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Popular music about early marriages in Malawi: A case study of UNFPA's Safeguard Young People song "Chimanga"



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Master of Public Health

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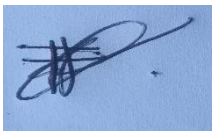
Declaration

I **Fred Penjani Kamlepo Kalua** declare that this research report is my original work. Any work done by other persons has been properly acknowledged in the text. The report is submitted in partial fulfilment of the requirements for the Degree of Master of Public Health (MPH) with the University of the Witwatersrand, Johannesburg, South Africa. It has not been submitted for any other degree or exam in this or any other University.

Signature: 

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Dedication

For the Kamlepo Kalua family

Abstract

Background: In Malawi, several health communication interventions, dating from the 1980s, have been used as strategies for addressing a range of social issues. More recently, government agencies and international and local Non-Governmental Organizations (NGOs) have begun to use popular music to address early marriage in Malawi. United Nations Population Fund (UNFPA) through a campaign called Safeguard Young People (SYP), used a song *Chimanga* to spread messages about early marriage to youth 10-24 years. *Chimanga* was developed and performed by a local hip-hop artist, Gwamba. However, SYP and *Chimanga* had not been evaluated to ascertain their impact. The aim was to examine how an intervention using popular music to address early marriage was developed, its messages, and how youth (18-24 years), parents and guardians in Blantyre rural, Malawi, responded.

Methods: This case study was done in Mpemba, which is in the rural part of Blantyre situated in the Southern region of Malawi. This case study used the qualitative methods of Focus Group Discussions (FGDs) and key informant interviews. Four FGDs were conducted; two with parents (eight males and 10 females) and two with youth 18-24 years (10 males and 10 females). Two key informant interviews were conducted, one with the SYP personnel and one with the SYP artist Gwamba. Inductive thematic analysis was conducted using MAXQDA.

Results: Although few participants reported exposure to the song before this study, once they listened, they understood the key messages about early marriage (EM) in the song *Chimanga*. It is not reported or documented that those targeted by the song participated in the choice or artist, genre and message development. However, Youth audiences were able to report drivers of EM, its health implications and how it generally affects the society at large. The same was the case for parents. Youth identified with the genre and were more familiar with the artist unlike most parents. There were different views as to the relevance of the cultural practices mentioned in the song. Most parents especially male respondents dismissed their relevance while the youth and female parents maintained that some of the cultural practices in the song do happen in their community.

Conclusion: This study reveals that music can be used as a health communication strategy and approach to disseminate messages about early marriage and other health related issues. Through the song, *'Chimanga'*, the target audience reported to have understood the key messages about early marriage. However, there is no empirical evidence that *Chimanga* the song had any influence on behavior or attitude change among the target population. There is a need to further investigate the possibility of a song to influence changes in attitude or behaviour for future SBCC interventions considering to use music as an approach or strategy.

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Acronyms and abbreviations

AIDS	Acquired Immune Deficiency Syndrome
CSE	Comprehensive Sexuality Education
EM	Early Marriage
FGD	Focus Group Discussion
HIV	Human Immunodeficiency Virus
HREC	Human Research Ethics Committee
IHDC	Institute of Health and Development Communication
KII	Key Informant Interview
PI	Principal Investigator
RA	Research Assistant
SADC	Southern Africa Development Cooperation
SBCC	Social and Behaviour Change Communication
SCT	Social Cognitive Theory
SRH	Sexual and Reproductive Health
SSDI	Support for Service Delivery Integrated
SST	Sexual Script Theory
STI	Sexually Transmitted Infections
SYP	Safeguard Young People
UNFPA	United Nations Population Fund

CHAPTER ONE: INTRODUCTION, STUDY OBJECTIVES AND LITERATURE REVIEW

1 Introduction

This chapter starts with the background of early marriage in Malawi and the United Nations Population Fund (UNFPA) song of interest for this study. It also includes an overview of early pregnancy, which is also closely associated with early marriage (EM). The background also sheds more light on cultural practices as major drivers of EM. The problem statement, justification and research questions, study aim and specific objectives follow. Lastly is a literature review on audience reception in line with edutainment and the use of music in social and behaviour change communication (SBCC) interventions.

1.1. Background

Early marriage, defined as marriage before the age of 18 (1), has social and economic consequences, and it is also regarded as a violation of human rights (2). Globally, it is reported that the proportion of women married before the age of 18 has dropped between 1990 to 2015, from 32 to 22 percent (3). Southern Asia and Sub-Saharan Africa have the highest rates of early marriages: 44% of women in Southern Asia and 37% of women in Sub-Saharan Africa marry before the age of eighteen (3). Similarly, marriage before the age of 15 is also high in these areas, at 16 and 11 percent respectively (3).

1.1.1 Early marriages in Malawi

Malawi has a youthful population and it is estimated that out of the 17,563,749 people, almost 6.3 million people are aged between 5 to 17 (4). One third of the population is comprised of youth aged 10-24 (5). Recent data shows that only 49% are 18 years and above (4). The youth in Malawi are facing numerous sexual and reproductive health (SRH) challenges as they transition to adulthood (6). One of the challenges for these young people, especially those in the rural areas, is forced early marriages for girls (1). Early marriage is a human rights violation with long lasting social and economic consequences (2). Early marriages are a major public health problem in Malawi, with a prevalence of 42%, regarded as one of the highest early marriage rates in the world (7). Most formal and informal early marriages in Malawi also involve an underage spouse where one or both parties have not

given their full, free and informed consent (8). However, marriage with parental consent where one is below the age of 18 is still regarded as early marriage in Malawi (1).

Nearly one in every two girls is married by the age of 18 (7). In Malawi, about nine percent of girls are married by age 15 and 46% are married by age 18 (7). Literature illustrates that girls, particularly in rural areas, are at higher risk of getting into an early marriage than their male counterparts and they are usually married to men who are much older than them (1, 9). This is unlike the case with Zambia where most cases of early marriage are between peers; girls from the ages between 12 and 13 with boys from the ages around 14, a difference of about two to three years (10). Girls get married at as young as 10 years old in some districts in Malawi, with the southern and northern regions more affected (1).

Unlike nine percent of adolescent boys, 50% of adolescent girls get married before the age 18 in Malawi (1, 8, 9, 11). Educational attendance is also very low, resulting in high chances of young girls entering into early marriage (8). In 2015, of all those between 15-19 who were married, 33.3% were females while only 2.1% were males, with adolescents in the rural areas more likely to marry than those in the urban areas (1). The trend continues with women between the ages of 15-49 who got married before the age of 15 at 10.3% compared to males at 1.5%, and 49.9% against 9.1% of people aged 20-49 who were first married or in union before the age of 18 (11). A regional analysis shows that adolescent girls in the southern region are more likely to marry before the age of 15 at 13.9%, 9.2% northern region and 6.2% in the central region (11). Young women in the rural areas of Malawi are more likely to be currently married than their urban counterparts (11). There is also evidence that the number of young women currently married decreases as level of education and household income increases (11).

The demographic makeup of Malawi compels researchers and health workers to pay more attention to this problem because of the far reaching consequences on young people and the future of the country as a whole (9). Most early marriages are not voluntary for the girls; they are usually arranged by parents or guardians. Sometimes the reasons are cultural. For instance, a girl may be chosen to replace a deceased wife in fear of parents returning the bride price (1). Sometimes the reasons are related to poverty, with parents in the rural areas eager to marry off girls in order to ease their financial burden (12).

There are many consequences of early marriage, particularly for the young girls involved. These consequences include a high total fertility rate, which is at 6.3 percent at the moment compared to neighbouring Zambia which is almost 5 percent, a high maternal mortality ratio, which is at 807/100,000, a high infant mortality rate, which is almost at 69/1,000, and they also contribute to the high adolescent birth rate, which is at 143/1,000 live births (1, 13). Early marriages are also associated with HIV prevalence (1). It also has an impact on school dropout rates, especially for girls (2, 9, 11, 14, 15).

1.1.2 Early pregnancy

In some parts of Malawi there is a norm to force girls who fall pregnant into marriage despite their age (1, 2). This is one of the driving factors of early marriage, since teen pregnancies account for almost 35% of all pregnancies in Malawi (1, 16). There is a high school drop-out rate among girls due to pregnancy; two in every seven girls in primary school dropout and most of these end up in forced marriages (17). Almost 29% of adolescent women aged between 15-19 are already mothers or pregnant with their first child (15). Teenage fertility is also reported to be higher in rural areas (31%) compared to urban areas (21%) with women from the poorest households three times more likely to start child bearing (15%) compared to those from wealthiest households (44%) (15).

1.1.3 Cultural practices

Data shows that cultural factors are a major determinant of early marriages in Malawi, especially in the Northern and Southern regions of the country (1). Some traditional customs like bride price in the north are identified as drivers for early marriage because of the economic incentives (18). As much as this is cultural, it is also closely related to poverty, as is the case in Zambia where poverty is the most significant factor in all forms of early marriage (10). Some parents marry off their daughters just to get the bride price money. In the southern part of Malawi, initiation ceremonies are very common and through these adolescent girls are also taught sexual expectations and how to please men, indirectly encouraging adolescent girls to have unprotected sex (19). Most adolescent girls engage in unprotected sex after these ceremonies and as a result some fall pregnant and get married because of a prevalent norm of marrying off pregnant girls (19, 20). After some of the initiation ceremonies, as part of completing the rite of passage, there is a practice called ‘Cleaning the dust’ which involves unprotected sex for the initiated girls; most of those who become pregnant end up in marriages (21).

1.1.4 Safeguarding Young People and the song 'Chimanga'

In Malawi, there have been several projects using music as an approach for behaviour change such as; the *"Moyo ndi Mpamba"* by the Support for Service Delivery Integrated (SSDI) Project, the recent Timveni project and The United Nations Population Fund's (UNFPA)*"Safeguard Young People*" (SYP) (22, 23).

SYP is a regional youth program covering eight countries (23). In Malawi, the program is implemented in six districts: Nkhatabay, Dedza, Mchinji, Mangochi, Chiradzulu, and Chikwawa (23). It was designed to empower young people in efforts to reduce HIV and other sexually transmitted infections (STIs), unsafe abortions, child and early marriages, unintended pregnancies, harmful cultural practices, gender based violence, and to promote gender equity and protective sexual behaviours (23). The SYP project also uses edutainment, through music and artists, to target the youth with messages aimed at addressing early marriage. Music is used to reach out to young people with information and messages on comprehensive sexuality education (CSE), the primary target audience for the song was young people aged from 10 to 24 years old while the secondary target audience included parents and guardians (23).

A local artist by the stage name *Gwamba* was selected as a brand ambassador for the project, and he has recorded a song that is part of the regional album (23). This song, *Chimanga*, was specifically aimed at addressing early marriage (23). Whilst the song is part of popular culture consumed by youth, the lyrics have messages that also target parents, guardians and traditional leaders (see Appendix B). This study focuses on how SYP in Malawi used music as an edutainment approach to address early marriage. It goes further to explore how the target audience both primary and secondary made meaning or decoded the messages about early marriage from the song 'Chimanga' By UNFPA.

1.2. Research questions

1. What was the rationale of the song choice (genre, artist and lyrics) in the context of early marriage in Malawi?

2. How do youth, parents and implementers perceive the use of popular music such as hip-hop by UNFPA's SYP project in addressing early marriage?

1.3. Study Aim and Objectives

The aim was to examine how an intervention using popular music to address early marriage was developed, its messages, and how youth (18-24 years), parents and guardians in Blantyre rural, Malawi, responded.

1.4. Study objectives

1. To describe UNFPA staff's rationale and process of developing "Chimanga" to address early marriage in Malawi and their perceptions of results
2. To explore how young women and men (18-24) in Blantyre, made sense of the messages about early marriage in the song "Chimanga" in 2017.
3. To explore the views of parents and guardians to the messages about early marriage in the song "Chimanga" in 2017.

1.5. Problem statement

As noted in the background, early marriage (EM) is a challenge in Malawi, which the country is trying to address using a number of approaches and interventions (1). With finite resources to address early marriages, we have to understand which interventions (or combination thereof) are the most effective to bring about social and behaviour change.

SYP is an intervention using music to address early marriage in Malawi. The audiences that UNFPA intended to reach with the song and how those audiences decoded the song's messages were unclear. What were the meanings derived from the song and did these interpretations result in any action? While the choice of hip-hop as a genre had youth appeal, the lyric content suggests that adults (specifically parents, guardians and traditional leaders) were among of the intended audiences. Given that parents have a more direct influence on early marriage decisions than youth, an attempt to target them in addition to youth is rational; however, the choice of delivery through a hip-hop song merited exploration.

1.6. Justification

Research has shown that musical content can have an impact on sexual initiation and behaviour among young people (24). Music can address topics such as drug abuse (25) and to raise awareness on HIV and AIDS (26), but its success on reaching young people with messages on early marriages in Malawi by the UNFPA's SYP project (23) is unclear. To date, SYP in Malawi has not been evaluated. There was a need to explore the opinions and experiences of the youth audiences, with regards with this approach as well as older stakeholders involved in negotiating early marriage. Therefore, audience reception research on SYP's song 'Chimanga' performed by Gwamba was justified.

In so doing, the rationale (or theory of change) behind UNFPA's use of music in their SYP project was explored. This included exploration of UNFPA's assumptions in identifying a youth celebrity and the process they followed. In addition, there was a need to understand if the selection of hip-hop as a genre had a bearing on different audiences' reception of messages.

I explored the performing artist's perspective to understand how he perceived his role and how that aligned with the project's goals. There was a further need to explore the possibility of self-reported changes that occurred as a result of exposing youth to such songs. Hence, this study has significant potential in influencing how development agencies could improve their approaches in using music for health or influencing decision about whether they use music at all.

1.7. Literature review

This section starts by looking at Edutainment as the approach used by UNFPA. It also explores literature on edutainment and audience research since this study was exploring views of audiences of an edutainment intervention. Furthermore, I also looked at audience analysis and target audience selection in the context of SBCC. Lastly, the section looks at audience reception research as a method and the theories applied.

