

"EK HET DIE STORIE NET UIT MY DUIM GESUIG..."

*A study into the relation of a designer's profile with the design characteristics and design process of
public information documents on HIV/AIDS in South Africa*

Annemarije Kramer

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Department of Business Communication, Radboud University Nijmegen, The Netherlands

Supervision:

Prof. Dr. C. Jansen (Radboud University Nijmegen, The Netherlands)

Prof. Dr. L.G. de Stadler (University of Stellenbosch, South Africa)



“If you talk to a man in a language he understands, that goes to his head. If you talk to him in his language, that goes to his heart.”

-Nelson Mandela-

Preface

It was September in the year 2002 when I first heard about the EPIDASA project in South Africa. Since I was interested in going abroad for the final stage of my study and I was interested in the subject, this project definitely appealed to me. So, I had a talk with Carel Jansen and Leon de Stadler about the possibilities of actually going to South Africa to participate in this project. About a month later, it became definite: I was going to write my thesis within the EPIDASA project, and in January 2003, I excitedly left the Netherlands for South Africa. I could not have made a better decision!

The experience of living in South Africa was incredible. The country is one of many contrasts, which has led to very interesting discussions at the dinner table! Being able to deliver a contribution to this important project and working with so many special people has been an honour.

I would like to take this opportunity to thank a few people who have supported me throughout the years, and throughout the course of this thesis. And, in doing so, I'll follow up Mr. Mandela's advice and address these people in their own language...

Leon: Baie dankie vir die besondere saamwerking! Die afspraak op die dinsdae het my altyd goed beval, en jou adviese en ondersteuning het my baie gehelp my thesis te skryf. Ook baie dankie vir Amanda se hospitaliteit.

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Abstract

With the estimation of 600 newly HIV-infected individuals per day in South Africa (GMax, 2003), HIV/AIDS is spreading at an extreme pace. Because of the absence of drugs that can cure HIV/AIDS and the absence of universal and free access to anti-retrovirals for most of South Africa's population, education remains one of the most important instruments in the battle against the HIV/AIDS epidemic. About 600 organizations have been established in South Africa especially to fight this disastrous epidemic by creating prevention campaigns and education materials. Little is known about the exact effects of the different prevention programmes; the effectiveness of most of the campaigns has not yet been tested. Remarks made about the effectiveness of the campaigns are mostly based on opinions (see also Swanepoel, 2003, pp. 6, 7).

The lack of such research, while the disease is continuing to spread, makes it relevant to invest in research in which the effectiveness of HIV/AIDS public information documents is investigated. For this reason three South African Universities (the University of South Africa, the University of Pretoria and the University of Stellenbosch) and three Dutch Universities (the University of Tilburg, the Radboud University Nijmegen and the University of Twente) are now working together on the project Epidasa; Improving the Effectiveness of Public Information Documents on HIV/AIDS in South Africa. Within the framework of the project, the focus in this thesis was on the characteristics and the design process of public information documents on HIV/AIDS. Elaborating on this focus, the following two research questions were formulated:

How does the profile of a designer of a public information document on HIV/AIDS relate to the characteristics of this document?

How does the profile of a designer of a public information document on HIV/AIDS relate to the design process of this document?

In order to answer these questions, it was decided to analyse several HIV/AIDS public information documents and to hold interviews with document designers of such documents. In the search for document designers, different sorts of organizations were approached so that, in the end, an honest and reliable reflection of the variety of designers in this particular field of document design could be given. Eventually four organizations in the Cape Town region agreed to participate and were willing to give the necessary information in scheduled interviews. An analysis was made of the four public information documents on HIV/AIDS with the help of the text evaluation model for analysing and evaluating AIDS public information documents by Rodenburg & de Stadler (2003). The design processes of the documents were identified by using the strategic health communication campaign model (Maibach et al., 1993 in: Perloff, 2001, p. 101) as a frame of reference.

The analyses of the documents and of the interviews led to the following conclusions:

First of all, the more knowledge a design team has of the field of document design, HIV/AIDS and the target group, the greater the variety in cultural backgrounds in the team and the stronger the motives

for designing a successful document, the more quality may be expected in their products: the documents they design. Secondly, the profiles of the designer do not seem to relate clearly to the design process. However, if the quality of the knowledge of the field of document design, HIV/AIDS and the target group is low, and the motives for designing the document are weak, the structure of the design process of the document may be expected to be of a lesser quality.

The results and conclusions in this thesis are a contribution to the Epidasa research project, hopefully resulting in more effective public information documents.

Note: Since this version will appear online, the names of the actual organizations have been replaced with A, B, C and D. The appendices, including the actual documents, are in the hands of Prof. Dr. C. Jansen at the Radboud University Nijmegen, the Netherlands.

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1. Introduction

38 million, 21.5 %, 3.2 billion.

