined innovation as a process by which an innovation is communicated through certain channels over time among the members of a certain social group.

The concept of diffusion of innovation was first studied by the French sociologist Robert Ted in 1890; and in 1962 Everett Rogers published a synthesized research from over 508 diffusion studies and produced a theory for the adoption of innovations among individuals and organisations (Google, 2012). In the theory, Rogers proposed four main elements that influence the spread of a new innovation, which include: innovation or idea, communication channels, time, and a social system. Hence making diffusion the process by which an innovation is communicated through certain channels over time among the members of a social system.

In the diffusion of innovations, individuals progress through five stages which are the knowledge stage, persuasion stage, decision then implementation and confirmation stages. And if the innovation is successfully adopted, it spreads through

various communication channels as it reaches the slow implementers of the new idea or technology (Barnett and Karen, 1982; and Wejnert and Barbara, 2002).

During communication, the idea is usually evaluated from the subjective receptions of the members of the social system. Rogers classifies members of the social system in the temporal order in which they adopt a new innovation or technology. He classified them as adopters (who import the innovation into the social system) followed by the early adopters who are usually a small number of people who accept the innovation without much stress on the part of the innovators. Then comes the early majority who adopt the innovation at first efforts made at convincing member of the social system to adopt the innovation (Barnett and Karen, 1982). This group is followed by the late majority then the laggards.

In the context of this research study, the diffusion of innovations theory will dwell on the adoption of innovations health diffused to the members of the social system through the television medium and specifically through home movies. This is because of all the media/channels through which a medical or sociological innovation can be diffused, the television medium is one of the most effective due to its audio-visual characteristic and especially the edutainment nature of movies which are transmitted through the television medium (Wejnert and Barbara, 2002).

There are no concise formulas to express the importance of mass media in convincing audience to acquire certain products or attitudes because each person is unique as is each product and each situation.

Dwelling on an earlier model by Rogers, Bittner (1980) explains that exposure to a new idea or innovation could be through a television commercial creating interest sufficient to stimulate discussions with fellow peers. These discussions help to evaluate the innovation. Then, one takes the decision to move a step further on a trial basis by attempting to try the innovation. After the trial period, a decision to acquire (adopt) or reject it is taken. Hence, the impact of television on awareness and interest respectively is obvious.

As regards cultivation theory, this research work looks in to the effect of specially produced movies at cultivating the desired attitudes, perceptions and responses the producer intends into members of the audience, while the diffusion of innovations model was used in the research study to examine how new innovation devised to combat the spread of HIV/AIDS can be introduced into specially produced movies to achieve desired results as regards viewer responses, reactions and behaviour change..

2.21 Conclusion

The above theories used, i.e. the cultivation theory and the Diffusion of innovation theory look at how these theories focus on the long term effect of Television on its viewers and establish the cultivated effects of television programmes on its viewers.

Thus the diffusion of innovation theory seeks to further explain new ideas and technology spread through culture. It still broadens the process by which is communicated.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter examined how the variables of research was used to answer the research questions and achieve the aims and objectives of the study. The chapter looked at the variables involved in the study, research techniques, sampling techniques, sample size and instrument of data collection among others.

Survey research technique was adopted for this study. According to Avwokeni (2006), field survey is used in three situations: to determine attitudes, beliefs and intentions, to predict behaviours and determine changes in a variable due to conditions or age. All the three functions of the survey research techniques were determined in this research study, as the study elicited responses from the population of the study with regards to the influence and effectiveness of home movies in prevailing or minimizing the spread of HIV/AIDS in Kaduna State.

3.2 Location of the Study

This research study was conducted in Kaduna metropolis. Kaduna metropolis covers a wide area populated by approximately one million people. The area in Kaduna city referred to as the metropolis is the area, spanning from Kawo down to Sabo Tasha covering about three local governments namely Kaduna North, Kaduna south and Chukun local governments in between which are a number of metropolitan

areas like Unguwan Shanu, Tudun Wada, Unguwan Rimi and the industrials area of Kakuri.