1.7.1 Edutainment

Edutainment is a common approach in SBCC. It is also referred to as entertainment-education or Enter-Educate and it uses various communication channels to reach out to targeted audiences (27-31). These include radio and television drama, radio and television reality

programs, theatre, and all genres of music. The main idea behind edutainment is harnessing popular culture to bring about social change by creatively placing social issues in entertainment genres (27). It is grounded in the ideas of Miguel Sabido, also known as the father of Edutainment, who noted the power of soap operas in people's lives, recognized the power of drama, and eventually applied this idea in adult literacy and other areas of development (27). Edutainment seeks to offer entertainment as a support for education so that learners can learn and have fun at the same time (28).

Generally, edutainment has the ability to move people emotionally, challenge social norms and bring about change, as well as to move people and communities into action (32). Using a phenomenon known as "para-social ideation", audiences are made to strongly identify with specific characters through various media vehicles, and consequently experience their life lessons vicariously (32). As a result, receptive audiences adopt new behaviours, values, and beliefs. This is quite often the case in drama, or television soap operas (33). For instance, by applying theories about *perceived realism, perceived similarity, cultural proximity, social learning* and *role modelling* through archetypal characters, family planning soap operas around the world have achieved commercial success and favourable conditions in the adoption of family planning practices (34). In South Africa, the Soul City Institute of Health and Development Communication's *Soul City* soap opera, operating since 1992, has managed to reach an approximately of 16 million viewers, with viewers across Africa (35). A midterm evaluation of this intervention reports that well designed health edutainment packages have an impact on social and behaviour change of targeted audiences (36). In Malawi, organizations like Pakachere Institute of Health and Development Communication (IHDC) have also embraced the Soul City approach in utilizing edutainment approaches, such as the use of music and television drama in their various health interventions (36). The Pakachere soap also named 'Pakachere' used a similar approach to Soul City.

There is growing prominence for edutainment as a communication strategy for a lot of development agencies (37, 38). Lanier argues that edutainment is more effective than mere education simply because it is able to go a step further to modify behaviour, which is the ultimate goal of all efforts in such interventions (39). This statement has been questioned, with a study arguing that the impact of edutainment is ambiguous; for instance and that, the impact of music in behaviour and social change is vague (40). Edutainment is a very

powerful tool and methodology which has demonstrated effectiveness in SBCC (32). However, not all edutainment efforts have evidently resulted in behaviour and social change.

1.7.2 Edutainment and music

Just like SYP, there are several interventions that have used music as a tool for social change and to communicate health messages. Popular music is another channel that edutainment practitioners are seeking to harness to promote behaviour change. Research has found that the consumption of rap music by adolescents has a significant impact on their sexual initiation, resulting in early sexual initiation when mediated with perceived peer sexual behaviour (41). Partly because of this link, there has been a global trend to use popular music to target young people with health messages (42), seeking to bring about positive changes rather than negative. The use of popular art forms such as music and hip hop in particular has been advocated as one way of effectively reaching out to young people with health messages (25). Music is a very important tool in the socialization of adolescents; on average, an adolescent can listen to music for three to four hours per day (26). This shows that popular music can be used as a channel for disseminating messages to young people. Such interventions, targeting young people, are perceived to be more age relevant.

The effectiveness of edutainment through the use of popular music has been seen in projects such as *"The RHAP project"* in America which demonstrate a new approach to addressing public health challenges affecting young men and women such as HIV/AIDS (26). This project is based on constructs from Social Cognitive Theory (SCT) and Sexual Script Theory (SST) and uses hip-hop/rap music as a tool and approach for teaching HIV awareness and prevention (26). The SCT emphasizes that individuals learn from their social environment (43) while the SST is based on the premise that understanding of an individual's sexuality determines the individual's choices of sexual actions (44). Notably, the lyrics that the youth are exposed to in the project song have reduced early sexual debut, suggesting the effectiveness of using music to target the youth with health promotion messages (24).

The overall outcomes of using hip-hop music to target youth audiences are potentially significant since this approach combines both the educational and the health needs of the target audience. The use of hip hop in this case is grounded in cooperative learning since content is also peer developed because it's usually music composed by young people (25). In this regard, music as a socialization tool can also help us understand and grasp the normative

values and specific behaviours that drive expectations and lead people, especially the youth, into action (26). In Australia, a study by Paukste highlighted the importance of interventions to match the interests of the target group. The reasoning behind this approach is that since youth are interested in popular music such as hip hop, using it as a vehicle to carry messages on social issues could yield positive results (42).

Music as edutainment has a long history on the African continent. In the 90s in Nigeria, two of the country's most popular artists, Onyeka Onwenu and King Sunny Ade, released two music videos "Choices" and "Wait for me" which were aimed at promoting sexual and reproductive health; as a result of these songs contraceptive use went up from 16% to 26% among the target audience of the ages from 15 -35 (33). Similarly, SSDI's "*Moyondi Mpamba"* evaluation reports that the project's musical album managed to raise awareness on health-seeking behaviour in Malawi (22). However, the report did not attribute any behaviour changes to the music. This is in line with a study by Fayoyin and Nieuwoudt who conclude that there is an ambiguous impact of music on behavior and social change; hence they suggest more empirical study on the impact of music in behavior and social change (40).

1.7.3 Edutainment and audience research

Several studies have conducted audience reception research on edutainment. For instance, a study in America by Bergmann established that edutainment and teen modeling sparked interest in nutrition and physical activity in elementary school audiences (29). The study investigated the impact of a theatrical play, which aimed to share knowledge to grade elementary students. This is an example of audience research in edutainment approaches which found that edutainment was very effective in developing interest in physical activity for elementary students. In this case the intended messages were taken up by the target audience. Another audience study was conducted in Delhi, India (30). This was conducted with the active participation of young people who developed Street Theater to communicate messages on various important societal issues among audiences (30). The views of participants from various colleges of Delhi about street theatre were also sought and the main objective of the study was to explore the relationship between street theatre for edutainment and youth development; the study concludes that street plays are effective means of educating people but not as stand-alone strategies (30). There is usually a need to have a follow up discussion with the audience to assess whether intended messages have been understood and to assess whether the audience will act upon it. According to Singhal, one of the aims of

edutainment is to activate the self-efficacy to adopt or acquire desired actions and behavior on its audiences (33), but there was no evidence of this happening in the Delhi case.

A similar notion is carried in 'Fighting AIDS with edutainment' where a study of audiences and how they respond to edutainment approaches in Soul City South Africa concludes that edutainment is a significant approach for social and behavior change based on the visible and substantial results such as change in behaviour, massive awareness raising, public debate in the media, social mobilization and influence on legislation (37). There are numerous audience reception studies which seek to evaluate edutainment interventions.

1.7.4 Audiences in the context of Social and behavior change communication (SBCC)

Audiences in SBCC are segmented into primary, secondary and tertiary audiences; primary target audience includes those who are directly affected by the issue while secondary audience are those that influence the primary target audience and tertiary audiences are those responsible for creating an enabling environment for sustained behaviour change (45, 46). In early marriage, for instance, the people being married early are primary audiences. Parents/decision-makers are secondary as they directly influence EM. Policy-makers or traditional leaders could be tertiary audiences as they indirectly influence the youth who are being married early.

SBCC is also defined as the use of communication to change behaviors, which include service utilization, by positively influencing the knowledge, attitude and social norms of individuals and communities (47). In SBCC, target audiences are groups of people or human beings who are targeted with a specific communication message(s) (45) and are not always the primary audience (as explained above).

Targeting audiences is a crucial aspect of SBCC interventions. This can be aided by theories, in line with identified determinants of desired behaviour (48). However, even if a theory of change has not been defined, audience insight is a critical feature of SBCC (45, 47). For instance, as practitioners attempt to raise awareness around specific health, social, and cultural issues which affect the youth, there is a need to understand the specific factors that affect their perceptions as target audiences (26).

There is consensus that all public health interventions should be culturally sensitive and that intervention materials and messages should be aligned and tailored based on characteristics of

the target audience (49). This culturally sensitive approach increases receptivity and acceptance of messages in a target audience (49). Therefore, participation of the target audience in the design of SBCC interventions is important (50). The PRECEDE-PROCEED model by Green and Kreuter, 2005 states that; *'success in achieving change is enhanced by the active participation of the intended audience in defining their own high-priority problems and goals and in developing and implementing solutions'* (51)[p.2]. There is a shared philosophy with the ladder of participation. Arnstein's concept of 1969, which emphasizes citizens' meaningful participation in development programs (52). Accordingly, at each step in planning and assessment, efforts should be made to include input from the program's intended audience and stakeholders (50, 51). The SBCC planning processes, such as proposed by the PRECEDE-PROCEED framework, involves prioritizing the targets for intervention by choosing to address those factors that are most important and most changeable (50, 53).

1.7.5 Audience reception research (ARR)

Each and every communication material is intended to reach a certain group or sub group, also referred to as target audiences (45), for an intended purpose. The way a target audience interprets or makes meaning of the communication or intended message is unpredictable. This is why audience reception studies emerged with the aim of exploring and understanding how these targeted audiences receive and make sense of messages (54-56). No longer is media communication basic mass communication from 'one to many' but rather it also includes peer communication which can be 'one to one' or 'many to many' (56). Eagleton defined reception studies as *'a social and historical theory of meaning'* (57) where the focus is on understanding the meaning derived or attached to a particular communication. Audience reception studies do not aim at establishing the meaning in a particular text of communication, but rather they try to explore what the text means for a specific target group without making any assumptions (57). The meanings derived from an audience may be of great importance to their behavior, attitudes and belief (57). In short, audience reception studies seek to establish what kind of meanings are derived from a text, for whom, based on what circumstances, whether these change over time and if these meanings have any effects (cognitive, social, political and/or emotional) (57).

There are several theories that are applied in seeking to understand audience reception or the relationship between 'Text' and 'Audience', these include Reception Theory, Uses and Gratification theory, the Effects theory, and many others. All these theories seek to understand the relationship between text and audience in seeking to understand how the audience makes sense of the Text-Mode of communication and derive meaning (58). The Effects Theory implies that mass media has a powerful, direct and immediate effect on its audience (58). This was based on a popular belief from the 1940s that mass media had a very powerful effect on human behavior. Similarly, the Hypodermic Needle Theory was also based on the premise that the media is very powerful, to the extent that audiences are directly affected by the texts they consume through the media (58). In addition, there is the 'Uses and gratification theory which was developed in 1974 by Blumler and Katz (59). This theory is based on the premise that the audience is in control and not the media to the point that the audience has the power to choose what and how they get exposed to any media (60). In their research, they set out to find out if people acted and made decisions as a result of media pressure and the general response was 'No' (60). This led to the conclusion that there was diversity in audiences, audiences are active rather than passive and that audiences should be looked as combination of different social groups with various needs and not as just one similar group (60, 61).

The theory adopted by this study is the Reception Theory by Hall, which states that there is a need to have an active audience which decodes a meanings in any given text and that different audiences will do so differently depending on different factors (62-64). The audiences decode the messages in three ways; dominant, negotiated and oppositional (62-64). In dominant, the audience decodes and accepts the message as it is intended while in negotiated, the audience accepts, rejects or can refine the message based on their background and previously held views and lastly oppositional, where besides recognizing the dominant meaning, the audience rejects the meaning as a result of cultural, political or ideological reasons (62-65).

CHAPTER TWO: METHODOLOGY

2 Introduction

This chapter discusses the methods used in this study. It begins with the study design, followed by the study site, study population and sampling. It also discusses how data were collected, the scope of the study, how data were managed and analyzed and ethical consideration. It concludes with the positionality of the investigator.

2.1 Study Design

I used a case study design approach to explore this edutainment intervention using qualitative methods. A case study is a common research methodology that is used in social sciences. This method enables the researcher to closely examine data within a specific context (66). Case studies involve analysis of persons, groups, small areas, events, decisions, periods, policies, institutions or other systems that are studied holistically by one or more methods (67). Disadvantages of case studies include the fact that they are open to biases and their results cannot be generalized or stand-alone, while an advantage is that the examination of data is usually done within its context and the detailed qualitative data accounts give a deeper understanding of context at the same time simplifying complexities of real life situations (66). This case study explored the development and audience views and perceptions of the song *Chimanga* by UNFPA's Safeguard Young People's ambassador on early marriage.

The case study used multiple qualitative research techniques, which included focus group discussions (FGDs) with target audience members (youth and adults) and key informant interviews (KIIs) with the artist and UNFPA staff working on the project. Focus group discussions bring together people with a homogenous background to share their views and experiences on a specific topic of interest, usually about four to 10 people (68-70). Key informant interviews are qualitative in-depth interviews with people who know what is going on in the community (71). The purpose of key informant interviews is to collect information from a wide range of people—including community leaders, professionals, or residents—who have first-hand knowledge about the community (71, 72). These community experts, with their particular knowledge and understanding, can provide insight on the nature of problems and give recommendations for solutions (72). These interviews can be conducted face to face or through the phone (71).

2.2 Study site

The study site was in Mpemba, a rural area in Blantyre. Blantyre is a district within a commercial city located in the southern region of Malawi with an estimated 661,256 people, 64% of whom are under the age of 25 (73). The district has both urban and rural areas but the study was conducted with youth from the rural area of Mpemba because early marriage is more of a problem in rural than in urban areas (1, 9).

2.3 Study population & sampling

The study population included male and female youth between 18 to 24 years old. Since early marriage impacts on males and females differently and as messages may be interpreted differently between genders, having an equal mix of males and females was deemed important. In addition, male and female parents and guardians of adolescents from Mpemba were also a study population of interest given that the UNFPA song seemed to be talking to them. The study population also included any UNFPA staff members who were involved in designing or implementation of the project to understand the rationale behind the intervention. Finally, the artist Gwamba, who is the SYP brand ambassador, was interviewed as a key informant to help understand his perceptions, opinions and views of the whole process. He also gave us insight into the process of composing Chimanga.

A convenience sampling method was used to recruit youth and caregiver study participants. This is a sampling technique which does not use probability but it is made up of participants who are available or easy to reach (74). A youth club patron was used to identify study participants in the community with approval of the Chief who is the traditional leader of the community. A sample of 20 youth participants was recruited for the study. These were youth aged 18-24 both male and female who did not need to have been exposed to the song prior to the FGDs. In addition, two focus group discussions with parents, one with females (8) and another one with male parents (10) were conducted. A convenience sampling technique was use for both parents and youth. Hence, the study had a total of 40 participants, including the KII participants (2).