The first number relates to the number of people living with HIV in the world (UNAIDS, 2004a), the second to the prevalence of HIV amongst the South African population aged between 15 and 49 by the end of the year 2003 (UNAIDS, 2004b), and the third to the amount of South African Rands that was budgeted for HIV/AIDS spending in 2004/2005 in South Africa (BBC News, 2003). Not only the numbers above, but also the enormous amount of information on HIV/AIDS found in the daily newspapers, on the Internet or on television clearly show the disease is a current and imposing issue in South Africa. Imposing because HIV/AIDS is spreading at an extreme pace. In 2003 an estimated 3 million people became newly infected with HIV in sub-Saharan Africa (UNAIDS, 2004c). In South Africa, the number of HIV-infected individuals is estimated to be 600 cases per day (GMax, 2003), and according to UNAIDS just over 50% of all new infections per day in Southern Africa occur in South Africa (Sunday Times, 2002). About 600 organizations have been established in South Africa especially to fight this disastrous epidemic by creating prevention campaigns and education materials. Among these are organizations such as loveLife, Aidslink or AIDS Helpline.

Because of the absence of drugs that can cure HIV/AIDS and the absence of universal and free access to anti-retrovirals for most of South Africa's population, education remains one of the most important instruments in the battle against the HIV/AIDS epidemic. Little is known about the exact effects of the different prevention programmes; the effectiveness of most of the campaigns has not yet been tested. Remarks made about the effectiveness of the campaigns are mostly based on opinions (see also Swanepoel, 2003, pp. 6, 7).

As was stated in AIDS Foundation of South Africa (2000), the results of campaigns and prevention programmes have been largely disappointing (Epidasa, 2002). But, according to Kelly, Parker & Oyosi (2001 in: Swanepoel, 2003, p. 6), the real impact of HIV/AIDS campaigns in South Africa has not yet been systematically and thoroughly researched which means that no conclusions may be drawn with respect to the campaigns and their influence on changed behaviour or the decrease or increase of problems around HIV/AIDS.

Evaluative research done by Kelly, Parker and Oyosi (2001 in: Swanepoel, 2003, p. 35) shows that design processes for HIV/AIDS campaigns often rely on a 'common sense' approach, while many health education models are available to the designers. In addition, international research is often neglected even though the designers might learn from the HIV/AIDS campaigns launched in other countries.

And, besides this, Swanepoel (2003, p. 34) states that no research has been done on how document designers actually go about their job when designing new materials for these HIV/AIDS education campaigns.

The lack of such research as mentioned above, while the disease is continuing to spread, makes it relevant to invest in research in which the effectiveness of HIV/AIDS public information documents is investigated. For this reason three South African Universities (the University of South Africa, the University of Pretoria and the University of Stellenbosch) and three Dutch Universities (the University of Tilburg, the Radboud University Nijmegen and the University of Twente) are now working together on the project Epidasa; Improving the Effectiveness of Public Information Documents on HIV/AIDS in South Africa. Within this project different aspects of document design concerning HIV/AIDS information documents are being researched.

Two main research questions have been formulated for the Epidasa project. The following research question is of most importance for the research done in this thesis: *Which choices with respect to content, structure, style, presentation and layout will improve the effectiveness of HIV/AIDS information and education documents for the diverse cultural and demographic target groups in South Africa?* (Epidasa, 2002).

Within the scope of the Epidasa project it seems interesting and important to know *who* make(s) the choices in the process of designing public information documents since the effectiveness of these documents might relate to the characteristics of the documents and/or the design process of the documents. Therefore, the focus in this thesis will be on the characteristics and the design process of public information documents on HIV/AIDS. The results and conclusions in this thesis are a contribution to the Epidasa research project, hopefully resulting in more effective public information documents.

In this thesis, public information documents on HIV/AIDS in South Africa are subject to research. These types of documents are used in the crusade against HIV/AIDS intending to reach the people of South Africa and to educate them about the disease. For the research done in this thesis, the designers of four documents on HIV/AIDS were approached. By identifying the designers' biological characteristics, nationality, living/working environment, culture, educational background and the extent to which the designers are acquainted with document design, HIV/AIDS and with the target group, profiles of these designers will be sketched. To discover the information needed for these profiles, personal interviews were held with document designers of the four documents on HIV/AIDS in South Africa.

Besides this, the four documents on HIV/AIDS were analysed with a main focus on design characteristics; content, structure, style and presentation (lay-out and illustrations). The results of the analysis will be related to the document designer's views about the choices with respect to these design characteristics.

After focusing on the design characteristics, the design processes of the four documents will be taken into consideration. These processes were identified using the strategic health communication campaign model (figure 3.1, chapter 3) as a frame of reference. The design processes were analysed, using the information given by the designers during the interviews, and related to the designer's profile.

Eventually, a preliminary picture will be sketched of the relation of the designers' profile to the characteristics and the design processes of the documents.

The two objectives in this research may be stated as:

Research objective 1:

Identifying the relation between the profile of a document designer of a public information document on HIV/AIDS in South Africa and the characteristics of the document.

Research objective 2:

Identifying the relation between the profile of a document designer of a public information document on HIV/AIDS in South Africa and the design process of the document.

The literature study done for this research will be described in chapters 2 through 4. In chapter 5 the research questions will be discussed in more detail. Chapter 6 is a description of the research design. Chapter 7 covers the analyses of the characteristics and the design processes of the four public information documents on HIV/AIDS. In chapter 8 the conclusions from the analyses are formulated. In chapter 9, limitations and recommendations for future research will be discussed.