3.3 Population

The population of this study include the people that reside or work in the metropolitan areas of kawo, Kakuri and Sabon-Tasha who are considered as the people who watch or who will be surveyed so as to know the effects of such special television programmes. The choice of the people in this area as the population of the study was informed by the level of urbanization of the area, is in line with the subject matter of the study, since there exist a large concentration of the victims in those areas.

In line with the research questions and objectives of the study, the population of the study was drawn from two relevant sets, home movie viewers and home movie producers. Home movie viewers are pertinent to the study as the more important population who will be surveyed to determine the effectiveness of home movies in the prevention of the spread of HIV/AIDS. Secondly, it is necessary for objective investigation, to survey home movie producers, directors and other members of the production crew. This enabled the researcher to get the ideas, logistics, characterization and other components involved in the production of such movies.

3.4 Sampling Technique

The cluster sampling technique was used to sample out the number of respondents from the viewers.

The choice of cluster sampling was informed by the representativeness inherent in the technique.

Gupta (1973) affirms that a group of object (people) selected at random from a population tends to possess the characteristics of the larger group.

Thus, the researcher sampled out the respondents from where television movie viewers are clustered together as well as where youths are clustered together, as movies on HIV/Aids are targeted at youths.

For the second population of the research study – movie producers- purposive sampling technique was used to select the representative research subjects.

This non-probability method of sampling was based on the appropriateness of subjects rather than on chance (Okoro, 2011). Thus, here, the researcher selected film producers of very good standing or at least of average standard in the local movie industry. This helped maintain the standard and accuracy of the research as well as the correctness of the result obtained at the conclusion of the study.

3.5 Sample Size

In order to keep the number of subjects surveyed in this research study moderate and to facilitate convenience for the researcher, the sample for the viewers was kept at hundred. This is so while the representative nature of the respondents takes care of the large population among whom the sample size was drawn. For the movie producer, due consideration was given to the low figure of home movie producers in Kaduna who have produced a movie, jingle or short film on HIV/AIDS. Thus, the number of respondents among them was ten. The total size sampled was 110 respondents.

3.6 Method of Data Collection

For both population of the study, questionnaire was used to survey their perceptions, attitudes and behavioural patterns. The choice was informed by the quest to facilitate convenience both on the part of the researcher and that of the respondents due to their large number. It was also more likely to guarantee the accuracy and record ability of data and information gathering.

3.7 Instrument of Data Collection

The questionnaire is used as data collection instrument through which a researcher obtains information. Not interview, observation and content analysis (Patton, 1990). Questions in the questionnaire were derived from research objectives and research questions.

3.8 Validity and Reliability

In the course of the survey, mechanisms were put in place to determine the honesty of subjects in responding to the questionnaire. Hence, some questions in the questionnaire were specifically designed to test their reliability of responses that follow. The questionnaire was subjected to face validity test by three academics: Associate Professor Sulaiman Salau, ABU Dr. M.M. Umar, ABU and Mr. Ayodele Joseph of the Kaduna State University. Further, a pilot test was done using 10 respondents from Kaduna State University.

3.9 Data Presentation Method /Analysis

Data from completed questionnaire was entered into tables for each of the group of respondents; and the interpreted using descriptive statistics.

CHAPTER FOUR

DATA PRESENTATION, INTERPRETATION AND ANALYSIS

4.1 Introduction

One hundred and fifty (150) questionnaires were distributed to respondents. The respondents included youths (males and females), movie producers, key members of the production crew e.g. script writers, actors, etc were included. Out of 150 questionnaires, 110 of the questionnaires were retrieved from respondents leaving a total of 40 questionnaires not returned due to various reasons.

Tables of percentage frequency distribution are employed in this chapter to present the data and information obtained from the questionnaires.

4.2.1 Data Presentation for First Category of Respondents

Section A: Demographic Data

Table 1. Distribution by Gender

Sex	Frequency	Percentage
Male	69	62.7%
Female	41	37.2%
Total	110	100%

Source: Survey, 2012.

There is a little difference in the proportion of males to females in the above table. This was due to the more availability of men in the clusters surveyed who were more willing to respond while some females declined to respond or accept

questionnaires . Moreso, most of the clusters of sample visited by the researcher were dominated by males.