The key informants were purposively sampled: one KII was conducted with the artist, Gwamba, and another one with a UNFPA staff member.

2.4 Data collection

Apart from the two KIIs, FGDs were used for data collection. The FGDs were limited to 8-10 participants each. Male and female youth were separated to allow both genders to express themselves openly without constraint. A semi-structured facilitation guide was used in this case (See Appendix C). The themes and concepts in the FGD guide included the youths' perception of the song, their listenership experience, and possible changes or consequences they experienced based on their exposure to the music. Most participants were exposed to the song during the interviews. I facilitated the male FGD while a trained team of research assistants (one female and one male) facilitated the female FGD.

Similarly, FGDs were conducted with parents using a separate FGD guide (See Appendix D). The themes and concepts in the guide included: parents' perception and views of the song, the genre, the artist and the messages contained in the song. The guide was also used to explore any effect the song had on parents. Again, I facilitated the FGD for fathers while the RA team facilitated the mothers' FGD.

All four FGDs were conducted in Chichewa, the local language in Malawi. They were facilitated in a room provided by the community, where participants would not be disrupted during discussions. Participants were given a chance to listen to the song again so that their discussions were focused. There was also a chance for them to watch the music video on a laptop during the discussions.

The interviews with UNFPA staff and Gwamba were conducted by the male RA, using KII guides (See Appendix E). A RA interviewed Gwamba because of the personal friendship between me and the interviewee through the music industry. The UNFPA staff is also a friend, so was interviewed by the RA. The idea of the KIIs was to explore UNFPA's rationale and intentions in using music as an approach. In so doing, we also attempted to understand the theory of celebrity identification that was used, if any, and the overall fundamental process that was used in identifying the artist who participated in this project. The artists' rationale and experience of the whole process was also explored. The two key informants were interviewed in English. All the data were audio recorded upon receiving written consent from participants.

2.5 Scope of the study

As highlighted in descriptions of the interview and FGD guides, this study sought to explore how young men, young women and parents understood and responded to the messages of early marriage in the song. The understanding and response to the song is what we are defining as audience reception. In addition, this study sought to describe UNFPA's rationale and process of developing the song Chimanga to address early marriage.

2.6 Data Management and analysis

The research assistants simultaneously transcribed and translated audio recordings to transcripts verbatim and I cross checked all transcripts before coding was conducted to be sure that all data were captured. Field notes and memos were also used to make more sense of specific data, especially at the analysis phase. These helped in capturing observations that could not otherwise be captured through an audio recording.

Coding was done by the PI by going through all the data transcripts with the support of MaxQDA software. A hybrid approach to coding was adopted (75). Broad themes based on the study objectives were predetermined, such as the process for song development, while codes were generated inductively; meaning codes were generated as they were emerging (74). Inductive codes were grouped into broad codes (sub-themes) and finer codes in relation to the main themes. The preliminary codebook was shared the supervisors for input. One supervisor assisted with the coding structure and double-coded a sample of transcripts in order to ensure reliability and validity of results in this study. The PI then coded and analysed the remaining transcripts using the codebook. This process was done in line with the Reception Theory bearing in mind that the audiences decode the messages in three ways; dominant, negotiated and oppositional. Both supervisors supported the high-level analysis reflected in the Results and Discussion chapters. This included reflecting on how the findings corresponded or not to Reception Theory.

2.7 Ethics

Ethics is a very important aspect of research because other human beings are also involved hence ethical procedures have to be followed (74). Ethics approval was obtained prior to data collection from the Human Research Ethics Committee (HREC) of the University of Witwatersrand in South Africa (M170863; See Appendix F).

The researcher provided information sheets to all participants and obtained written consent for all FGDs and interviews (See Appendices G-N). Separate consent was obtained for the audio recordings (See Appendices O-P).

Confidentiality could not be assured for FGDs because of the other members in the group. The same was true for the SYP artist, Gwamba, who is well known. This was explained to participants in their information sheets and the informed consent process. However, for both FGDs and the UNFPA KII, the researcher protected confidentiality by making sure those recordings and transcripts are not accessible by anyone apart from himself. All identities were anonymised with the exception of Gwamba. Data will be destroyed two years after publication or else six years after final submission of the final report.

2.8 Positionality

I am the Principal Investigator (PI) in this study. I was working for a local non-governmental organization which specializes in SBCC programming called Pakachere Institute of Health and Development Communication. I am also a hip-hop artist and I have an interest in assessing how arts, especially the use of music, can be better utilized in the SBCC context. Gwamba is also a close friend of mine and we have some projects together. For this study, I employed a research assistant to interview him so that our friendship did not affect the research process and results. This also helped in limiting biases.

CHAPTER THREE: RESULTS

3 Introduction

This chapter is about the study results, which are organized into three major sections: 1) process and content of *Chimanga*, 2) youth reception of *Chimanga* and 3) parent's reception of *Chimanga*. The findings have been organized according to the study objectives, inter alia other emerging themes that spoke to the study objectives.

3.1 Rationale and process of developing "Chimanga'

The rationale of the SYP project was to have a regional platform where interventions aiming at promoting the health of young people could learn from each other. Furthermore, this project gave a chance to address health issues of young people that are partly caused by migration within the regional countries as explained by the UNFPA key informant:

> Previously we had projects or programs that tried to address sexual and productive needs for young people, but we did not have a platform to learn from other countries within the SADC region, on what they are doing in terms of youth participation and enhancing youth to access SRH …Sometimes addressing an individual country needs or issues might not necessarily translate to it being or moving forward without addressing neighbouring country's needs. So, you might address for example our own young people needs in terms of SRH participation and empowerment, but if neighbouring countries do not have the similar approach in their programming then we might have difficulties to realize our gains. So, if we build as a region so much the better, because now as a region we will be moving forward together as neighbouring countries.

Selecting the right channels was critical. According to the UNFPA key informant, getting youth to participate in SRH activities through trainings and peer education was not working.

> By then we were developing a comprehensive sexual production education manual or a package because it is not just a manual it is the program guide or something like that, so it was a revision that young people are into music, they are into arts, so we wanted to use the platform that young people like and use that as a medium for engagement, for dissemination and advocacy. So, there was a call from regional office (UNFPA South Africa) came for Malawi to identify an artist, so with UNFPA in Malawi.

UNFPA perceived music as a very powerful tool in mobilizing and engaging young people, depending on how artists are perceived by their audience. Their logic was that young people are easily attracted and mobilized by artists that they love and respect; in this regard, music has the power to engage and mobilize young people. As the UNFPA key informant put it, '*Because you have that status in a community and whatever you (an artist) say basically to them is the gospel truth.'* The key informant described how UNFPA Malawi had previously used music to mobilize youth. They partnered with a local hip hop artist known as 'Fredokiss' (the PI) who held a concert that saw a lot of young people access sexual and reproductive health (SRH) information, services and products such as condoms. At this event, almost 24,000 condoms were accessed by young people and a lot of them also accessed HIV testing services.

In order for the SYP program to attract the interest of young people through the music component, young people nominated artists. Gwamba had the highest number of nominations. As described by the UNFPA key informant, this was done informally.

> We just engaged young people that we usually interact with and that were easily accessible to say that we have a program and we would need to engage an artist so whom do you prefer in that instance. So that's how Gwamba's name came up.

Beyond popularity with youth, the UNFPA respondent also stated that there were key qualities and characteristics that were considered in the overall success of the SYP Ambassador. These characteristics included age, fame and familiarity with UNFPA's work, more especially on the SYP project.

> Ok, age was the most determining factor. Secondly, we looked at….. and again you look at….. is he recognizable enough because if we say we have chosen this person you might find out that others do not know that person. But by then Gwamba was, in Malawi we say a household name. So, he was quite recognizable and again we had done some previous work with him, so at least we were familiar with the type of his output. Those were the three factors that made him to qualify, issues of age, does he fall in the age bracket that young people relate to? and is he quite recognizable in terms of his songs and profile. Even so, we already had an experience with him.

3.1.1 Song development process

Understanding the rationale of UNFPA in developing the song and the messaging was a key objective of the current study. According to the representative from UNFPA in terms of developing the song all artists from different countries under the regional program received training on the main issues the program was addressing. All the artists went through a message development training session. As a result, each artist came up with country specific issues and messages which were later put in country specific theme songs. There were also joint songs by regional artists and all of the songs were recorded in South Africa.

> Firstly, they went on one-week training in terms of understanding the core principles of the program, what specific topics that we need the artist to develop the songs for. After undergoing that training then they went for message development session where they had to translate different messages depending on key issues per country. So, each artist was supposed to develop a specific theme song for their own country and they did joint songs. So, there was one song that the entire seven artists did and there were a couple of songs which three artists did together and individual songs. Then they went into recording sessions. It was a process that took two weeks in South Africa and it was facilitated by the UNFPA regional office there.

3.1.2 "Chimanga" - The song

The song being analysed in this study is a remake of an old song. The original song Chimanga narrates a story of a young person who gets constipated because of eating unripe maize. In Gwamba's version, a young girl becomes the unripe maize, not yet ready for marriage. Through the song lyrics, the artist accepts that culture is a facilitator of early marriages. The artist came up with new lyrics for the verses, which are a mixture of both English and Chichewa, the Malawian local language. However, the chorus of the original song was maintained.

Gwamba emphasised the fact that although not all cultural practices and elements bad, the listener needs to identify and eliminate those aspects of culture that are harmful, e.g. early marriages, while at the same time promoting those aspects of culture that are not harmful.

I'm standing on my roots,
I'm moved by my rhythm,
I carry on tradition,
I understand the vision,
But sometimes tradition starts to stop us from living,
Back to the drawing board to analyse our culture,
Keep the positives, leave the negatives for vultures...

In the second verse, Gwamba goes on further to give an example of a fictional girl named Lora who was forced into marriage at the age of 13. She got pregnant and died as a result of maternal complications because of her age. In the first two lines, the artist puts emphasis on the age of the pregnant girl and attempts to draw emotions from the listener.

I know a girl Lola who was forced into marriage,
At 13, a baby like the baby that she carried,

The artist goes on further to paint images of the pain and anguish the pregnant girl was going through. He creates vivid images of the girl's situation:

All the vomiting make her feel like she was dying,
Her belly growing bigger and she's so scared, crying,
Her body wasn't ready, her mind wasn't either,
Forced to leave school now her future getting bleaker,
Her body's getting weaker,
All her dreams are shattered,
Nobody ever asked her,
It's like she doesn't matter,
A future once bright turned down to a dim light,
Bleeding on the floor from no medical care,
Too young to endure the pain and so she cries,

He ends the story in death of the little girl as a result of maternal health implications and puts the blame on customs and the behaviour of marrying off young girls to rich old men

One last time, closes her eyes and dies,
Her name has been deleted to protect the innocent,
Her silent suffering should serve as the evidence,

> Its time to strategize and revisit our customs, and stop selling little girls to rich old men.

3.1.3 The back story: How Chimanga came to be

Hearing about the development process of the song by both Gwamba and UNFPA provided important context. Chimanga by Gwamba was released with the aim of addressing early marriage according to the UNFPA staff. In composing the song, Gwamba wanted to create a cultural context that would make sense and be relevant to listeners when highlighting the issue.

> I was trying to come up with something that is cultural and that people already know. Because as we were growing up, we used to sing the song Chimanga. So, I thought if I use that concept and the message, it will carry the work I want. But also that the message I want to communicate will be communicated easily, that's why I used that concept. *KII SYP Artist Gwamba*

Gwamba adapted this concept to emphasize that you cannot force a young girl into marriage at an early age as this has both health and financial consequences on the child, family and society in general.

> The idea behind the song Chimanga is about forcing someone to do something they are not ready for. For instance, you cannot force someone who does not have teeth to eat. So, I wrote it in a way that you cannot force a young girl who is not ready to marry to get married. This is how I connected the two. *KII SYP Artist Gwamba*

3.1.4 Intended target audience

According to UNFPA, SYP was targeting youth between 10 and 35 years old, while the song was mainly targeting young people between 10 and 24 years old because they are the ones affected more with early marriages. Furthermore, the UNFPA representative added that the song aimed to target a variety of stakeholders.

> The song has different faces in terms of whom we are targeting, there is a message to young people themselves… aaaah I should start with parents, traditional leaders and gate keepers the *Nakugwi's* **[**Initiators] and the staff.

This targeting of audiences beyond youth led to including parents and guardians in the audience reception component of this study.

As presented earlier, Gwamba's approach was to adapt a well-known traditional song for the purpose of addressing early marriage as a harmful cultural practice. The lyrics clearly shame the caregivers who have placed the young girls in harm's way, recognizing the limited power of girls in these situations. Gwamba explained:

> …most of these are young people who are forced into early marriages and are aged between 12 and 18 years old. After 18 years old you can make your own decision but we are more concerned with girls who are 12, 10 or below 18 years old.

However, according to Gwamba, the song was not directed only at such caregivers. He also wanted to reach youth. Besides targeting perpetrators, the song also has messages that specifically target young people, more especially girls who were below the age of 18. This was because girls are more vulnerable to early marriage and quite often they do not have a say in decisions pertaining to marriage as a result of how culture and society norms.

3.1.5 Awareness of the song

In relation to awareness of the song, I found that almost all male youth participants were aware of the song Chimanga by Gwamba compared to four of the female youth. Amongst parents/ guardians and caregivers only two of the males knew the song and only one female parent. It was important to have an idea of song awareness among participants before the interview as participants who had time to listen to the song before would most likely have different, and perhaps a deeper, understanding of the song than those who were hearing it for the first time. See Table 1 for a summary of study participants by age and gender.

Table 1: Chimanga study research participants

Age group	**Female (FGD)**	**Male (FGD)**	**Male (KII)**	**Total**
18-24	10	10	0	**20**
25-55	8	10	2	**20**
Total	**18**	**20**	**2**	**40**

In the following section, I present the findings from the two audiences.

3.2 Youth reception of Chimanga

The youth participants included male and female youth between 18 to 24 years old. Here I report their views and responses to messages about early marriage in the song, including a gender lens. Besides early marriage, youth also reported on other messages related to early marriages, reported here.