2. Document Design and Intercultural Communication

2.1 Introduction

The focus in this thesis is on four characteristics of document design: content, structure, style and presentation. These characteristics may be seen as the cornerstones in designing documents as this is reflected in one of the most important research questions in the Epidasa project: ‘Which choices with respect to *content, structure, style, presentation* and *layout* will improve the effectiveness of HIV/AIDS information and education documents for the diverse cultural and demographic target groups in South Africa?’. These four document design characteristics will be discussed in section 2.2. Two fields of science meet in this thesis, which becomes clear when looking closely at the first research objective: ***Identifying the relation between the profile of a document designer of a public information document on HIV/AIDS in South Africa and the characteristics of the document.***

Document design is the field of science which is referred to when *the characteristics of public information documents on HIV/AIDS* are discussed. An appeal is made to intercultural communication while *identifying the profile of a document designer in South Africa*. Although this separation can and will be made in the next sections, ultimately, the two fields have to be brought together in order to reach the objective of this research. But before bringing them together in section 2.4, the two will be discussed separately in sections 2.2 and 2.3.

2.2 Document Design

Document design had its origins in the 1930’s, but it started developing in theory, research and practice since the 1980’s (Schriver, 1989, p. 316). Schriver (1997, pp. 10-11) defines document design as “the field concerned with creating texts (broadly defined) that integrate words and pictures in ways that help people to achieve their specific goals for using texts at home, school, or work. It is the act of bringing together prose, graphics (including illustration and photography), and typography for purposes of instruction, information, or persuasion.” In their article about document design, Jansen & Maes (1999, p. 235) shortly define document design as “the field of theory and practice aimed at creating comprehensible, persuasive and usable functional documents or texts”. From the two definitions, it is clear that documents or texts can have different goals such as: making information comprehensible and persuading the reader.

Of course, it is not realistic to design a single document for each individual user, as Jansen and Maes (1999, p. 244) state: “document designers have to try to design information in such a way that different goals and preferences can be met in one document structure”. Which goal is pursued depends on the audience for which the text is designed, the message and the type of document.

“The motive of document design is to employ words and pictures to help readers accomplish their personal goals – such as learning, doing, or making a decision” (Schriver, 1997, p. 11). Therefore, documents should be a helpful tool in achieving the reader’s personal goal(s).

In order to design effective documents in which the reader’s goals will be met, the designer must pay close attention to the characteristics content, structure, style and presentation. The first three of these characteristics were already known in the classical rhetoric. The first three tasks of a speaker were formed by *inventio*, meaning the gathering and selection of information, *dispositio*, which is the arranging of the selected information and *elocutio*, standing for the registration of the information (Hoeken, 1998, p. 12). The presentation, consisting of the layout and the illustrations of a document, has become an unavoidable fourth characteristic. The four document design characteristics will be discussed one by one to get a clear idea of its importance to document design, starting with the content, followed by structure, style and finally presentation.

Since designers must always keep in mind for who they are designing the document, attention is paid to the target group in relation to the designer in paragraph 2.2.5. In paragraph 2.2.6 the designer’s image and the acceptance of the designer by the target group will be discussed, as these aspects may have an influence on the effectiveness of the specific document.

2.2.1 Content

Before a designer can start designing, the subject of the document should be clear. He needs to know what the topic is in order to adjust the structure, the style and the presentation to this topic. With this subject in mind, the designer will have a certain goal with the information for the document. Steehouder et al. (1999, p. 26) distinguish five communicative goals, seen from a writer’s point of view. These different goals are displayed in table 2.1.

Table 2.1 Communicative Goals

Communicative goal	The sender wants to	To influence
Informative	Inform	Factual knowledge
Instructive	Instruct	Capability
Persuasive	Persuade, convince	Opinion, attitude
Motivating	Motivate, urge	Behaviour
Affective	Encourage feelings	Emotions

A designer’s communicative goal must correspond with a reader’s personal goal in order for the document to have the desired effects. In order to meet the reader’s goals, it is of importance for the designer to know what these goals are. Only then, will the designer be able to make a choice between different communicative goals for the document.

The situation in table 2.2 would be ideal because, as Hoeken (1998, p. 12) states, a good document matches the characteristics of its readers exactly. He makes the comparison of a good text with a suit that is an exact fit thus leading to appreciation and acceptance, and of a bad text with a suit that does not fit at all thus leading to misunderstanding and irritation. In table 2.2 the ideal relations between goals of sender and receiver are shown (Steehouder et al., 1999, p. 31).

Table 2.2 Relation between goals of sender and receiver

Goals of sender (writer, designer)	Goals of receiver (reader)
Inform	Acquire knowledge, know something
Instruct	Acquire the ability to do something
Persuade, convince	Determine a point of view, form an opinion
Motivate, urge	Take a decision, do something
Encourage feelings	Become emotional, feel something

A designer pursuing an informational goal will be creating a different document than a designer creating a document with the goal to instruct the reader to perform a certain task. It is important for designers to make the right decisions in order to achieve their goals and design an effective document. However, a document hardly ever pursues just one communicative goal. Usually a combination of goals is found in a document. One of these goals is the main goal and the other goals are supportive of this main goal. The writer eventually wants the document to fulfill, not only, communicative goals, but more importantly a (or several) final, ‘real life’ goal(s) as well. For example, the designers of a public information document about a disease may intend the document to be informative, but eventually, they want to prevent the reader from getting infected by the disease by informing him/her about precautions he/she can take in order not to get infected. One of the communicative goals in this example is to inform while one of the conclusive goals is to prevent the reader from the infection with the disease. “Whoever writes a report [...] must start off by thinking of what he/she actually wants to accomplish – and: with what goals the readers [...] are taking part in the communication” (translation from Steehouder et al., 1999, p. 34).