Table2. Distribution by Age

Variable	Frequency	Percentage
16 – 20	21	19.0%
21 – 25	30	27.2%
26 – 30	29	26.3%
31 – 35	17	15.4%
36 and above	13	11.8%
Total	110	100%

Source: Survey, 2012.

The age group from 20 – 30 constitute the greater portion of the youths who were surveyed. This was because among the cluster of sample size visited were students who are generally more vulnerable to contacting the HIV/AIDS epidemic. And among them, 26 to thirty can be seen to be slightly more in number and percentage because they still represent a more vulnerable section of the population.

Table 3. Distribution by Marital Status

Variable	Frequency	Percentage
Single	53	48.1%
Married	27	24.5%
Divorced	10	9.0%
Separated	4	3.6%
Widow	16	14.5%
Total	110	100%

Source: Survey, 2012.

Because the chunk of respondents were aged from 16 to 30 majority of them are single, however with a few of them from the four other categories. The research focused more on this section of the sample they are generally more in number and also more likely to patronise movies specially produced to check the spread of HIV/AIDS.

Table 4. Occupational Distribution

Variable	Frequency	Percentage
Civil servant	16	14.5%
Public servant	3	2.7%
Business	32	29.0%
Student	34	30.9%
Apprentice	23	20.9%
None	02	1.8%
Total	110	100%

Source: Survey, 2012.

Business men and students are the majority because among them were those found in the market and around some tertiary institutions like Kaduna Polytechnic and KASU. Business men are generally more financially buoyant and thus more likely to engage in reckless sexual activity than the less comfortable section of the population.

Section B. Subject matter questions

Table 5. Frequency of patronage of the home movies.

Variable	Frequency	Percentage
Always	26	23.6%
Often	44	40%
Rarely	25	22.7%
Never	15	13.6%
Total	110	100%

Source: Survey, 2012.

Among the hundred respondents, only 13 percent say they have never watched any movies, short film or jingle on HIV/AIDS. With 87 respondents, majority have patronize movies that pass a message about HIV/AIDS

In the tables that follow, the number of respondents has reduced from 100 to 87. This is because 13 said they have never watched a movie, short film or jingle on HIV/AIDS prevention. Hence, all their responses are not presented or analysed.

Table 6. Frequency of movies watched

Variable	Frequency	Percentage
1 – 2	19	17.2%
3 – 5	46	41.8%
Over 5	22	20.0%
Never	23	20.9%
Total	110	100%

Source: Survey, 2012.

Majority of respondents (53%) have watched between 3 to 5 such movies, jingles or short films. This is further explained by the frequency of broadcast of such specially produced movies on satellite stations and regular home stations beside their availability on CDs and DVDs at affordable prices. Some of these specially produced movies may carry other themes beside the primary theme of disease prevention.

Table 7. Educational Standard of the Movie

Variable	Frequency	Percentage
Very educative	15	17.2%
Educative	43	49.4%
Quite educative	21	24.1%
Uneducative	09	10.3%
Total	110	100%

Source: Survey, 2012.

From the above table it is seen that the level of educativeness of the movies most respondents have watched are on the average educative. The figure may be quite impressive to most movie producers as their efforts get a considerable rate of applause to have been educative to the audience.

Table 8. What Respondents have learnt from the Movies

Variable	Frequency	Percentage
Health habit for prevention	25	23.3%
Abstinence	19	17.7%
Use of condoms	31	28.9%
Avoidance of stigmatization of HIV/AIDS patients	32	29.9%
Total	110	100%

Source: Survey, 2012.

The figure 107 is not out of place, as there are questions in the questionnaire that allowed for more than one response. Thus many respondents ticked two responses while a few ticked even up to three as indicated. With the most respondents having learnt to keep to the use of condom it may be that most of the movies they watched laid emphasis on that as a theme even though other responses carried considerably high number of respondents.

Table 9. How the movies influenced respondents

Variable	Frequency	Percentage
Very much	38	43.6%
Much	20	22.9%
To some extent	26	29.8%
Not at all	03	3.4%
Total	110	100%

Source: Survey, 2012.