3.2.1 Early Marriages

Some respondents, more especially males, were able to report maternal consequences and implications as a result of early pregnancies. This shows how the song helped them establish a causal relationship between the two. *'It is not good to have early marriages because once you get married and the girl becomes pregnant she will have problems during child birth'. (FGD Male Youth 5)*

Male youth tended to focus more on the physical and economic consequences of early marriage. In contrast, female youth spoke about power dynamics within families and social pressures within the context of choice and how the message in the song helps them to be bold enough to deal with such pressures. '*It was instructing us that when parents force us into early marriages, we should be bold enough to say no to that. We should not agree'. (FGD Female youth 5)*

> In addition, early marriages are not good because if they will have a baby it will suffer as the young parents did not complete their education and do not do anything (that will bring income). If they had completed their education they could have planned (for the pregnancy) and be able to support their child. Early marriages are just increasing the number of poor people in Malawi. *FGD Male Youth 6*

However, despite some female respondents feeling empowered to take a stand against early marriage, others also reported that some girls give in and end up in early marriages because they want to please their parents. In a way, this how dependency and poverty affect decision making and assertiveness of some girls. *'Some of the things which were discussed in the song really happen because some people value their culture most and some girls do not want to disappoint their parents'. (FGD Female youth 3)*

Female respondents went on further to point at how their communities and societies value culture and tradition by explaining that if one says no to such decisions like early marriages usually arranged by parents, they are labelled as disrespectful. Again, this shows how tradition and culture overshadows one's own decision-making power. *'Because sometimes*

when you deny them of their traditions you are labelled rude and you are also accused of not respecting their traditions'. (FGD Female Youth 5)

3.2.2 Early Marriages and health implications

Youth participants felt one key message of the song was that early marriage had negative health consequences. The respondents felt the song had good lessons in this regard. The respondents reported that the song was raising awareness on the health impact that early marriages have on young girls, such as complications during childbirth. The visual impact of the music video further emphasized this point, as explained by one parent. *'In the song a girl child was pregnant, and this is dangerous because it can put her life at risk, perhaps leading to maternal death'. (FGD Female youth 2)*

3.2.3 Early marriage and poverty alleviation

Some respondents reported that the song was putting forward the message of how poverty is linked to early marriage. Other participants also reported that the song has a message which speaks against a common practice in rural communities' where poor parents force their daughters into marriages as a strategy to get them off school due to lack of resources to support them. Again, this could be linked to poverty with early marriage seen as a solution.

> Sometimes parents who are willing to educate their children marry them off because they fail to pay school fees and are unable to provide them with other school materials. To them forcing their children into marriage is the last resort. *FGD Female Youth 3*

3.2.4 Early Pregnancy

In terms of early pregnancy, respondents felt that the song was clear on how age and the physical maturity of a girl can have a bearing on the health of the pregnant girl. Both females and male youth had similar reactions and were able to explain how age and maternal death or birth implications are linked as a result of early pregnancies. Both males and females also linked early pregnancy to poverty. *'It puts the girl at risk during delivery and also it can lead to poverty because a child cannot raise a fellow child'. (FGD Female Youth 7)*

> Because if a girl becomes pregnant let's say at 11 years old, she cannot have normal birth, it will be through operation which puts her life and that of the expected baby at risk of death. So (if she dies) we will lose someone who could have helped in the development of Malawi. *FGD Male Youth 8*

3.2.5 Harmful cultural practices

Some of the respondents felt that the song also had messages about harmful cultural practices in their communities beyond early marriage. They reported that the song was educative and played a vital role increasing knowledge about cultural practices such as sexual cleansing in relation to HIV/AIDS,

> I have found some good facts in the song that some cultural practices are harmful like sexual cleansing which promotes the spreading of HIV and AIDS and government must help to stop this practice. If they do not, a lot of girls who could have helped in the development of the country might die from HIV and AIDS. *FGD Male Youth 4*

3.2.6 Perceived effect of the song

Though many of the youth, particularly females, were not exposed to the song before this study, some still spoke about the song's impact. Some reported that they did not take the messages in the song seriously and that they did not view the artist as sincere in his messaging because they felt he did the song for commercial reasons. These views reflect how some youth did not relate to Gwamba as someone who had done such educative or commissioned songs before. As such, some felt the artist did the song for commercial reasons. *'Yes, he just would like to make money out of it and that the audience should just enjoy his music. We did not think about this (harmful cultural practices)'. (FGD Male Youth 6)*

> I was just impressed by the song, but I did not take seriously the message in the song. I just listened to it as any normal song and enjoyed it. I did not get what the message was all about. *FGD Male youth 8*

After listening to the song, members from both the male and female youth discussions expressed the importance of sharing and discussing the song content and messages with their friends who did not access the song. *'It will facilitate me to reach out to others who have not heard the messages in the song'. (FGD Male Youth 7)* Females expressed a preference of doing so in group settings and seemed to be more aware of power dynamics in their communities. *'It is also important to discuss these issues in groups to easily spread the message'. (FGD Female Youth 4)*

As much as some described actions they would take, some females described feeling helpless about EM, stating that they could not do much since the chiefs have the final say in their villages and communities.

> Though we may have ideas, on our own there is nothing we can do because we have to go through our chiefs to organize a meeting, which can act as a platform for the discussion of such issues. *FGD Female Youth 7*

Female youth tended to emphasize the issue of power dynamics in the communities more than males.

In contrast to descriptions of fatalism, another female youth reported that the song encouraged her to start a conversation with parents in case she was being forced or asked to go into marriage before her time. The song challenged the respondents to speak their minds and take a stand against early marriage. *'It can also help us to make wise choices and also to know the outcome of the choices we make'. (FGD Female Youth 3)*

> Sometimes we can discuss with our parents on the dangers of early marriage when we are forced to do so. We can tell them that am not refusing to get married but because am young I cannot get married. Have no idea on what I will be doing in marriage and in doing so my life will be in danger. *FGD Female Youth 6*

Other respondents reported that the song would make them change and or adopt certain behaviours after being exposed to the content of the song.

> The music will facilitate me to change my behaviour. If I was having unprotected sex, I will start using condoms because it has made me realize that there are some girls who go through sexual cleansing where they have unprotected sex. *FGD Male Youth 4*

One of the key messages from the song highlighted by study participants was to encourage the youth to be change agents and take part in stopping harmful cultural practices. The song also provided practical solutions for parents on how to address the challenges related to young people. Besides encouraging people to act, the findings also show that the respondents were able to connect how harmful cultural practices can facilitate the spread of HIV and other sexually transmitted infections.

> In the song there is a lot of information which has given me courage that if in my community I noticed that someone is practicing some harmful cultural practices I can approach him and advise him tom stop doing it. *FGD Male Youth 2*

> It is encouraging us too, as youth we have seen that girl going for sexual cleansing, she might be infected with HIV and that is making the virus spread more, so the song is encouraging us the youth to help in stopping this practice. *FGD Male youth 3*

3.2.7 Genre appropriateness

Youth expressed different opinions about the hip hop genres appropriateness, which cut across gender lines. Most youth reported that the genre used was appropriate and a good choice for their peers. *'It is a good genre as most young people like listening to hip hop music and maybe some had an interest to listen to it because of the genre'. (FGD Male Youth).* The same sentiment was echoed in the Female youth FGD: *'I think it is very appropriate because such songs are the ones most youths like listening to nowadays'.*

However, other respondents in the male youth FGD disagreed, saying the genre is not appropriate. They felt that this genre only appeals to young people who love hip hop music, hence the song should have also been done in a different genre because a lot of parents like local and or traditional music and not hip hop.

> This genre is good on the part of young people but on the part of parents it is not because it is not all parents who likes hip-hop (music), most of them like local (genre) so they should have made it a point that the song should be in local music as well so that parents should also have an interest of listening to it. *FGD Male Youth 1*

3.3 Parent reception of Chimanga

The reception of male and female parents and guardians of adolescents from Mpemba-Blantyre was also of interest given that Chimanga seemed to be talking to them. Their views and responses about the song Chimanga with regards to early marriage are synthesized as well as their views about cultural practices, such as sexual cleansing. Their feelings about the appropriateness of the genre are also presented.

3.3.1 Early marriages

With regards to the issue of EM, this group had mixed views. Whilst some felt that this was no longer an issue because of child protection officers who are tasked to guard against child

or early marriages, others shared that early marriage is still a real issue in their community. Mothers seemed to agree that early marriages are still happening.

> Marrying children off when they reach puberty is one of the behaviours which are practiced in our area and in this case the song has taught us to encourage our children to go to school for them to be independent and rich, not in poverty even when we are dead. That's what I have noticed in our area. *FGD Female Parent 1*

Fathers were more divided about whether early marriages were a thing of the past or not.

> On the part of child marriages, as he said, in some communities there are indeed some child care officers. But in some areas, they do not have, because in some areas you find young girls have babies. So can you say that in that area there are child care officers? So, to me I can say that what is being said in the song does happen in our community because we have some girls who have given birth. *FGD Male Parent 1*

> For instance, a family would like to marry off a school going child, this is not happening because we have child care officers who look after the youth in our community. When neighbours notice this (child marriage) they report to the chief who also reports to the child care officers to follow up on the issue. And if they find out that it is true that the child has stopped attending classes and insists on getting married they do report the man to the police. So, I can say in our area, Pemba Turnoff, it is not being practiced. Maybe in some surrounding areas.' *FGD Male Parent 2*

3.3.2 Early Marriages, culture and health implications

Participants felt one key message of the song was that early marriage was a result of cultural beliefs and that it had negative health consequences. The respondents felt the song had good lessons in this regard. The respondents reported that the song was raising awareness on the health impact that early marriages have on young girls, such as complications during childbirth. The visual impact of the music video further emphasized this point, as explained by one parent:

> The way I have watched this music video there are some lessons in it, like it is talking about girls getting married at an early age because of cultural beliefs of the community they come from as a result they face difficulties during child birth. It has been illustrated by showing us a girl with swollen face because she became pregnant

> at a tender age because of the community they come from some girls are forced to get married at a tender age and goes through operation during child birth as at that age their bodies are not yet ready to support child birth. So, I have learnt that some cultural beliefs in our communities are influencing some behaviours amongst us. *FGD Male parent 1*

3.3.3 Early marriage and poverty alleviation

Like youth, some parents reported that the song was putting forward the message of how poverty is linked to early marriage.

> Yes, when a man is rich we offer him our daughter to alleviate our poverty. So most parents let their young girls get married in order to get some benefits the girl is receiving from her husband. This is making most young girls to get married and some just become pregnant and drop out of school. *FGD Male Parent 2*

3.3.4 Sexual cleansing

In terms of the cultural practices being discussed in the song, there were several parents, who felt that these were not relevant in their context, because they are no longer practiced. They said that sexual cleansing does not currently happen in their community. *'These cultural practices were being practiced in our youth days our children do not face them now'. (FGD Male Parent 8)*

> If they know them (cultural practices discussed in the song) maybe it is through books that there were some cultural practices which were being practiced but here in our community T/A Nsomba or Group (village) Nsomba 2 it is not happening even if someone tries to introduce them. It cannot work because if someone noticed it will be reported to the chief. *FGD Male Parent 3*

On a related note, female parents expressed the need to ban such cultural practices even though they did not say much on whether these are happening or not in their community.

> We should ban the practice of forcing a girl to sleep with a man after reaching puberty because that tradition is very dangerous as it aids in the transmission of sexually

transmitted diseases. So, it is not good to encourage harmful traditions because in so doing, we are putting our children at risk. *FGD Female Parent 4*

3.3.5 Positive parenting

Other respondents, more especially female parents, felt that the message of the song was about encouraging parents to support their children to work hard in school and avoid early marriages because they lead to maternal health complications for young girls.

> I have also learnt a lot from the song because it is helping us as parents to encourage our children to work hard in school because when we let them get married whilst they are young, it may result to maternal death. In that case, we have destroyed both her life and her future. Educating our children, will help them to become independent (not in poverty) when they grow up and help contribute to the development of the nation. *FGD Female Parent 3*

They also reported that the song was educative and enlightening on how they can improve or work on parent-child communication on sexual and reproductive health issues that affect their children. *'My view on the song; I have liked it so much because it has educated me what I did not know when it comes to how I can advise my child on abstaining from sex'. (FGD Female Parent 1).*

3.3.6 Genre appropriateness

With regards to the genre of the song, there were different views between male and female parents. Fathers felt that it was not appropriate because young people usually end up dancing to the music without listening to the message. As a result, most male parents did not like such music. They felt they should have used a genre that makes them listen. *'This hip-hop music they just dance to the tune without listening to the message in the song. And most parents do not like the urban music'. (FGD Male Parent 6)*

However, some mothers felt that the genre was appropriate because it is in line with the primary target audience, who are young people. *"In my view, I think the artist used reggae to attract the youths because that is what they like". [FGD Female parent 3]* Other female parents who reported that the genre was appropriate went on further to say that they have also

learnt that such genres, which are usually ignored by parents, have messages that are also educative for parents.

> Just to add, I think the genre is appropriate and this should be a lesson to us parents not to ignore pop songs full of advice because the message in the song is targeting much on the parents on parenting issues. We should be serious with the messages because the youths can take the messages playfully but to us the messages may be very important on parenting. *FGD Female parent 5*

Although the majority of fathers felt that the genre was inappropriate they felt that after listening to the song, it had messages for them too.

> I am one of the parents who does not like this genre and if my son tunes this on TV I tell him to remove it. But after I have watched and listened to it now I will watch them because I have realized that though this genre is meant for the youth, but it also has messages for us parents. *FGD Male Parent 7*

This view was also shared by mothers:

> As much as the song was targeting young people, it has messages for us as parents and I have learnt that it is important to talk to my child about sex and growing up. *FGD Female parent 4*

Furthermore, male parents felt that since the song is about cultural practices, they should not have used hip-hop but rather local music. The views were that if it was done in a traditional genre then they were going to listen more than dance to the song.

> Yes, they (youth) just copy the dancing style in music and dance without listening what the message is all about. If the genre was traditional they could have been listening to the message not dancing. *FGD Male Parent 8*

3.3.7 Effect of the song:

According to the UNFPA representative, the song's effectiveness was fair because there was a media launch through television stations, radio stations and other platforms. In other words, the representative focused more on audience exposure than effect.