2.2.2 Structure

It seems needless to mention the importance of structure in a document, but during the research done for this thesis, it became clear that documents lacking any kind of recognizable structure still seem to exist.

Text structure, as Schriver (1997, p. 284) defines it, is “the hierarchy, organization, and divisions among levels of the content”. According to Steehouder et al. (1999, p. 56), the information becomes understandable only when there is a clear structure present in the document.

Steehouder et al. (1999, p. 56) distinguish between inner structure and outer structure of a text. The inner structure refers to the way the different topics of the overall theme are put in a logical order, while the outer structure refers to certain words and other helpful tools that can identify the way the document is put together. "If the document is not structured, the information will not be passed on to the reader in the correct way which means pre-set goals will not be met" (translation from Steehouder et al., 1999, p. 56). According to Steehouder et al. (1999, p. 59) a so-called basic text structure should be designed when organizing the information. This basic text structure should reflect the following:

- The theme of the document
- The issues in the document by formulating main questions and sub questions
- A sketch of the basic answers to the formulated questions.

Questions that directly concern the main theme of the document are the main questions. When questions arise about the basic answers to the main questions, these questions are the so-called sub-questions (Steehouder et al., 1999, p. 62, p. 68). There are many different construction plans. The size and type of plan is determined by the amount and complexity of the information of which the document will exist (Steehouder et al., 1999, p. 70).

The outer structure is a collection of measures taken to express the inner structure of a text. Titles, headings, preview (on the upcoming part of the document), flashbacks (giving a short review of the previous information), short summaries and referring words are helpful measures in clarifying the document's global and local structure. When these measures for ordering the text are accompanied by an appropriate layout for that particular text, the document will have a good chance of being understandable and thus effective (Steehouder et al., 1999, pp. 104-113).

2.2.3 Style

Burger & de Jong (1997, p. 23) give the following definition of style: "the choice a writer makes between possible formulations to give form to his thoughts. This choice relates to words, the construction of sentences and structure and is determined by subject, goal, audience and type. If the style changes, so does the content" (translation from Burger & de Jong). Readers will expect to be approached in a certain way under certain circumstances. In his book, Hoeken looks at style in combination with drawing attention, the weighing of arguments and the acceptance of a point of view. With respect to drawing attention, Hoeken emphasizes the fact that the reader's curiosity can be triggered by choice of style in the title or first paragraph. Besides simply making known that the text contains new information, the writer can use a question to draw the reader's attention. By addressing the reader directly, the relevance is increased and the newness of the information is stressed (Hoeken, 1998, p. 166).

By making certain choices with respect to style, it is possible to simplify the process of weighing *arguments* against each other. In this process, the knowledge the reader has of the topic, prior to reading the document, plays a great part.

The use of self-referencing (connecting the information in the text to the reader's experiences) and concrete language and examples (especially in case the reader does not possess the experience addressed in the text) makes it easier for the reader to weigh the arguments against each other. Rhetorical questions might stimulate the reader to give a judgment and take a certain stand. If these questions do not refer to the attitude the writer is trying to influence, they are able to draw the *attention* of the reader without him taking a stand immediately, which would mean the arguments following the rhetorical question would have no effect.

The designer of a document may want the reader to *accept* a certain point of view. If the reader is not very interested in the topic, the source of the information (the designer of the document) can have a great influence on the acceptance of the point of view by the reader. If the style of the document corresponds with the positive image the reader has of the source, the reader will respond positively. If the reader has a negative image of the source before reading the text, but the source surprises the reader in the document by using a better style of language than expected, the reader will respond positively to the text as well. But if the reader has a positive image of the source, and in the document this same source surprises the reader by using a worse style of language than expected, the reader will respond negatively to the text. Document designers must be very aware which style of language corresponds best with their readers and thus they will (should) want to know how their readers think and feel about them. If document designers want to influence their audience, they need to make choices about, for example, whether to use sayings or not and whether to add adjectives or not (Hoeken, 1998, p. 165-175). Steehouder et al. (1999) distinguish several dimensions of style which embrace different characteristics. These dimensions, on which style can differ, are: difficulty, exactness, brevity, liveliness and distance. The focus will be on these dimensions of style while analysing the public information documents on HIV/AIDS in chapter 7, since these dimensions of style are focused upon by Rodenburg and de Stadler (2003) in their text evaluation model.

2.2.4 Presentation

The presentation of a document can be divided into two aspects: the illustrations used in the document and the layout and typography of the document.