The movies have achieved some measure of success. This is because 84 percent of respondents claimed it influenced their behaviour. It could as well be said that a lot has gone into producing these special movies on HIV/AIDS for them to have had such a high degree of influence on audience behaviour.

Table 10. Rating of the performance of the movies by respondents.

Performance rating	Frequency	Percentage
Excellent	09	10.3%
Very good	37	42.5%
Good	28	32.1%
Fair	11	12.6%
Poor	02	2.2%
Total	110	100%

Source: Survey, 2012.

The movies have so far maintained a good standing among respondents, especially with over 75% of them rating it from average above. However, with only nine respondents of the view that the movies performed excellently, more needs to be expended into production in terms of research and resources.

Table 11. Improvement needed in the movies

Variable	Frequency	Percentage
Standard	32	32%
Characterization	01	1%
Transmission of message educative	08	8%
Promotion	59	59%
Total	100	100%

Source: Survey, 2012.

Once again, frequency and percentage have exceeded the number of respondents due to flexibility of responses. This is allowed when more than one response can be ticked (Awokeni, 2006). Even though the movies were well produced and directed it can be seen from the above that more needs to be put into standard, quality and promotion of these movies.

4.1.2 Data Presentation for Movie Producers

In this part, the data and information on questionnaire responded to by movie producers will be presented and analyzed.

Section A: Demographic Data

Table 12. Gender of producers

Variable	Frequency	Percentage
Male	07	70%
Female	03	30%
Total	10	100%

Source: Survey, 2012.

The disproportion in gender reflects the rate of enrolment of the two genders in film production. There are more males (70%) in this sample. There may be many female movie actors and costume designers but there are relatively few female film producers, directors and script writers.

Table 13. Marital status

Variable	Frequency	Percentage
Married	08	80%
Single	02	20%
Widowed	0	0%
Separated	0	0%
Divorced	0	0%
Total	10	100%

Source: Survey, 2012.

This is an extension of the age group to which they belong and their status. It is not out of place that majority of them are married(80%) since they are comfortable enough to be movie producers. One of the single producers who responded was a lady. It was a coincidence that none of the respondents was either separated, widowed or divorced.

Table 14.Age distribution

Age category	Frequency	Percentage
20 – 29	01	10%
30 – 39	04	40%
40 and above	05	50%
Total	10	100%

Source: Survey, 2012.

The cadre of film producers and directors tend to be more of the adult age group above 30 years old. The fact that 80% of them were married reflects the figure here that most of the producers were forty years and above; as well as the fact that only one of them falls within the age bracket of between 20 to 29.

Section B: Subject matter responses

Table 15. Movies they produced / participated in producing

Variable	Frequency	Percentage
1 – 2	03	30%
3 – 5	06	60%
Above 5	01	10%
Total	10	100%

Source: Survey, 2012.

Majority have participated in three to five productions (60 percent). This implies that an experienced set of film producers are in this sample. This as well qualifies them as having enough experience in the rigours of film production, as well as adds validity to research conclusions drawn from this section. However, those who produced fewer special movies also carry a significant percentage (30%).

Table 16. Roles they played in the production

Variable	Frequency	Percentage
Producer	04	40%
Screen writer	02	20%
Director	04	40%
Others	00	00%
Total	10	100%

Source: Survey, 2012.

The validity of response is further of guaranteed as the subject in this category have active participated in the movie production and are thus in a good position to comment on the nature, facts and figures of the movies. This is because producers and directors are the principal makers of a movie as opposed to script writers, costume designers and other members of the production crew who would however be abreast of the theme of the movie and are likely to trace its influence on its audience.

Table 17. Theme of Movies they Produced

Variable	Frequency	Percentage
Avoidance from contacting AIDS/hygiene	01	10%
Avoidance of stigmatization of patients	02	20%
Abstinence	03	30%
Faithfulness to one's partner	03	30%
Use of condom	01	10%
Others	00	00%
Total	10	100%

Source: Survey, 2012.

From the above figure, most of the movies jingle and short films centred on complete abstinence from extra-marital sex and faithfulness to one's partner. This has mostly been the theme of movies that seek to demote the prevalence of HIV/AIDS because research has shown that it is the only 100 percent guaranty from infection.