> The effectiveness I might say, to be honest I can say fair. Fair in terms of…… ok when we launched the song we engaged several radio personalities, DJ's so on and so forth, the guys who are responsible of playing songs on radio and using them also on

> (music/wedding) shows. We even did a video which we delivered to TV stations and youth clubs. We also had an album which contained all the songs…

UNFPA got some anecdotal feedback on the song from DJs, ranging from positive to cautionary. For instance, some warned that the song sounded too urban, according to the feedback that the project got from radio DJ's who were playing the song. The respondent acknowledged the fact that measuring impact of such approaches is usually a challenge.

On his part, Gwamba also felt that the song was effective in achieving its desired goals of sending messages about early marriage. He measured this through the number of downloads the audio has and the number of views the video had on online platforms such as YouTube. The audio had 21,534 downloads on a local website and 21,00 YouTube views. His point of view was based on the size of his fan base who were exposed to the song and the messages therein.

> I think it is a famous song and that was the main point of making the song because we could have communicated the message in a different way, like using Gabhadinho Mhango (Footballer) or Mwai Kumwenda (Netballer) …to communicate the message but they choose me to communicate through hip hop music because they know my audience of hip hop music…each time I release a song whether it is good or not people are going to listen to the song. So, I think we met our objectives because the song has thousands of downloads, thousands of viewers, it is played on radio stations and TVs. We do not want people just to like the song, that is just a bonus, we want people to listen the song and there are a lot people who listen to the song, so I think we meet our objectives

The degree to which the intended objectives of *Chimanga* were achieved, at least within the Blantyre setting, will be discussed in the following chapter. Specifically, I discuss the similarities and differences between how the two different age groups and two genders responded to Chimanga.

CHAPTER FOUR: DISCUSSION

4. Introduction

The aim of the present study was to examine how an intervention using popular music to address early marriage, Chimanga, was developed, and how youth (18-24 years), parents and guardians understood and responded to its messages in a rural part of Blantyre, Malawi. The results are discussed in line with the objectives of the study from the first to the last, engaging with theoretical issues from the broader literature. Study limitations are also addressed.

4.1 Why UNFPA used hip hop music and how "Chimanga" was developed

The rationale for the projects approach of using music to address early marriage was based on UNFPA's perception that music is a very powerful tool for mobilizing and engaging young people (76). This approach seems to be leaning towards the Hypodermic Needle Theory which is based on the premise that the media is very powerful, to the extent that audiences are directly affected by the texts they consume through the media (58). The UNFPA key informant elaborated that this was based on the understanding and assumption of how influential music is among young people and that it is easy to get messages across through songs. The evidence that popular music and more especially hip hop is favored by a lot of young people (77) was reinforced by the male youth FGD, although not the females, who are at greater risk of EM. Fewer youth had been exposed to the song than anticipated. This challenge of genre and channel selection may not have been adequately researched by UNFPA. Specifically, the youth UNFPA consulted to select Gwamba may not be the youth most affected by EM. Certainly, the hip hop genre was not popular among older participants, resulting in low exposure to the song. In addition, both the artist and UNFPA did not mention whether the song was pretested with the target audience or not.

In terms of mobilizing youth, there was no evidence of behavior or social change as a result of exposure to this song and or messages therein. This finding contradicts Amu (78), who argues that the melodies in music provide access to an individual's subconscious and because of this, health information songs can have the potential to impact individual's attitudes and promote behaviour change. Rather, the findings are more in line with a study by Fayoyin and Nieuwoudt who concluded that there is an ambiguous impact of music in behavior and social change (40). The scope for any behaviour may have to be constrained, however, as none of the participants reported themselves to be at risk of EM. Furthermore, many had only heard

the song for the first time during the study, so opportunities to internalise the messages or act were only hypothetical.

According to UNFPA, one rationale for developing the song was to create a regional platform where interventions that aimed at promoting the health of young people could learn from each other (76). They specifically used music as a channel to reach out to young people because they felt that previous strategies such as workshops had not proven effective. Music interventions are reported to be well suited for addressing risk factors in public health issues for young people (79), compared with other (less attractive) approaches. Although other approaches to addressing early marriage were not compared in this study design, the target audiences did appear to understand the song's key messages. However, while the majority of participants felt that the song was good in conveying the dangers of early marriages once they were exposed to it, the UNFPA idea of youth learning from each other was not documented.

Some participants felt that using a hip hop artist to convey such a serious issue diluted its intended effect among youth. Although research has shown the efficacy of using music and more especially hip hop music to educate as well as convey serious issues (77, 80-82), these studies also widely accept that there is a need to couple music with other strategies to increase the efficacy (79-81, 83). UNFPA's strategy to use hip hop music, in addition to brochures, pamphlets, and workshops, represents diversification in improving health communication in Malawi, specifically in relation to early marriages and the consequences. In a study that evaluated the use of hip hop to prevent HIV among African American adolescents, it was highlighted that music is only one of multiple recommended strategies when attempting to integrate counseling in prevention and health maintenance (77). It also highlighted that hip hop uses culturally relevant material to address the educational and health needs of the target audience besides using peer developed content which is easily relatable by the target community (77).

Gwamba was aware of the importance of connecting to his audience. Despite the identification of some traditional customs, specifically those that offer economic incentives, that drive early marriage in Malawi and in other parts of the world (18, 84, 85), he decided to use culture in a positive way. He made sure he emphasized a cultural context that he believed would easily resonate with his listeners and target audience. The use of culture in a positive way has been adopted by several interventions in Malawi. For instance, there is an increased demand in using initiation rites such as *'Chinamwali'* where young adolescents are prepared

for adulthood. These rites serve as platforms for reaching adolescents, more especially initiates, to fight the idea that once one is initiated they are no longer a child and they can have sex when they want (20). This is one other way of using culture in a positive light to promote change.

4.2. Youth reception of "Chimanga"

Song awareness among this study population was a big challenge and this resulted in the change of the initial sampling method to convenience sampling. Male youth were more aware of the song compared to both female youths and parents in general. This could be a result of gender, which has a bearing on issues of access and social roles where males are favored in comparison with females (80). Research also reveals male dominance in popular music and dance in Malawi (80), which could be one of the reasons why males were more aware of the song than females. On the same note, increasing access for females to mass media was associated with reduced early marriages in India (86), which suggests a link between media access and early marriage. However, it is also not clear whether UNFPA included females in the decision to select Gwamba. This could also have a bearing on their access to the song and more importantly target audiences should be consulted in selecting preferred communication channels.

According to the UNFPA, the primary target audience of the song was young women and men. They did not differentiate between males and females in terms of messaging. However, from our findings it was apparent that, at least in Blantyre, there was a discrepancy between how young men and the young women responded to the song. The young men interviewed tended to focus on the economic consequences of early marriages, whilst the young women's response was more about how power dynamics and social pressures influence the practice. This was understandable, as gender is an important factor in how people understand and make sense of societal issues (87). In this case, because young women are the ones directly impacted by the practice, they saw it from a more personal perspective, whilst because the young men are not the ones who get married off, they saw it from a more "practical" and less personal level. Furthermore, the young women felt that by listening to the song they were empowered to take a stand against early marriages and insist on staying in school. The latter is significant as previous research on interventions on reducing early child marriages has shown that empowerment of the young women and having them stay in school is imperative in ending the practice (84, 88-90).

The gender differences align with the Reception Theory by Hall, which states that whilst having an active audience which decodes meanings in any given text, different audiences will do so differently depending on different factors (62-64). In this case, the message was negotiated by males and females in the same category of young people based on factors such as culture, gender and or social norms.

The song also helped them identify a causal link between early marriage and maternal health implications caused by the same. This suggests that the song was successful in educating the target audience. However, as social norms greatly sustain the practice of early marriages (88), we should not assume that knowledge alone is sufficient to empower target audiences. The decision making power of a girl in the case is limited (88) and generally additional social resources and support would be required (91). The female youth were particularly quick to point out that there are societal barriers that would restrict their wish to actively and freely engage others with the song's messages. Again, social norms and gender had an impact on how females, more especially girls, felt constrained to act against early marriage, as was also identified by a study in Brazil where social norms dictate how young women and men should act indirectly resulted into child marriages and unions (91).

Furthermore, the negative health implications of early marriage were reported as a key take home message from the song. Young people reported understanding the connection between early marriage and its health implications, such as the maternal health challenges faced by young girls such as death of the mother. The lyrics of the song 'Chimanga' narrate the story of a 13-year-old girl who died with a baby inside her as a result of being too young for her situation, which reflects data that have linked early marriage and maternal mortality (1, 15, 84, 92). Similar and supporting evidence on the same shows that between the ages of 10 to 15, most girls are not ready for child birth because they have small pelvises (93, 94). This shows that the message the target audience got reflects the reality of EM in Malawi. In this sense, UNFPA's primary objective with the song was achieved.

One critique of the song by youth was that the selected messenger was disingenuous and commercial. This is negotiation according to the Reception theory. They raised an issue of distrust, which brings us back to the importance of knowing how the target prefers to receive a particular message according to the WHO's strategic communications framework for effective communications (83); this should have been considered in the initial analysis. In addition, Wetherhead stated that we need to understand that there are preferences in terms the

type of message and the preferred channel of the target (95). These preferences clearly differentiated by gender.

On a related note, as stated in the Literature Review, the PRECEDE-PROCEED model by Green and Kreuter, 2005 states that; *'success in achieving change is enhanced by the active participation of the intended audience in defining their own high-priority problems and goals and in developing and implementing solutions'* (51)[p.2]. There could have been more of a systematic effort made to include the program's intended target audiences in the planning of the song and choice of artist as proposed by The PRECEDE-PROCEED model. The SBCC planning processes, such as the PRECEDE-PROCEED framework, involve prioritizing the targets for intervention by choosing to address those factors that are most important and most changeable (50, 53). The messenger in this case was also important for the target audience.

Nevertheless, young people reported to have negotiated the message encouraging them to become change agents who should be able to fight harmful cultural practices in their communities. How the youth negotiated the messages was affected by factors such as gender and culture. Research has shown that for early marriage prevention efforts to be effective, families, communities and the girls themselves should be actively involved (89). Having youth activists is also very important as research has shown that peer education approaches are very effective in addressing early marriage (86).

4.3. Parent reception of Chimanga's messages

Based on Hall's Reception theory, it is evident that parents' reception of Chimanga's messages were negotiated. From the findings there seemed to be mixed views on whether early marriages were still an issue or not. This speaks directly to perceptions of the song's relevance. Whilst some parents and guardians expressed that the practice was no longer relevant others were adamant that the issue is still very dominant. This is also in line with the 'Uses and gratification' theory developed in 1974 by Blumler and Katz which concluded that audiences are diverse, active (vs passive) and that audiences are more a combination of different social groups with various needs than one similar group (38, 39). Current research has shown that in Malawi 42% of girls are married before the age of 18 and almost one in 10 are married before their 15th birthday (1, 18) suggesting that it remains an issue in rural and impoverished parts of Malawi. Perhaps the reason that there were differing views is because the study participants were from urban areas where the practice does not exist or is

uncommon. Literature illustrates that females, particularly in rural areas, are at higher risk of getting into an early marriage than their male counterparts (1, 2, 15, 18, 92, 96).

Genre is a very important aspect to consider when designing music interventions. It is very common for youth interventions to use a genre that resonates with adolescents or youth like hip hop because music plays a very important role in the socialisation of young people (97, 98). The use of hip hop is reported to have numerous effects on public health promotion interventions targeting young people (77). However, among adults, there seemed to be mixed views about the genre for a youth audience. Some of the parents and guardians felt that the genre was not appropriate for the message that the song was trying to convey. They felt that the message would be lost as the youth would end up only singing and dancing and not taking heed of the message. Some youth corroborated this fear. Those that felt that the genre was appropriate believed that it appealed to the youth and they were after all the main target audience. Some youth also reinforced this opinion, illustrating the diversity of views. Most notably, the adults did not consider the genre to be appropriate or appealing, yet UNFPA and Gwamba both intended them to be secondary target audience. Perhaps when considering a song targeting this specific audience, using a preferred genre for the adults would have been more effective, given the important role parents and guardians play in the practice of early marriage.

Most female parents who participated in the study reported to have been impressed with the message about positive parenting by encouraging and supporting their children, especially girls, to stay in school. One of the effective strategies of addressing early marriage is empowering girls to stay in school to delay marriage (84). Positive parenting also meant to participants that they needed to improve on parent child communication on sexual and reproductive health issues, especially with adolescent children. Social support from parents and teachers has been reported to be key for girls to stay in school and continue with their education (84, 91, 92). What this means is that parents, more especially female parents, understood the link between positive parenting and EM in their context.

As much as young people acknowledged the link between EM and cultural practices, parents, did not agree that practices such as sexual cleansing were happening in their community. Again this is in line with Uses and Gratification Theory which was developed in 1974 by Blumler and Katz (59). They argue that audiences should be looked at as combination of different social groups with various views and needs (60, 61). The different views between

parents and youth on this specific issue supports that perspective. Applying Hall's Reception Theory, the older audience was oppositional in decoding the message, while youth perspective was somehow negotiated since some cultural elements were accepted as to be linked with EM while others were reported as not in practice in their community (62-64). However, the message about culture as a driver for early marriage is also in line with other reports which show that there are a lot of girls who are forced into marriage as a result of traditions that usually have economic incentives for parents and guardians, such as lobola (18).

4.4 Limitations

This study was done among young people aged 18-24. We did not have a chance to capture the views of younger youth below the age of 18 who are affected by EM in Malawi, due to limits placed by the ethics approval to engage only legal adults. We missed their perspective on this issue, despite being targeted by UNFPA through the song. In addition, this study excluded the perspectives of audiences (Youth and Parents) who are in hard to reach rural areas because the study was conducted in a semi-urban area. Data show that EMs are more prevalent in rural areas than urban areas. Furthermore, I am friends with the artist and this can account for some biases such as how the artist would be eventually portrayed in this study. My supervisors oversaw my interpretations to mitigate unknowingly portraying the artist and his work in a more positive way than otherwise.