Illustrations

Hardly any public information documents exist without illustrations accompanying the text. This is certainly not without reason. As he does with style, Hoeken explains the importance of illustrations with respect to drawing the reader's *attention*, the process of evaluating *arguments* and the process of *accepting* a (the writer's) point of view (Hoeken, 1998, p. 175-187).

Illustrations can have various functions in the document they are placed in.

In their text evaluation model, Rodenburg & de Stadler (2003, pp. 28-29) focus on eight most basic functions of illustrations in a document:

- Drawing attention – this is usually the general objective of all illustrations.
- Instructive – the illustrations show how something is done.
- Motivational – the illustrations have the objective of getting the reader to do something.
- Persuasive – the illustrations have the objective of convincing the reader of something.
- Affective – the illustrations have the objective of anticipating at the reader’s feelings.
- Explanatory – the illustrations have the objective of showing why and how something is the way it is.
- Symbolic – the illustrations are not a literal reflection of the text, but a metaphorical reflection of what is written in the text.
- Decorative – the illustration have little or no relation with what is written in the text.

Each of these functions can have its specific problems. If, for example, an instructive illustration is not informative enough in order for the reader to understand the instruction, the reader will find this illustration distracting which may cause frustration, and possibly affect the reader’s opinion about the document as a whole (Rodenburg & de Stadler, 2003, p. 27).

Schraver (1997, p. 412-413) describes the following five relationships among text and illustrations:

- Redundant – when the content of the verbal and the content of the visual aspects of the document is substantially identical.
- Complementary – when the content of the verbal is different from the content of the visual aspects, and both visual and verbal aspects are needed for the reader to understand the message.
- Supplementary – when the content of the verbal aspects is different from the content of the visual aspects, and where one aspect dominates the other, providing the main ideas, while the other supports the dominant aspect.
- Juxtapositional – when the content of the verbal aspects is different from the content of the visual aspects and “in which the key ideas are created by a clash or a semantic tension between the ideas in each mode; the idea cannot be inferred without both modes being present simultaneously” (Schraver, 1997, p. 413).
- Stage-setting – when the content of the verbal aspects is different from the content of the visual aspects and “in which one mode (often the visual) forecasts the content, underlying theme, or ideas presented in the other mode” (Schraver, 1997, p. 413).

The combination of text and illustrations can cause problems when the illustration does not connect with what is written in the text. In order to achieve an integrated whole, the document designer must make text and illustrations work together.

Readers may not be able to make the connection between the text and the illustration for several reasons such as: the illustration may be wrongly chosen in relation to the content of the text or the

illustration might be positioned in the wrong place where it does not correspond to the text (Schraver, 1997, p. 493). The latter is part of the document's layout, which will be discussed in the following paragraph. Besides a logical combination between text and illustrations, the consistency of the mutual illustrations is a point for attention for the designer of the document.

Lay-out and typography

Steehouder et al. describe two elements, lay-out and typography, which can be helpful when visualizing the structure of a text. The layout of a text shows the reader where different parts of text start and end for instance by having a new chapter start on a new page. Typographic tools, such as bold or italic letters or bullets, may mark the difference between important and less important information. Writers should not use too many different measures such as these, because the reader may become confused. An attractive text has a better chance of getting the reader interested in picking up the document and thus getting the reader to read the information the document designer wants to pass on (Steehouder et al., 1999, p. 113). Lay-out and typography are two different things, however, when referring to the lay-out of a text, typography is often included as well.

2.2.5 Target group

In order for a document to reach the desired effects, it is necessary that a document designer understands how a reader feels and thinks. This means that while document designers are creating the text, they should take a reader-focused point of view. They must anticipate their audience's needs and expectations. Still theoretical and practical problems exist in making connections between audience analysis and textual choice, in linking what readers may need or expect with textual moves (Schraver, 1997, p. 152). The problem is that a designer not always knows exactly what the readers' needs, beliefs or values are, which means research into these characteristics is necessary in order to design an effective document. This knowledge of the reader can be helpful in closing the gap between the designers' intuitions and readers' needs (Schraver, 1997, p. 473-474). Knowledge of creating documents for audiences is not yet well developed. Most ideas about writing and design are based on intuition, lore, and personal experience. But while underestimating the value of finding out how their audience actually interacts with his documents, designers will not connect with their audience, especially when they differ in age, race or experience (Schraver, 1997, p. 3). Audience analysis can cast a new light on the designer's ideas about what should and should not be included in the document. A document designer must be in constant debate about what characteristics of the audience are of value for the document with respect to content, structure, style and presentation of the document. In other words: the document designer should decide what characteristics of the audience should be considered when adapting the document to the audience's needs, beliefs or values (Steehouder et al., 1999, p. 227).

In order to analyse the audience, three audience analysis models are described by Schriver (1997, p. 154-155):

1. *Classification-driven audience analysis*: identifying the audience's features.
2. *Intuition-driven audience analysis*: emphasizing the powers of self-reflection and personal experience to imagine an audience.
3. *Feedback-driven audience analysis*: gathering feedback from the real audience to find out how readers actually interact with the text.

In order for document designers to be successful, they need to possess the quality of writing and designing one single document that will satisfy the needs of more than one audience.