Table 18. Respondents' Rating of the Movies.

Variable	Frequency	Percentage
Very educative	05	50%
Educative	04	40%
Quite educative	01	10%
Not educative	00	00%
Total	10	100%

Source: Survey, 2012.

They give high ratings to their movies but the ratings have some support from the viewers' rating as well. 64 percent of viewer's respondents rate the films as very educative and educative respectively. Moreover, the fact that none of these respondents thought the movies were not educative tallies as well with the viewers responses as only 0% of viewers said the movies were not educative.

Table 19. Objective of the Movies

Variable	Frequency	Percentage
Promotion of abstinence	04	40%
Use of condoms	01	10%
HIV test	02	20%
Faithfulness to one's partner	03	30%
Total	10	100%

Source: Survey, 2012.

Most of the film producer aim to encourage viewers to adopt abstinence from extra-marital sex. Figures on this table are quite similar to those on the table above that inquires into the theme of the movies as abstinence from extra-marital sex always takes the lead.

Table 20. Improvement needed in the Movies

Variable	Frequency	Percentage
Graphic quality	01	10%
Characterization	00	00%
Educative message	02	20%
Advert and promotion	03	30%
Funding	05	50%
Total	10	100%

Source: Survey, 2012.

Most of the members of the production crew for these movies advocate for better and more funding for their movies. This does not reflect what movie viewer respondents think as they mostly were of the opinion that the graphic quality of the movies were not good enough and the movies were not been adequately advertised.

Table 21. Major Challenges faced in Production

Variable	Frequency	Percentage
Financing	04	40%
Viewer patronage	03	30%
Media hosting	01	10%
Piracy	02	20%
Total	10	100%

Source: Survey, 2012.

As in table 6 above, financing is a problem; some producers also highlight viewer patronage and media hosting as inadequate. This is because in the competitive movie market, producers of such social responsibility media messages need support from both the health sector and media organizations to promote the viewership of specially produced HIV/AIDS prevention movies, jingles and short films.

4.3 Discussion of Findings

In the viewers category, the 64% males and 36% females surveyed said they patronize movies that centre on the sensitization against contacting HIV/AIDS except for thirteen of them who admitted they had never watched such movies.

Of the 87% that patronize such movies, majority have watched at least 3 to 5 such movies and perceive the movies to be educative. They also claimed to have learnt ways to prevent themselves from contacting aids.

Moreover, 44 percent admitted that the movies have brought about a change of behavioural pattern in them as they learnt that abstinence is the safest way to stay away from contracting HIV/AIDS

Majority rate the movies 'good' but admitted that certain aspects of the movies should be improved, like promotion and advertisement of such movies which 37% of them say can only be achieved if the graphical standard and general quality of such movies are improved.

On their part, the ten movie producers, directors and script writer whose responses were surveyed say the major themes of their HIV/AIDS centred movies are encouragement of viewers to take a HIV test, abstain from extra-marital sex and remain faithful to their marriage partners.

They expressed confidence that their movies were educative in spite of the challenges they face in the production of the movies. Financing is their major challenge followed by a relatively low viewer's patronage compared to movies on other subjects.

In understanding the complexities of the pandemic, it is important for reporters and home movie producers to have a good understanding of reproductive health rights and the link between these rights and HIV/AIDS.

The study will help journalist and home movies producers to understand attitudes, prejudice, biases and socialization that often come in their messages and to recognize and analyze the imbalance of women's voices, as compared to men's in the media, and will provide skills and techniques to analyze facts, issue and data from gender perspectives who sub-Saharan Africa report (2011).

In the world seen through the lens and voices, social and occupational roles are almost completely divided along gender lines. When women appear at all-and numerous studies around the world document their dramatic under-presentation in almost all kinds of productions, they tend to be depicted within the home and are rarely portrayed as rational, active or decisive.

4.4. RESEARCH QUESTION ANALYSIS.

Question 1. How can specially produced television programmes assist in curbing the spread of HIV/AIDS?. This particular question centered on what the specially produced programmes/messages achieved towards influencing its respondents as a result of its contents are packaged. The effort of the producers in trying to curve the idea developed as a script for a programme that target assisting how to curve the spread of the disease.