CHAPTER FIVE: CONCLUSION AND RECOMMENDATIONS

5. Introduction

5.1. Conclusion

There is a growing trend of using music to send various health communication messages in SBCC interventions. '*Chimanga'* by UNFPA is one good example. The song carries messages about early marriage, its drivers, implications and health consequences for young people and the society as a whole. The target audience of the song who were young people 18-24 reported to have understood the core messages about early marriage in the song. This view was also shared by parents or guardians who were also targeted by the artist through his lyrics. However, it is not clear whether the target audience were compelled to adopt certain behaviors as a result of listening to the song. There is no evidence as to whether the song had enough impact to influence attitude and behavior change among the target audience; both youth and parents. What is clear is that the key messages about early marriage were understood by both youth and parents who were targeted by the song. This study adopts a similar stand with previous studies that have concluded that a song or music alone cannot be effective in social and behavior change but rather it should be one of the key strategies used in an intervention for social and behavior change.

5.2. Recommendations

5.2.1 Specific to Early marriage prevention programming.

For EM prevention programs using music, there is a need to ensure that issues and messages in the songs are well researched so that they are relevant with the target audience to avoid situations where issues are reported as not to be relevant as was the case with most male parents in this case. I would recommend that the people affected by EM participate in the planning and design process. In Malawi's context I would recommend having two songs one targeting parents and another targeting young people in affected areas. I would also recommend the song to be paired with other SBCC strategies which would be as a result of consultations with the target audience.

5.2.2 For Commissioned music

Target audience participation.

Target audiences should participate in message design activities and processes. Message development exercises are more effective when they consider members of the target audience as key participants in the development process of the key messages and also as part of the formative phase (48, 99). This would have specifically been relevant in dealing with the issues raised by some participants who felt that some of the issues that had been raised in the song were not relevant to them and their communities. It is also a good way of dealing with issues such as genre selection. In this case, UNFPA did not mention how the target audience participated in the message development process or why a single genre was selected to target two very different audiences.

Evidence based and participatory channel selection.

It was not documented whether girls were consulted or participated in the artist selection process. This could be one of the contributing factors in gender differences with regards to awareness of the song. The same applies for parents who in this case were also targeted by the messages in the song. The target audience should be consulted when making choices of channel of communication. This includes, who sings, the format whether live versus radio, and genre.

Work closely with artists.

As a best practice, organizations that are involved with commissioning songs or other pieces of art need to work closely with artists and the target audience. In the case of UNFPA, they sent the artists for training regarding the issue of early marriages. All artists under this regional program including Gwamba were taken through a message development training session. This was a in line with recommended approaches that seek to align messages with reality and ensure that messages resonate with the target audience (99).

5.3. Further research

There is a need to establish how far the use of a song can go in facilitating behaviour and or social change in agreement with Fayoyin and Nieuwoudt recommendation (40). I would recommend a systematic review of interventions that have used music in trying to achieve social and or behavioural change. This would take us a step further in establishing empirical

evidence on the effectiveness of a song with regards to attitude and behaviour change in SBCC interventions. This will give us more insight unlike a case study which mainly focuses on a particular case.

Further research should also focus on the audience reception of the youth under 18 years old as this research focused on the older youth and parents/ guardians. Again, we might have missed their perspective on this issue. This group is also affected by early marriage even more and they are also targeted by music interventions in attempting to send early marriage messages. Their perspective needs to be taken on board to inform future interventions.

In addition, research should also specifically explore the views of rural youth, parents and guardians since this research was done in Blantyre rural which is to some extent urbanised. Different perspectives might come out. Literature also shows that EM is high in rural areas compared to urban areas (1, 2, 4, 96).

Lastly, further research should explore the use of the Social Ecological Model of change. This will definitely bring in a perspective that might have been missed by the failure to use this model by this study.

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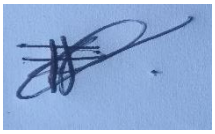
Appendix A. Plagiarism Declaration

SENATE PLAGIARISM POLICY: APPENDIX A

I **FRED PENJANI KAMLEPO KALUA** (Student number: **1487925**) am a student registered for the degree of **Master's in Public Health** in the academic year **2020**

I hereby declare the following:

- I am aware that plagiarism (the use of someone else's work without their permission and/or without acknowledging the original source) is wrong.
- I confirm that the work submitted for assessment for the above degree is my own unaided work except where I have explicitly indicated otherwise.
- I have followed the required conventions in referencing the thoughts and ideas of others.
- I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my own unaided work or that I have failed to acknowledge the source of the ideas or words in my writing.

Signature:  Date: 20/02/2020

Appendix B. Translation of song

Chimanga (Maize) Gwamba	
Chorus Chamupweteka ndi chimanga (8 times) Ndinganenebwanji, kutindimveke prouder Ndiyime pa chulu ndikuwe ndimveke louder Ndiyime pachulu ndikkuwe fanzi indimve Kapena ndingokhakala ndisakuwenso ndigive Nyanja ya Malawi, mkatimwake mul ichambo FanzikuMangochi ikumenyajando Ndilolenindikambekozaku Ntchisi Mtsikana akakula akumamudziw a fisi Miyambo yathuy ikumayilemekeza Koma cha penapake imatipwetekesa Tiziti fisiyu amadziteteza I'm standing on my roots, moved by the rhythm I carry on tradition, I understand the vision Ntchito ilipo tiyeni tonse tiyigwire Mpaka miyambo yovutayi tiyisiye	Sometimes I wonder if I could be more prouder, To be Malawian, If I could shout it out louder, For the whole world to hear, Wonder if they'll ever care, About a beautiful Malawi full of beautiful people, A perfect paradise if it wasn't for evil, The fish in the lake, A twinkle to my naked eye, Their reflection reflects the warm heart of Africa, Right now I'm so in touch with my culture, I'm standing on my roots, I'm moved by my rhythm, I carry on tradition, I understand the vision, But sometimes tradition starts to stop us from living, Back to the drawing board to analyse our culture, Keep the positives, leave the negatives for vultures...
Verse 2	Verse 2

Chick yazaka 13 dzina lake Lola Yokongola heavy imakhalaku Dowa Makolo ake anamukakamiza kuti akwatire abambo’ Ndipo sanakanekutsatila miyambo Kenakatinangomva Lola alindipakati Mwana, alindimwananzake, mkati Nthawi yobeleka itakwana zinavuta Makolo ake nkhani yonse anafufuta Tsekamaso ako ndipouwone Malawi Italemela kwambiri kulibe umphawi *2 Miyambo yathuyi kumayilemekeza Koma cha penapake, imatipwetekesa *2	I know a girl Lola who was forced into marriage, At 13, a baby like the baby that she carried, All the vomiting make her feel like she was dying, Her belly growing bigger and she's so scared, crying, Her body wasn't ready, her mind wasn't either, Forced to leave school now her future getting bleaker, Her body's getting weaker, All her dreams are shattered, Nobody ever asked her, It's like she doesn't matter, A future once bright turned down to a dim light, Bleeding on the floor from no medical care, Too young to endure the pain and so she cries, One last time, closes her eyes and dies, Her name has been deleted to protect the innocent, Her silent suffering should serve as the evidence, Its time to strategize and revisit our

	customs, and stop selling little girls to rich old men

Appendix C. Focus Group Discussion Guide: Youth

A. FGD Preparation Checklist

The following preparations should be completed before each FGD:

- ☐ 12 extra copies of study information sheets
- ☐ 12 extra copies of consent forms
- ☐ 15 copies of audio-recording consent forms
- ☐ Box of pens
- ☐ Digital audio-recording equipment (tested for working condition)
- ☐ Backup batteries for audio recorder(s)
- ☐ Notebooks for facilitator
- ☐ Private room with at least 14 seats and enough space to arrange seats in a (semi)circle
- ☐ Name tags (for writing down Nicknames)
- ☐ Markers
- ☐ Enough food and drinks for participants

Name and Signature of Study Staff: _____ *Date:*

_____

B. Checklist for Facilitator and Note taker

The FGD shall only progress once the following are confirmed:

- ☐ All study ***consent forms have been signed*** and ***copies given to participants*** 18 and older
- ☐ All participants have ***signed audio-recording consent forms***
- ☐ Participants are in the correct group:
    - By age groups: __ 18-24
    - By sex:_ Male or female
- ☐ At least 8 participants in the group

- ☐ No more than 10 participants in the group
- ☐ A television and or laptop for showing the music video

Note: Participants without the appropriate consent/assent forms or not meeting the inclusion criteria will be excluded.

Name and Signature of Study Staff: _____ Date:

_____

C. Introduction Exercise

Note: Start recording

Once the consent process is complete, to build rapport, have everyone take a seat and in his/ her turn introduce himself using his Nickname (false name for FGD purpose), his age, and something about him that nobody else in the room knows.

Note: Stop recording

Facilitator will go over **ground rules**, e.g. respect, speaking one at a time, no phones on, etc. while the audio check is happening.

Note: During ground rules, note taker should ensure that the recording equipment is working and that everyone is audible.

D. Discussion question guide – (Just a guide – let conversation flow)

Note: Start recording

See D1 for 18-24-year olds

D.1 18-24 years Rural FGD Guide *(to be pretested)*

Opening question

1. You are all young people who are above 18 years old and live in the urban/ rural area of Blantyre. What type of music do you listen to?

Probes:

- What kinds of things are discussed in the songs you like listening to?
- How and where do you access the songs?
- What do you think about popular culture and music to be specific with regards to sexual and reproductive health issues?

Group exercise 1

- How many of you remember Gwamba's song titled "Champwetekanchimanga"?
- What do you remember about the song?
- Where did you first hear the song e.g. radio, TV or other sources?

Group exercise 2

- Make the group watch the music video of the song as a group (Can watch more than once if need be).

Key questions

2. What are your views on the song "Champwetekanchimanga"?

Probes:

- How does the song make you feel?
- Who do you think is being targeted in the song?
- How relevant is the song in your context?

3. What is the key message or messages in the song?

Probes:

- What specific messages did you get from the song “Champwetekanchimanga”?
- Who is the message for?
- How relevant were the messages to you and your friends*?*
- What message from the song relates to you more?

4. What is your experience after being exposed to the song Champwetekanchimanga? Let’s talk about your experience.

Probes:

- How is the song different from any other song?
- How does it make you feel with regards to early marriage?
- If you still listen to the song, why do you still listen to it?
- Changes after exposure to the song
- Appropriateness of genre
- If any, what new info on early marriage did the sing give out?

5. What are your views on how music was used by UNFPA in this case?

Probes:

- Views on the artists used
- Views on the music genre
- What actions if any do you think such music would facilitate you to take?

Wrap up summary:

If I have understood you correctly you have said that *(summarize the salient points from the discussion).*

6. Have I understood you correctly?

7. Is there anything else you would like to add on our discussion?

Appendix D. Focus Group Discussion Guide: Parents

A. FGD Preparation Checklist

The following preparations should be completed before each FGD:

- ☐ 12 extra copies of study information sheets
- ☐ 12 extra copies of consent forms
- ☐ 15 copies of audio-recording consent forms
- ☐ Box of pens
- ☐ Digital audio-recording equipment (tested for working condition)
- ☐ Backup batteries for audio recorder(s)
- ☐ Notebooks for facilitator
- ☐ Private room with at least 14 seats and enough space to arrange seats in a (semi)circle
- ☐ Nametags (for writing down Nicknames)
- ☐ Markers
- ☐ Enough food and drinks for participants

Name and Signature of Study Staff: _____ *Date:*

_____

B. Checklist for Facilitator and Note taker

The FGD shall only progress once the following are confirmed:

- ☐ All study ***consent forms have been signed*** and ***copies given to participants*** 18 and older
- ☐ All participants have ***signed audio-recording consent forms***
- ☐ Participants are in the correct group:
    - By age groups: __ Above 18
    - By sex:_ Male or female
- ☐ At least 8 participants in the group

- ☐ No more than 10 participants in the group
- ☐ A television and or laptop for showing the music video

Note: Participants without the appropriate consent/assent forms or not meeting the inclusion criteria will be excluded.

Name and Signature of Study Staff: _____ Date:

_____

C. Introduction Exercise

Note: Start recording

Once the consent process is complete, to build rapport, have everyone take a seat and in his/ her turn introduce himself using his Nickname (false name for FGD purpose), his age, and something about him that nobody else in the room knows.

Note: Stop recording

Facilitator will go over **ground rules**, e.g. respect, speaking one at a time, no phones on, etc. while the audio check is happening.

Note: During ground rules, note taker should ensure that the recording equipment is working and that everyone is audible.

D. Discussion question guide – (Just a guide – let conversation flow)

Note: Start recording

Opening question

3. You are all parents who live in the rural area of Blantyre. What type of music do you listen to?

Probes:

- What kinds of things are discussed in the songs you like listening to?

- How and where do you access the songs?
- What do you think about popular culture and music to be specific with regards to sexual and reproductive health issues?

Group exercise 1

- How many of you know Gwamba as an artist?
- How many of you know Gwamba's song titled "Champwetekanchimanga"?
- For those who know the song, what do you remember about the song?
- Where did you first hear the song e.g. radio, TV or other sources?

Group exercise 2

- Make the group watch the music video of the song as a group (Can watch more than once if need be).

Key questions

4. What are your views on the song "Champwetekanchimanga"?

   Probes:

- How does the song make you feel?
- Who do you think is being targeted in the song?
- How relevant is the song in your context?

3. What is the key message or messages in the song?

Probes:

- What specific messages did you get from the song "Champwetekanchimanga"?
- Who is the message for?
- How relevant were the messages to you and your friends*?*
- What message from the song relates to you more?

4. What is your experience after being exposed to the song Champwetekanchimanga? Let's talk about your experience.

Probes:

- How is the song different from any other song?
- How does it make you feel with regards to early marriage?
- What are your views on early marriage?
- If you still listen to the song, why do you still listen to it?
- Changes after exposure to the song
- Appropriateness of genre
- If any, what new info on early marriage did the sing give out?

5. What are your views on how music was used by UNFPA in this case?

Probes:

- Views on the artists used
- Views on the music genre
- What actions if any do you think such music would facilitate you to take?