Being aware of the differences between themselves and their audience, document designers are in a position to decide on how to address these particular differences focusing on the reader's perspective, although this remains a great challenge (Schriver, 1997, p. 164).

Sometimes, as Schriver (1997, p. 167) clarifies, document designers might find themselves stuck in between two parties, trying to satisfy both the needs of the organization (for whom the document is being designed) and the reader's needs. And as mentioned before, striking this balance is a difficult task!

2.2.6 Image of the designer and acceptance by the target group

While designing a document, the document designers should keep in mind that their audience may already have a certain perception of the designers or the organization for which they are designing. This image could possibly influence the acceptance of the document. Sometimes the reader's image of the designer fits the image the designer is trying to project but at other times the reader may find it exaggerating, self-serving or hypocritical (Schriver, 1997, p. 183). It might be probable that if the image the reader already had of the designer is comparable to the image the designer is trying to project, the reader might be more likely to accept the designer's message. In this case the reader may be more likely to trust the designer, as the images coincide. The extent to which a reader feels he/she can trust the designer or organization as the source of information is of great importance in the construction of the image of the writer (Steehouder, 1999, p. 40). The document designers must be aware of perceptions of their image made by the audience because they might determine the acceptance of the document.

2.3 Intercultural communication

At the basis of the process of document design there is always a designer or a team of designers. As Hofstede (1998, p. 14) describes in his very influential book about cultural differences, every person has a set of schemata with regard to thinking, feeling and possible actions that has been acquired in the course of their life.

Once these schemata have found their way into one's personality, these will have to be unlearned before he or she can acquire something new, and changing one's schemata is a lot more difficult than acquiring them for the first time.

Culture is an evolving system of values, norms and rules of life. Within a group of people that feel closely connected to their group, culture is being passed on from generation to generation leading to internalization. For members of a group, their culture is often an unconscious indication for their behavior and their view of the world (translation from Pinto, 1994, p. 39). Intercultural communication occurs when persons from different cultures (wish to) communicate with each other. Pinto (1994, p. 15) mentions the ingredients needed to have prosperous intercultural communication:

1. **Intercultural awareness:** acknowledgement of difference in cultures and recognizing the consequences of these differences with respect to thinking, feeling and acting.
2. **Double perspective:** acting from the perspective of the own culture, with its values, as well as from the perspective of the culture of the other person/group.
3. **Three-step method** (Pinto, 1994, p. 177):
 - Become aware of one's own values and norms (culturally bound).
 - Become aware of values and norms (culturally bound) of the other person/group, separating assumptions from facts that exist about the other's behavior. Find out what the other's "strange" behavior represents.
 - Determine the way in which one wants to handle the differences in values and norms in the given situation. Determine the boundaries with respect to adapting to and accepting the other. These boundaries are then explained to the other, possibly in accordance with the codes of communication of the other.

The greatest problem in intercultural communication, according to Pinto, is the ignorance and misconception of differences in cultural backgrounds and values and norms. Likewise, Gudykunst (1994, p. 25-26) explains that "communication is effective to the extent that we are able to minimize misunderstandings" and that "for two people to communicate effectively requires that the two attach relatively similar meanings to the messages sent and received". In order to have effective communication between two (or more) people from different cultures, it seems necessary to know much about each other's beliefs, values, and norms. Holding on to the ingredients for intercultural communication, as described above, two or more people from different cultures have a good chance at succeeding in effective communication. The well-known onion diagram created by Hofstede will be discussed in 3.3 in relation to document design in an intercultural setting.

2.4 Public information documents on HIV/AIDS in South Africa

In this thesis the focus is on public information documents on HIV/AIDS in South Africa. Public information documents in general are often relied on when people make decisions that influence their safety, livelihood, health, and education.

For this reason the document designer must take caution when deciding what to say and what not to say, what graphics to use and what graphics not to use, firmly holding on to the highest ethical standards (Schrivver, 1997, p. 11).

Besides these document designing characteristics it is important in the case of designing public information documents on HIV/AIDS, especially in South Africa with its great variety of cultures and official languages, to consider the reader's profile. Because of the fact that these public information documents are designed by a variety of people for a variety of people, it is quite possible that the document designer is from a different culture than its audience, and thus possesses a different profile than the readers of these documents. Schrivver points out that a document designer may differ from its audience on many levels and that communicating across these boundaries can be rather complex. The designer may not quite know how the reader interprets the ideas mentioned in the text, thus a deeper understanding of the audience is necessary in order for the designer to create effective documents (Schrivver, 1997, pp. 167-168, p. 206).

Research has clarified which aspects of document design and which aspects of intercultural communication are essential when creating public information documents, even public information documents on a disease. Yet, little is known about how the designers of public information documents on HIV/AIDS actually go about their designing and testing of their documents (Swanepoel, 2003, p. 34).

In this thesis the objective is to identify the relation between the profile of document designers in South Africa with the characteristics of public information documents on HIV/AIDS and with the process of designing such documents. It is expected that the design of these public information documents has an influence on their effectiveness. This research serves as a contribution to the greater Epidasa research with the goal of improving the effectiveness of public information documents on HIV/AIDS in South Africa. The research questions will be explained in more detail in chapter 5.