Question 2 .What is the level of availability of such specially produced programmes to the public? This particular question centred on the availability of such produced special programmes in the media and shops where an individual can access himself to those specially produced and packaged messages in programmes be it video clubs or to view it on television stations like Kaduna State Television[KSTV] or the UHF Channel Capital Television.

Question 3. What is the perception of the general public to this specially produced television programmes?. The general public thinking with regards to such specially produced television programmes is our main focus so as to bring about peoples perceptions with regard to those Specially packaged messages in the programmes.

Question 4. To what extent does the messages influence the attitude of its viewers?. Is what this perticuler question centerd on. Viewers as the terget audience is the main focus in this question , how can they be interested and and even be influenced to view such specially produced programmes either on television like KSTV/CAPITAL TV or even sought to purchase then or borrow them from video clubs or shops that sales such tapes or CDs over the counter with the aim of changing their attitude towards HIV/AIDS.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter presents a summary of chapters one to four after which it draws the conclusion based on the findings of the research study; and offers recommendations.

5.2 Summary of Chapters

Chapter one introduced issues surrounding the HIV/AIDS pandemic which has been spreading like wild fire across all countries in the world without cure or remedy. Meanwhile, since HIV was discovered in Nigeria in 1986, the infection has continued to spread within Nigeria accounting for about eight percent of the global HIV/AIDS infections and over ten percent of the prevalence rate in Africa.

The media and other stakeholders in health embarked on mass sensitization campaigns to check the spread of the disease but despite this, the number of people living with the disease and the number of deaths resulting from it has continued to grow. This indicates that there is a missing link in media campaigns to combat the spread of the disease. Hence this research study sets to find out the roles being played by specially produced movies in sensitizing people on how to avoid contracting the disease, the degree of success achieved by these movies and how improvements can be made.

The chapter also stated the research questions and objectives on which all the following chapters were based.

Chapter 2 reviewed relevant literature on the use of the television medium and particularly movies, as a form of informative and educative as well as entertaining medium used in development communication.

In Nigeria, home videos produced locally are the major media through which facts, figures, myths and messages about HIV/AIDS are transmitted to the general public. This places a heavy responsibility on the journalists and movie producers who are involved in HIV/AIDS coverage and productions. This is because cultural and religious taboos have inhibited open discussion about sexual practices to uncover and information surrounding the virus.

Two theories were used as a framework for the study. As a study of the role of home movies in sensitizing the public on the dangers of HIV/AIDS epidemic, cultivation theory and the diffusion of innovations model fitted in appropriately. As regards cultivation theory, this research study looks in to the effect of specially produced movies in cultivating the desired attitudes, perceptions and responses that the producer intends, into members of the audience, while the diffusion of innovations model was used in the research study to examine how new innovation devised to combat the spread of HIV/AIDS can be introduced into specially produced movies to achieve desired results as regards viewer responses, reactions and behaviour change.

Chapter three presented the method of data gathering which is survey research technique. The population of the study is the youths in Kaduna metropolis of ages between sixteen and forty-five years. The sampling technique used was cluster to choose one hundred and ten people including producers, directors.

Chapter four presented the analysis of the data gathered from the questionnaires. The analyses were presented using percentage frequency distribution tables. The findings are as follows:

- a. 87% of the 110 respondents sampled patronize specially produced HIV/AIDS movies; and most of them have watched at least three to five such movies and perceive the movies to be educative.
- b. They have also learnt ways to prevent themselves from contracting aids.
- c. 44 percent admitted that the movies have effected a change of behavioural pattern in them as they learnt that abstinence is the safest way to stay safe from contacting HIV/AIDS
- d. Majority (70%) rate the movies 'good' but admitted that certain aspect of the movies should be improved, like promotion and advertisement of such movies which 37 percent of them say can only be achieved if the graphical standard and general quality of such movies are improved. 3% were silent on this same issue.
- e. The movies were educative in spite of the challenges faced in the production of the movies. Finance was their major challenge followed by a relatively low viewer's patronage.