Wrap up summary:

If I have understood you correctly you have said that *(summarize the salient points from the discussion).*

6. Have I understood you correctly?

7. Is there anything else you would like to add on our discussion?

Appendix E Key Informant Interview Guides: UNFPA staff and SYP Artist

A. IDI Preparation Checklist

The following preparations should be completed before each FGD:

- ☐ 1 extra copy of study information sheets
- ☐ 1 extra copy of consent forms
- ☐ 2 copies of audio-recording consent forms
- ☐ Digital audio-recording equipment (tested for working condition)
- ☐ Backup batteries for audio recorder(s)
- ☐ Notebooks for interviewer
- ☐ Private room

Name and Signature of Study Staff: _____ *Date:*

_____

B. Checklist for Facilitator and Note taker

The IDI shall only progress once the following are confirmed:

- ☐ Interviewee confirms he/she is age 18 or older
- ☐ Study ***consent form has been signed*** and ***copy given to interviewee***
- ☐ Interviewee has ***signed audio-recording consent form***

Name and Signature of Study Staff: _____ *Date:*

_____

C. Introduction Exercise

Note: Start recording

Once the consent process is complete, to build rapport, have the interviewee introduce a little bit about herself without using his/her name, e.g. age, number of siblings and what s/he does for pleasure

Note: Check that recorder is working before proceeding

IDI guide (Key Informant: UNFPA)

Note: Start recording

1. Can you please tell me for how long you have been working for UNFPA?
    - When did you start working on the SYP project*?*
2. How was the decision to have the SYP project in Malawi taken and then developed?
    - What was the rationale behind the project?
    - Theories?
    - How was the artist as an ambassador for the SYP project selected?
    - What made the SYP ambassador qualifies for this role?
    - How was the song itself developed?(Lyrics, genre etc)
3. Who were you targeting with the SYP song on early marriage?
    - What was the intended primary and secondary audience of the song?
    - What was the main idea behind the song for your audience?
    - How effective was the song in reaching the targeted audience?
4. What are some of the things that you've learned from the SYP project with regards to the use of music in youth programming?
    - Do you think this approach is effective compared to other traditional approaches that you have been personally involved in at your organization?
    - What are your views with regards to perceptions of the youth in using music as a tool for messaging and behaviour change?
5. What do you think are the advantages and challenges of using this approach in youth programming in Malawi?

6. What do you think of the SYP's approach of using artists and music to address early marriages in Malawi?

If I have understood you correctly you have said that *(summarize the salient points from the discussion).*

7. Have I understood you correctly?

8. Is there anything else you would like to say about this approach?

IDI Guide for Key Informant – SYP Artist

A. Introduction Exercise

Note: Check that recorder is working before proceeding

B. IDI guide (Key Informant: SYP ARTIST)

Note: Start recording

1. Can you please tell me about your music experience?
- When did you become an artist?
- What type of music you do?
- How do you describe yourself as an artist?
2. What made you decide to be part of the SYP project in Malawi?
    - How did you become an ambassador for the project?
    - Do you enjoy being part of the SYP project?
    - What makes you think you qualify for this role?
3. What did you have in mind when composing the song on early marriages?
- What was the idea behind the song?
- Who were you trying to reach with the song?
- In your view, how effective was the song in reaching the targeted audience?
4. What are some of the things that you've learned from the SYP project with regards to the use of music in youth programming?

- What are your views with regards to perceptions of the youth in using music as a tool for messaging and behaviour change?

5. What do you think are the advantages and challenges of using this approach in youth programming in Malawi?
6. What do you think of the SYP's approach of using artists and music to address early marriages in Malawi?

If I have understood you correctly you have said that *(summarize the salient points from the discussion).*

7. Have I understood you correctly?

8. Is there anything else you would like to say?

Appendix F: Ethics clearance certificate

R14/49 Mr Fred Penjani Kalua

HUMAN RESEARCH ETHICS COMMITTEE (MEDICAL)

CLEARANCE CERTIFICATE NO. M170863

NAME: (Principal Investigator)	Mr Fred Penjani Kalua
DEPARTMENT:	School of Public Health Blantyre District, Malawi
PROJECT TITLE:	Audience Reception of Messages in Popular Music about Early Marriages in Malawi. A Case Study of United Nations Food and Population Agencies' Safeguard Young People's Song "Champweteka Nchimanga"
DATE CONSIDERED:	25/08/2017
DECISION:	Approved
CONDITIONS:	South African Human Research Ethics Committees (HRECs) have no standing outside South Africa. Ethics approval is also required from local HRECs in Malawi
SUPERVISOR:	Sara Nieuwoudt and Fayoyin Adebayo
APPROVED BY:	Professor C. Penny, Co-Chairperson, HREC (Medical)
DATE OF APPROVAL:	22/09/2017

This clearance certificate is valid for 5 years from date of approval. Extension may be applied for.

DECLARATION OF INVESTIGATORS

To be completed in duplicate and **ONE COPY** returned to the Research Office Secretary in Room 301, Third Floor, Faculty of Health Sciences, Phillip Tobias Building, 29 Princess of Wales Terrace, Parktown, 2193, University of the Witwatersrand. I/we fully understand the conditions under which I am/we are authorized to carry out the above-mentioned research and I/we undertake to ensure compliance with these conditions. Should any departure be contemplated, from the research protocol as approved, I/we undertake to resubmit the application to the Committee. **I agree to submit a yearly progress report**. The date for annual re-certification will be one year after the date of convened meeting where the study was initially reviewed. In this case, the study was initially reviewed in August and will therefore be due in the month of August each year. Unreported changes to the application may invalidate the clearance given by the HREC (Medical).

Principal Investigator Signature Date

PLEASE QUOTE THE PROTOCOL NUMBER IN ALL ENQUIRIES

Appendix G. Information Sheet: Focus Group Discussions (18-24-year olds)

Audience reception research

Participant Information

1. Introduction

Good day. My name is Fred Penjani Kalua. I am a student from the University of the Witwatersrand in Johannesburg. I would like to invite you to consider volunteering to participate in the above-mentioned research study. This study is being conducted as part of my Master's degree in Public Health (SBCC).

Before volunteering to participate in this study, it is important that you read and understand the following explanation of the purpose of the study, the study procedures, benefits, risks, and your right to withdraw from the study at any time.

This information leaflet is to help you decide if you would like to volunteer. You should fully understand what is involved before you agree to take part in this study. If you have any questions, do not hesitate to ask me.

We are inviting you to take part in a research study. This research study is about how the intervention using popular music to address Early Marriage was developed and how urban youth (18-24 years) in Blantyre; Malawi understood the messages. This is or was an intervention by United Populations Food and Population Agency (UNFPA) called Safeguard Young People (SYP).

This study involves participating in a discussion with between eight to ten other young people like you who were also exposed to the music by the SYP ambassador about early marriages. In this study, we would like to learn more about you, what you think about the use of music in addressing early marriage by the SYP project. In the end we want to be able to describe how young people understand the key messages contained in the song by the SYP artist. In particular, we will be asking you questions about your experiences with the music and whether or not it was effective in addressing issues of child marriage.

3. Length of the Study and Number of Participants

This study is being conducted in the urban areas of Blantyre with some Key informant interviews conducted in Lilongwe. The total amount of time required for your participation in this study is no more than 90 minutes. The group discussion will take place in a private room and is a one-time event.

Up to 40 males and females from age 18 to 24 will take part in these discussions, but there will be no more than 10 people in total in the group discussion that you are being invited to join. The people in your group will be a similar age to you. You may be invited to take part in the interview as well, if so, you will go through a separate consent as well.

4. Study Procedures

If you take part in this study, we will ask you to participate in a group discussion on one occasion. This should take about 90 minutes. The researcher will facilitate the discussion, introduce the discussion topics and will ensure that everyone has a chance to speak, but for most of the time the focus of the discussion will be between you and the other participants. The discussion topics you will be asked about will be used to help us:

- Learn about how the intervention using popular music to address Early Marriage was developed by UNFPA
- Learn about how urban youth (18-24 years) in Blantyre; Malawi understood the messages contained in the song titled Champwetekanchimanga by Gwamba, the SYP ambassador
- Learn about how young people perceive the approach used in this project and what key messages were picked up from the song

While we hope that you will participate actively throughout the discussion, you may skip any questions you don't want to answer.

5. Will any of these Study Procedures Result in Discomfort of Inconvenience?

While the group facilitator is trained, the discussion may raise issues that are personal and of a sensitive nature that may make you feel uncomfortable or upset. While there are not right or

wrong answers in this type of discussion, you may disagree with what other people in the group are saying or others may not share your opinions or experiences. You may skip any questions that you don't want to answer or leave the group discussion at any point. Furthermore, as this is a group setting, it is not possible to promise confidentiality. There may be other risks and discomforts that are not known at this time.

6. Benefits

You will not benefit directly from taking part in this study. Information gathered from this study may help us learn more about how to improve youth programming when trying to address early marriages in Malawi.

7. Costs and Reimbursement

There is no cost to you for being part of the study and you will be provided with some money to help you with transport to and from the interview.

8. Right as a Participant in this Study to refuse to take part

Taking part in the study is your choice. If you decide to take part, you can always change your mind. You can stop taking part at any time.

9. Ethical Approval

- This study protocol will be submitted to the University of the Witwatersrand, Human Research Ethics Committee (HREC) and written approval will be sought from this committee.
- The study will be structured in accordance with the Declaration of Helsinki (last updated: October 2008), which deals with the recommendations guiding doctors in biomedical research involving human participants. A copy may be obtained from me should you wish to review it.

10. Confidentiality

We ask that you keep anything that is shared in the discussion confidential. However, as this is a group discussion, we cannot guarantee that other participants in the discussion will keep what is said confidential. However, the researcher will make every effort to ensure that your comments are confidential in any reporting on the discussion, as follows:

- I will use a code instead of your name for any quotes transcribed directly from an audio recording.
- Audio recordings and transcripts of the conversations will be stored in locked and/or password protected files and destroyed three years after the study is complete.
- All information obtained during the course of this study, including personal data and research data will be kept strictly confidential. Data that may be reported in scientific journals will not include any information that identifies you as a participant in this study.
- This information will be reviewed by authorised representatives of the study team
- The information might also be inspected by the University of the Witwatersrand, Human Research Ethics Committee (HREC).

11. Sources of Additional Information

If you have any questions about this study, you may contact Mr Fred Penjani Kalua on +265999269677

If you have any questions about your rights as a participant, you may contact Prof Peter Cleaton-Jones at the University of the Witwatersrand, Human Research Ethics Committee: Secretariat (011 717 1234)

Appendix H. Informed Consent Form: Focus Group Discussions (18-24-year olds)

I hereby confirm that I have been informed by the study staff (_____) about the nature, conduct, benefits and risks of the **Audience reception Study.**

- I have also received, read and understood the above written information (Participant Information Leaflet) regarding the study.
- I am aware that the results of the study, including any personal details such as those regarding my age and residential area will be anonymously processed into a study report.
- In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher or on her behalf.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.

***PARTICIPANT**:*

Printed Name Signature / Mark or Thumbprint Date and Time

I, _____herewith confirm that the above participant has been fully informed about the nature, conduct and risks of the above study.

STUDY STAFF:

Printed Name Signature Date and Time

TRANSLATOR / OTHER PERSON EXPLAINING INFORMED CONSENT (if applicable):

Printed Name Signature Date and Time

3

Appendix I. Information Sheet: Focus Group Discussions (Parents older than 18 years)

Audience reception research

Participant Information

1. Introduction

Good day. My name is Fred Penjani Kalua. I am a student from the University of the Witwatersrand in Johannesburg. I would like to invite you to consider volunteering to participate in the above-mentioned research study. This study is being conducted as part of my Master's degree in Public Health (SBCC).

Before volunteering to participate in this study, it is important that you read and understand the following explanation of the purpose of the study, the study procedures, benefits, risks, and your right to withdraw from the study at any time.

This information leaflet is to help you decide if you would like to volunteer. You should fully understand what is involved before you agree to take part in this study. If you have any questions, do not hesitate to ask me.

We are inviting you to take part in a research study. This research study is about how the intervention using popular music to address Early Marriage was developed and how urban youth (18-24 years) in Blantyre; Malawi understood the messages. This is or was an intervention by United Populations Food and Population Agency (UNFPA) called Safeguard Young People (SYP).

This study involves participating in a discussion with between eight to ten other young people like you who were also exposed to the music by the SYP ambassador about early marriages. In this study, we would like to learn more about you, what you think about the use of music in addressing early marriage by the SYP project. In the end we want to be able to describe how young people understand the key messages contained in the song by the SYP artist. In particular, we will be asking you questions about your experiences with the music and whether or not it was effective in addressing issues of child marriage.

3. Length of the Study and Number of Participants

This study is being conducted in the rural areas of Blantyre with some Key informant interviews conducted in Lilongwe. The total amount of time required for your participation in this study is no more than 90 minutes. The group discussion will take place in a private room and is a one-time event.

Up to 20 parents males and females from rural areas of Blantyre will take part in these discussions, but there will be no more than 10 people in total in the group discussion that you are being invited to join. The people in your group will be a similar age to you. You may be invited to take part in the interview as well, if so, you will go through a separate consent as well.

4. Study Procedures

If you take part in this study, we will ask you to participate in a group discussion on one occasion. This should take about 90 minutes. The researcher will facilitate the discussion, introduce the discussion topics and will ensure that everyone has a chance to speak, but for most of the time the focus of the discussion will be between you and the other participants. The discussion topics you will be asked about will be used to help us:

- Learn about how the intervention using popular music to address Early Marriage was developed by UNFPA
- Learn about how urban youth (18-24 years) in Blantyre; Malawi understood the messages contained in the song titled Champwetekanchimanga by Gwamba, the SYP ambassador
- Learn about how young people perceive the approach used in this project and what key messages were picked up from the song
- Learn about the views and perceptions of parents on the song, the genre used and the messages about early marriages contained in the song.

While we hope that you will participate actively throughout the discussion, you may skip any questions you don't want to answer.

5. Will any of these Study Procedures Result in Discomfort of Inconvenience?

While the group facilitator is trained, the discussion may raise issues that are personal and of a sensitive nature that may make you feel uncomfortable or upset. While there are not right or wrong answers in this type of discussion, you may disagree with what other people in the group are saying or others may not share your opinions or experiences. You may skip any questions that you don't want to answer or leave the group discussion at any point. Furthermore, as this is a group setting, it is not possible to promise confidentiality. There may be other risks and discomforts that are not known at this time.