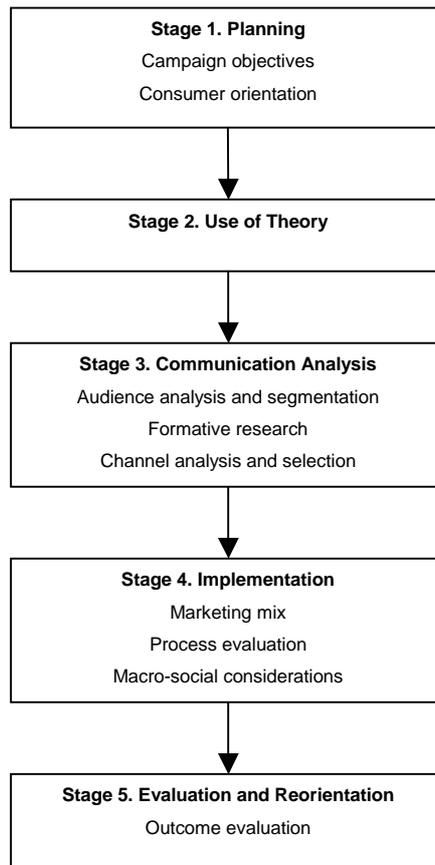
3. Document Design and Public Information Campaigns

3.1 Introduction

When searching for information about the actual process designers go through while designing documents in health education, within a culture or between cultures, it seems that only a few studies are relevant. In chapter 4 these studies will be discussed. In chapter 3, this chapter, the focus will be on the way documents (in intercultural settings) are to be designed according to several researchers such as Perloff (2001), Hofstede (1998), Gudykunst (1994) and Mullavey-O'Byrne (1994). First of all, in section 3.2, guidelines for the design of public information documents in general will be discussed. One model, defining several steps in the process of designing documents as part of a campaign, will be discussed. From this model, which can be used as a frame of reference in the design process, the focus in section 3.3 is geared towards document design within intercultural settings. A broad definition is given of culture and important points of attention when communicating interculturally are discussed. Finally, in section 3.4, recurring problems in the design of public information documents on HIV/AIDS in a very intercultural setting, namely South Africa, are brought to light.

3.2 How to design a public information document according to literature

For the design of a health education campaign or document, a designer will find numerous models that may prove to be very helpful in this process. These models can be used as a guideline for the design of public information documents on HIV/AIDS. Swanepoel (2003, pp. 8,9) names organizations and designers such as AIDSCAP 2003(a), Bartholomew et al. 2001, Brug et al. 2001 and McQuire 1994 who have developed different models for the design of health education materials. Maibach et al. (1993 in: Perloff, 2001, p. 101) developed a well-organized model consisting of five phases which is discussed in great detail by Perloff (2001) in his book *Persuading people to have safer sex*. It was designed with a focus on campaigns for HIV/AIDS prevention. As public information documents are often part of such campaigns, the model can be useful for designers of the documents on HIV/AIDS as well. The adapted version by Perloff, (2001, p. 101) including a short explanation for each stage, is given here in figure 3.1. This adapted version is designed for campaigns based on social marketing which is defined as 'a process of designing, implementing, and controlling programs to increase the acceptability of a prosocial idea among population segments of consumers' (Dearing et al., 1996, p. 345 in: Perloff, 2001, p. 98). Especially because of the fact that this model has a focus on HIV/AIDS education it was chosen to be described in more detail.

Figure 3.1 A *strategic health communication campaign model*

Stage 1. Planning: In this stage, the designers must set their goals, based on what audience they want to reach and based on reasonable intentions derived from research.

Stage 2. Use of theory: Theory can be used to devise strategies, modify appeals, and predict the impact a campaign will have on a target group's attitudes and behavior.

Stage 3. Communication Analysis: Emphasis is on analyzing the target audience and understanding its values, through formative research. Especially in AIDS prevention, culturally sensitive efforts are of great importance in order for the education to be effective.

Stage 4. Implementation: This model focuses on the design of campaigns, which can include videos, brochures and group sessions. The key element in combining the different communication means is the marketing mix, consisting of the four P's of marketing: **p**roduct, **p**rice, **p**lacement and **p**romotion. Perloff explains how these four Ps can be applied to the design of an HIV/AIDS communication campaign. Campaigns promote *products* such as 'material entities (condoms, bleach, red ribbons), slogans (Silence = Death), or ideas (advice on how to talk with a partner about safer sex)'. The designers of campaigns must decide on whether to charge a *price* for the products they bring forth (condoms for free?).

Another decision which can be of great importance deals with the *placement* of the AIDS prevention message. For example, the developers need to decide on which medium to use or which moment is best for launching the campaign. Finally *promotion*; this involves persuasion and an appreciation of the different meanings audiences attribute to AIDS prevention. The designer of the campaign must keep in mind that the message may be interpreted differently amongst the various audiences (Perloff, 2001, p. 103).

Stage 5. Evaluation and reorientation: The impact of the campaign on targeted behaviors must be assessed. The designers must evaluate what went right or wrong and what effects were achieved. According to these findings, new campaigns must be planned. (Perloff, 2001, p. 105)

A model such as the strategic health communication campaign model provides suggestions for the designers of health education campaigns (Perloff, 2001, p. 105). This model will be used as a frame of reference in chapter 4, where the studies of the design process of three types of documents are discussed.