5.3 Conclusion

Based on the above findings, it is concluded that the approach of using home movies to transmit messages for the prevention of the spread of HIV/AIDS has been perceived as a means to encourage viewers to abstain from extramarital sex while remaining faithful to their marital partners as well as encourage viewers to find out their HIV status.

Moreover, audience who expose themselves to home movies on prevention against contacting HIV/AIDS find the movies so informative and educative.

Producers of these movies primarily intended to educate and enlighten viewers with the information on how to know about the HIV/AIDS epidemic and sensitize them on behaviour patterns that will prevent people from contacting the virus. The problems they face include low patronage, media hosting and meagre finances. These problems were probably responsible for viewers' call to improve in the general standard of the movies and their distribution to reach more audiences.

5.4 Contribution to Knowledge

In an effort to use television as one of the instruments to be used for social change to prevent HIV/AIDS, the suggested points below could be used as contribution to knowledge if further research is carried out on the subject so as to look more into prevention, precaution, management and control. Prevention: More special television programmes in form of movies could be used by designing better ideas, developing them, and coming out with standard and near acceptable productions so as to successfully informed an educate the viewer on how to avoid

contacting HIV/AIDS. Precaution: In trying to achieve the above precaution must be taken on how to disseminate the suggested ideas for an effective and acceptable production. Management: Management of such ideas should be given due consideration in order to successfully achieve the desired objective. Control: Control of such kind of television programme should be at the hands of professionals who can successfully utilize what is provided.

5.5 Recommendations

Based on the above findings and conclusions, it is suggested that certain changes and improvements need to be effected to make HIV/AIDS movies more effective in achieving their producers' aims. These include:

- a. Movie producers should liaise with other HIV/AIDS control agencies in the country to obviate areas of need like the provision of up to date information on the nature, spread, and prevention and management of the HIV/AIDS epidemic.
- b. Such partnerships should also fill up gaps in funding and promotion of these movies in order to upgrade their standard and widen their reach to more audience members. This is in consideration of the fact that 13% of the viewer/respondents for this study, say they were yet to come across HIV/AIDS sensitization movies
- c. There is also a need to improve the professional standard in movies productions, both on the part of producers and actors. The conventional

production methods should be improved with staff equipped with all the necessary skills to be able to assist producers.

- d. Movie producers should also adopt an approach that is more tilted towards influencing audience reaction towards HIV/AIDS patients especially with a view to discouraging stigmatisation, besides persuading members of audience to avoid habits that will dispose them to contracting the disease.
- e. In so doing, movie producers, directors and script writers should also adopt a well researched and more subtle approach in influencing positive audience response.

5.6 Suggestions for Further Research

There is a need for research study to be conducted on the following areas.

- a. **An examination of the Role of radio in the prevention of HIV/AIDS in rural areas** need to be taken. This is because the radio medium has been established as the most widely patronized medium of mass communication. It will therefore be good for a research study to examine the role of this medium in the prevention of HIV/AIDS.
- b. **The role of interpersonal and group communication in the prevention of HIV/AIDS:** A focus group survey is suggested to enable social group air their views on ways to tackle the pandemic. Interpersonal communication is also an important medium in influencing behaviour and perception. It could be used for the prevention of HIV/AIDS.

- c. **An examination of the role of the new media in the prevention of HIV/AIDS. Nigeria case study:** With the rapid rate at which the new media is being adopted especially among the youths as social media for chatting and exchange of messages, a research study that would examine how it can be employed as a tool for combating HIV/AIDS would be interesting.

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APPENDIX I

**DEPARTMENT OF MASS COMMUNICATION
FACULTY OF SOCIAL SCIENCES
AHMADU BELLO UNIVERSITY, SAMARU, ZARIA**

QUESTIONNAIRE FOR VIEWERS

Dear Sir/Madam,

This questionnaire inquires into your perception, attitude and reactions to home movies centred on the prevention of HIV/Aids. Your response will be used for academic research; hence honesty in response will be highly appreciated.

Thus, you are guaranteed 100 percent confidentiality.

Thank you.