6. Benefits

You will not benefit directly from taking part in this study. Information gathered from this study may help us learn more about how to improve youth programming when trying to address early marriages in Malawi.

7. Costs and Reimbursement

There is no cost to you for being part of the study and you will be provided with some money to help you with transport to and from the interview.

8. Right as a Participant in this Study to refuse to take part

Taking part in the study is your choice. If you decide to take part, you can always change your mind. You can stop taking part at any time.

9. Ethical Approval

- This study protocol will be submitted to the University of the Witwatersrand, Human Research Ethics Committee (HREC) and written approval will be sought from this committee.
- The study will be structured in accordance with the Declaration of Helsinki (last updated: October 2008), which deals with the recommendations guiding doctors in biomedical research involving human participants. A copy may be obtained from me should you wish to review it.

10. Confidentiality

We ask that you keep anything that is shared in the discussion confidential. However, as this is a group discussion, we cannot guarantee that other participants in the discussion will keep what is said confidential. However, the researcher will make every effort to ensure that your comments are confidential in any reporting on the discussion, as follows:

- I will use a code instead of your name for any quotes transcribed directly from an audio recording.
- Audio recordings and transcripts of the conversations will be stored in locked and/or password protected files and destroyed three years after the study is complete.
- All information obtained during the course of this study, including personal data and research data will be kept strictly confidential. Data that may be reported in scientific journals will not include any information that identifies you as a participant in this study.
- This information will be reviewed by authorised representatives of the study team
- The information might also be inspected by the University of the Witwatersrand, Human Research Ethics Committee (HREC).

11. Sources of Additional Information

If you have any questions about this study, you may contact Mr Fred Penjani Kalua on +265999269677

If you have any questions about your rights as a participant, you may contact Prof Peter Cleaton-Jones at the University of the Witwatersrand, Human Research Ethics Committee: Secretariat (011 717 1234)

Appendix J. Informed Consent Form: Focus Group Discussion (Parents older than 18 years)

Consent Form for Focus Group Discussions:

I hereby confirm that I have been informed by the study staff (_____) about the nature, conduct, benefits and risks of the **Audience reception Study.**

- I have also received, read and understood the above written information (Participant Information Leaflet) regarding the study.
- I am aware that the results of the study, including any personal details such as those regarding my age and residential area will be anonymously processed into a study report.
- In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher or on her behalf.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.

***PARTICIPANT**:*

Printed Name Signature / Mark or Thumbprint Date and Time

I, _____herewith confirm that the above participant has been fully informed about the nature, conduct and risks of the above study.

STUDY STAFF:

Printed Name Signature Date and Time

TRANSLATOR / OTHER PERSON EXPLAINING INFORMED CONSENT (if applicable):

Printed Name Signature Date and Time

Appendix K. Information Sheet: Key informant interview (UNFPA Staff)

Audience reception Study
Participant Information for In-depth interviews

1. Introduction

Good day. My name is Fred Penjani Kalua. I am a student from the University of the Witwatersrand in Johannesburg. I would like to invite you to consider volunteering to participate in the above-mentioned research study. This study is being conducted as part of my Master's degree in Public Health (SBCC).

Before volunteering to participate in this study, it is important that you read and understand the following explanation of the purpose of the study, the study procedures, benefits, risks, and your right to withdraw from the study at any time.

This information leaflet is to help you decide if you would like to volunteer. You should fully understand what is involved before you agree to take part in this study. If you have any questions, do not hesitate to ask me.

This consent form may contain words that you do not understand. Please ask me or other study staff to explain any words or information that you do not clearly understand. You may take home an unsigned copy of this consent form to think about or discuss with family or friends before making your decision.

If you agree to take part in this study, we will ask you to sign this form to show that you want to take part. We will give you a copy of this form to keep.

It is important that you understand the following:

- Taking part in this study is completely voluntary.
- You may refuse to take part in this study or leave it at any time. By doing so, you will not lose any benefits you receive now or have a right to receive.
- Your decision to leave this study will not affect the medical care you get now or in the future.

- Your decision will not affect your ability to take part in other research studies.

2. Purpose of the Study

3. Length of the Study and Number of Participants

This study will be conducted at a convenient place for you like at your offices (UNFPA). The total amount of time required for your participation in this study is no more than one hour. The interview will take place in a private room and is a one-time event. No other interviews are required.

You will be one of not more than 10 individuals interviewed. All the individuals being interviewed were participants in the group discussions and those who have worked or are still working on the SYP project by UNFPA.

4. Study Procedures

If you take part in this study, we will ask you to participate in an interview which should take one hour or less. You will be interviewed in English but if there is anything you do not understand or if you would prefer to use your home language there will be someone on hand to assist with this. With your permission, the interview will be audio-recorded so that the interview does not miss anything that you say. The interviewer will ask you a series of questions about the topics already mentioned earlier. Your honest answers to the questions will be used to help us:

- Learn about how the intervention using popular music to address Early Marriage was developed by UNFPA
- The rationale behind the project and theories that informed the intervention
- How the song about early marriages was develop
- How the artist was selected and what theory if any was used in the selection process

While we hope that you will feel comfortable enough to answer freely, you may skip any questions you don't want to answer.

5. Will any of these Study Procedures Result in Discomfort of Inconvenience?

The interviewer may ask questions or raise issues that are personal and of a sensitive nature that may make you feel uncomfortable or upset. There are no wrong answers in this type of interview. We are interested in your experiences and thoughts. However, you may skip any questions that you don't want to answer or discontinue the interview at any point. There may be other risks and discomforts that are not known at this time.

6. Benefits

You will not benefit directly from taking part in this study. Information gathered from this study may help us learn more about how to improve youth programming when trying to address early marriages in Malawi.

7. Costs and Reimbursement

There is no cost to you for being part of the study and you will be provided with some money to help you with transport to and from the interview.

8. Right as a Participant in this Study to refuse to take part

Taking part in the study is your choice. If you decide to take part, you can always change your mind. You can stop taking part at any time.

9. Ethical Approval

- This study protocol will be submitted to the University of the Witwatersrand, Human Research Ethics Committee (HREC) and written approval will be sought from this committee.
- The study will be structured in accordance with the Declaration of Helsinki (last updated: October 2008), which deals with the recommendations guiding doctors in biomedical research involving human participants. A copy may be obtained from me should you wish to review it.

10. Confidentiality

Anything that you share in the interview will be kept confidential in the following ways:

- We will use a code instead of your name for any quotes, which will be transcribed directly from a translated transcription from the audio recording.
- Audio recordings and transcripts of the interview will be stored in locked and/or password protected files and destroyed three years after the study is complete.
- All information obtained during the course of this study, including personal data and research data will be kept strictly confidential. Data that may be reported in scientific journals will not include any information that identifies you as a participant in this study.
- This information will be reviewed by authorised representatives of the study team
- The information might also be inspected by the University of the Witwatersrand, Human Research Ethics Committee (HREC).

11. Sources of Additional Information

If you have any questions about this study, you may contact Mr. Fred Penjani Kalua +265999269677

If you have any questions about your rights as a participant, you may contact Prof Peter Cleaton-Jones at the University of the Witwatersrand, Human Research Ethics Committee: Secretariat (011 717 1234)

Appendix L. Informed Consent: Key informant interview (UNFPA Staff)

- I hereby confirm that I have been informed by the study staff (_____) about the nature, conduct, benefits and risks of the AUDIENCE RECEPTION STUDY.
- I have also received, read and understood the above written information (Participant Information Leaflet and Informed Consent) regarding the study.
- I am aware that the results of the study, including any personal details such as those regarding my age and residential area will be anonymously processed into a study report.
- In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher or on her behalf.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.

***PARTICIPANT**:*

Printed Name Signature / Mark or Thumbprint Date and Time

I, _____herewith confirm that the above participant has been fully informed about the nature, conduct and risks of the above study.

STUDY STAFF:

Printed Name Signature Date and Time

TRANSLATOR / OTHER PERSON EXPLAINING INFORMED CONSENT (if applicable):

Printed Name Signature Date and Time

Appendix M Information Sheet: Key informant interview (SYP Artist)

Audience reception Study
Participant Information for In-depth interviews

1. Introduction

Good day. My name is Fred Penjani Kalua. I am a student from the University of the Witwatersrand in Johannesburg. I would like to invite you to consider volunteering to participate in the above-mentioned research study. This study is being conducted as part of my Master's degree in Public Health (SBCC).

Before volunteering to participate in this study, it is important that you read and understand the following explanation of the purpose of the study, the study procedures, benefits, risks, and your right to withdraw from the study at any time.

This information leaflet is to help you decide if you would like to volunteer. You should fully understand what is involved before you agree to take part in this study. If you have any questions, do not hesitate to ask me.

This consent form may contain words that you do not understand. Please ask me or other study staff to explain any words or information that you do not clearly understand. You may take home an unsigned copy of this consent form to think about or discuss with family or friends before making your decision.

If you agree to take part in this study, we will ask you to sign this form to show that you want to take part. We will give you a copy of this form to keep.

It is important that you understand the following:

- Taking part in this study is completely voluntary.
- You may refuse to take part in this study or leave it at any time. By doing so, you will not lose any benefits you receive now or have a right to receive.
- Your decision to leave this study will not affect the medical care you get now or in the future.

- Your decision will not affect your ability to take part in other research studies.

2. Purpose of the Study

3. Length of the Study and Number of Participants

This study will be conducted at a convenient place for you like your home or office. The total amount of time required for your participation in this study is no more than one hour. The interview will take place in a private room and is a one-time event. No other interviews are required.

You will be one of not more than 10 individuals interviewed. All the individuals being interviewed were participants in the group discussions and those who have worked or are still working on the SYP project by UNFPA.

4. Study Procedures

If you take part in this study, we will ask you to participate in an interview which should take one hour or less. You will be interviewed in English but if there is anything you do not understand or if you would prefer to use your home language there will be someone on hand to assist with this. With your permission, the interview will be audio-recorded so that the interview does not miss anything that you say. The interviewer will ask you a series of questions about the topics already mentioned earlier. Your honest answers to the questions will be used to help us:

- Learn about how the intervention using popular music to address Early Marriage was developed by UNFPA
- The rationale behind the project and theories that informed the intervention
- How the song about early marriages was develop
- How the artist was selected and what theory if any was used in the selection process

While we hope that you will feel comfortable enough to answer freely, you may skip any questions you don't want to answer.

5. Will any of these Study Procedures Result in Discomfort of Inconvenience?

The interviewer may ask questions or raise issues that are personal and of a sensitive nature that may make you feel uncomfortable or upset. There are no wrong answers in this type of interview. We are interested in your experiences and thoughts. However, you may skip any questions that you don't want to answer or discontinue the interview at any point. There may be other risks and discomforts that are not known at this time.

6. Benefits

You will not benefit directly from taking part in this study. Information gathered from this study may help us learn more about how to improve youth programming when trying to address early marriages in Malawi.

7. Costs and Reimbursement

There is no cost to you for being part of the study and you will be provided with some money to help you with transport to and from the interview.

8. Right as a Participant in this Study to refuse to take part

Taking part in the study is your choice. If you decide to take part, you can always change your mind. You can stop taking part at any time.

10. Ethical Approval

- This study protocol will be submitted to the University of the Witwatersrand, Human Research Ethics Committee (HREC) and written approval will be sought from this committee.
- The study will be structured in accordance with the Declaration of Helsinki (last updated: October 2008), which deals with the recommendations guiding doctors in biomedical research involving human participants. A copy may be obtained from me should you wish to review it.

10. Confidentiality

Anything that you share in the interview will be kept confidential in the following ways:

- We will not be able to protect your identity but rather we will share any direct quotes for your approval before putting them in the research report. These quotes will be transcribed directly from a translated transcription from the audio recording.
- Audio recordings and transcripts of the interview will be stored in locked and/or password protected files and destroyed three years after the study is complete.
- This information will be reviewed by authorised representatives of the study team
- The information might also be inspected by the University of the Witwatersrand, Human Research Ethics Committee (HREC).

11. Sources of Additional Information

If you have any questions about this study, you may contact Mr. Fred Penjani Kalua +265999269677

If you have any questions about your rights as a participant, you may contact Prof Peter Cleaton-Jones at the University of the Witwatersrand, Human Research Ethics Committee: Secretariat (011 717 1234)

Appendix N. Informed Consent: Key informant interview (SYP Artist)

- I hereby confirm that I have been informed by the study staff (_____) about the nature, conduct, benefits and risks of the AUDIENCE RECEPTION STUDY.
- I have also received, read and understood the above written information (Participant Information Leaflet and Informed Consent) regarding the study.
- I am aware that the results of the study, including any personal details such as those regarding my age and residential area will be anonymously processed into a study report.
- In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher or on her behalf.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.

***PARTICIPANT**:*

Printed Name Signature / Mark or Thumbprint Date and Time

I, _____herewith confirm that the above participant has been fully informed about the nature, conduct and risks of the above study.

STUDY STAFF:

Printed Name Signature Date and Time

TRANSLATOR / OTHER PERSON EXPLAINING INFORMED CONSENT (if applicable):

Printed Name Signature Date and Time

Appendix O. Consent form for audio recording of FGDs

CONSENT FORM- AUDIO RECORDING FOCUS GROUP DISCUSISON

<u>Permission to audio record the focus group discussion</u>

I am aware that the focus group discussion will be tape recorded and transcribed for data analysis purposes.

I understand that these recordings will be preserved for two years after the study results have been published or six years if there is no publication, after which they will be destroyed.

I give permission for my contributions to the focus group discussion to be audio-recorded.

PARTICIPANT:

_____ _____

Printed Name Signature

_____

Date and Time

Appendix P: Consent form for audio recording of Interviews (KII's)

CONSENT FORM- AUDIO RECORDING INTERVIEW

Permission to audio record the interview

I am aware that the interview will be tape recorded and transcribed for data analysis purposes.

I understand that these recordings will be preserved for two years after the study results have been published or six years if there is no publication, after which they will be destroyed.

I give permission for my interview with Fred Penjani Kalua to be audio-recorded.

PARTICIPANT:

_____ _____

Printed Name Signature

_____

Date and Time