Instruction: Tick [] the appropriate options for both sections ‘A’ and ‘B’

Section A: Demographic data

1. Gender:
 - a. Male []
 - b. Female []

2. Age
 - a. 16 – 20 []
 - b. 21 – 25 []
 - c. 26 – 30 []
 - d. 31 – 35 []
 - e. 36 and above []

3. Marital status
 - a. Married []
 - b. Single []
4. Occupation
 - a. Student []
 - b. Civil servant []
 - c. Public servant []
 - d. Business man []
 - d. Apprentice []
 - e. None []

Section B: Movies for Social Change

1. How often do you patronize home movies on HIV/AIDS?
 - a. Always []
 - b. Often []
 - c. Rarely []
 - d. Never []
2. How many anti- HIV/AIDS movies/Jingles have you watched?
 - a. 1 – 2 []
 - b. 3 – 5 []
 - c. More than 5 []
3. How did you find the movie?
 - a. Very educative []
 - b. Quite Educative []
 - c. Uneducative []

4. What did you learn from the movie?
- a. Abstinence from extra-marital sex []
 - b. Avoidance of stigmatization of Aids patients []
 - c. Use of condoms []
 - d. Good health habits on use of sharp objects []
 - e. Other ways to prevent the spread of HIV/AIDS []
5. Did the movie/Jingle inspire your habits in any way?
- a. Very much []
 - b. Much []
 - c. To some extent []
 - d. Not at all []
6. How do you rate the general performance of the movie?
- a. Excellent []
 - b. Very good []
 - c. Good []
 - d. Fair []
 - e. Poor []
7. What do you think should be improved in the movie?
- a. Graphic quality and standard []
 - b. Characterization []
 - c. Transmission of educative message []
 - d. Advertisement/ promotion of the movie []
 - e. Reflection of actual HIV/Aids cases []

APPENDIX II

DEPARTMENT OF MASS COMMUNICATION FACULTY OF SOCIAL SCIENCES AHMADU BELLO UNIVERSITY, SAMARU, ZARIA

QUESTIONNAIRE FOR MOVIE PRODUCERS

Dear Sir/Madam,

This questionnaire asks questions about the movie you produced or participated in producing to sensitize the public on ways to prevent the spread of HIV/AIDS. Your response will be used for academic research; hence honesty in response will be highly appreciated. Thus you are guaranteed 100 percent confidentiality.

Thank you.

Instruction: Tick [] the appropriate option for both sections 'A' and 'B'

Section A: Socio-demographic Data

1. Gender
 - a. Male []
 - b. Female []
2. Marital Status
 - a. Single []
 - b. Married []
 - c. Divorced []
 - d. Separated []
 - e. Widow []

3. Occupation
 - a. Film producer []
 - b. Advertiser []
 - c. Journalist []
 - d. Business man []
 - e. Student []
4. Age
 - a. 20 – 29 []
 - b. 30 – 39 []
 - c. 40 and above []

Section B: Movie for Social Change

1. How many movies did you produce or participate in producing that centre on the prevention of HIV/AIDS?
 - a. 1 – 2 []
 - b. 3 – 5 []
 - c. More than 5 []
2. What was your role in the production?
 - a. Producer []
 - b. Screen writer []
 - c. Director []
 - d. Costumier []
 - e. Actor/Actress []
3. What did the movie centre on?

- a. Ways to avoid contacting HIV/AIDS []
 - b. Avoidance of stigmatization of Aids patients []
 - c. Abstinence from extra-marital sex []
 - d. Faithfulness to one's partner []
 - e. Use of condoms []
 - f. Others []
4. How educative do you think the movie was?
- a. Very educative []
 - b. Educative []
 - c. Quite educative []
 - e. Not educative []
5. What aim did the production achieve?
- a. Sensitizing the public on []
 - b. Abstinence from extra-marital sex []
 - c. Use of condoms []
 - d. HIV test []
 - e. Faithfulness to one another []
6. What do you think should be improved upon in movies?
- a. Its graphic quality and standard []
 - b. Characterization []
 - c. Transmission of educative messages []
 - d. Advertisement and promotion []
 - e. Others specify []

7. What challenges did you face in producing the movie?

a. Financing []

a. Media hosting []

c. Viewer patronage []

d. Piracy []

e. Other []