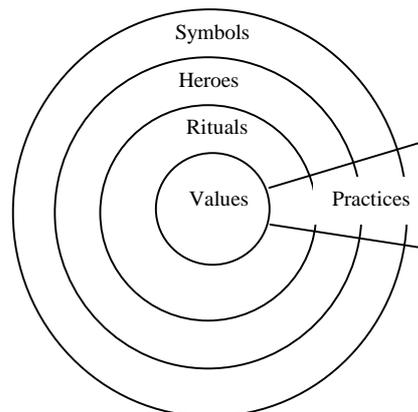
In this section, the process of designing health education materials was discussed without taking the intercultural aspect, which designers have to face, into consideration.

In the following section, attention will be paid to this aspect of document design.

3.3 How to design a public information document in an intercultural setting, according to literature

As described in 2.3, people, according to Hofstede (1998), have a set of schemata at their disposal. This set of schemata Hofstede writes about, with regard to thinking, feeling and possible actions that has been acquired in the course of a person's life, is referred to as an individual's mental programmes. The evolution of these programmes starts in the family, continues on the streets, at school, youth groups, at work and in the community. The programmes differ as greatly as the environments in which they exist and can be referred to as **culture**. This culture is the collective mental programming that distinguishes the members of one group or category of people from another group or category. The mental programmes are completed by unique personal experiences (Hofstede, 1998, pp. 15-16).

Differences in culture become apparent in various manners. According to Hofstede, the four expressions (symbols, heroes, rituals and values) as seen in figure 3.2, taken into account together, reflect the concept culture. And it is through these expressions that the differences between cultures become apparent and in some cases even visible. The diagram can be seen as an onion of which the outer layer (symbols) is the most superficial layer of a culture, and the inner layer (values) is the most profound layer of a culture.

Figure 3.2 'Onion Diagram' by Hofstede (1998, p. 19). Manifestations of Culture at different levels of Depth

Symbols are words, gestures, illustrations or objects with a meaning that can only be understood by members of the particular culture. These symbols can easily be copied by other cultural groups and therefore belong to the outer, most superficial layer. Heroes are people, dead or alive, real or imaginary, that have the ability to act as or be seen as a role model based on their qualities which are very much appreciated within the particular culture. Rituals are activities that are actually unnecessary in order to reach the desired goal, but which are regarded socially essential within the particular culture. In the diagram the three expressions are summarized by 'practices' through which they become visible to outsiders, although the cultural meaning of the expressions may remain invisible. The essence of a culture is formed by values, according to Hofstede. A value can be seen as a common intention to prefer a certain way of doing things to another way within a culture. Values are feelings with a direction, such as bad versus good, ugly versus beautiful, irrational versus rational etc. These are one of the first things children are implicitly taught (Hofstede, 1998, pp. 19-20).

Now, how does culture come into play when designing public information documents? De Jong & Schellens (in: Janssen & Neutelings (eds.), 2001, p. 60) note that "the effectiveness of public information brochures depends on the extent to which they are tailored to their readers". When tailoring a text to its readers, a document designer must have some knowledge of these readers. Especially when a document designer faces the challenge of creating a text for members of a cultural group different from the cultural group he himself/she herself belongs to, this knowledge of the readers is of great importance. The designer should therefore create an image of the target group by understanding its culture. It is not only important for designers to *be aware* of the differences between their and the target group's values, norms and beliefs, it is important they *adapt* to these differences. When the designer is up to date on the values, norms and beliefs of the reader, he/she is then able to accustom the message to the target group's needs. If the designer is, however, not aware of these differences between its own and the target group's culture, the message will *probably* not be received

the way it was initially intended. *Probably*, because this is a very natural assumption, but actually to date, little research has been done to prove this assumption true.

Gudykunst (1994, p. 38) rightfully mentions that “boundaries between cultures *usually* coincide with political, or national, boundaries between countries” but that “in some countries, however, there is more than one culture”. An obvious example is South Africa with its many different cultures. Problems in intercultural communication might be most visible in the differences of expressing oneself in the various cultures. Where one person from a certain culture may appreciate the use of metaphorical language and indirect communication, another person from a different culture may appreciate exactly the opposite, thus concrete language and direct communication (Gudykunst, 1994, p. 39).

In the following section the difficulties of designing public information documents on HIV/AIDS in South Africa will be discussed.

3.4 Difficulties of designing public information documents on HIV/AIDS within an intercultural setting

Given the fact that the greatest part of the South African society is lacking universal and free access to anti-retroviral drugs, education remains one of the most important instruments in the battle against the HIV/AIDS epidemic. All sorts of media are called upon in order to reach this goal (translation from Swanepoel, 2003, p. 6). If not the only source of education, documents are often used as supportive materials in a larger campaign.

In a country like South Africa the designer of public information documents often faces the cultural dilemmas discussed in the previous section. The designer, bringing the message across, and the target group, (intended to be) receiving the message, do not always share the same culture. The fact that differences exist, does not necessarily cause problems *if* the designer knows how to cope with these differences.

In their book titled *Improving intercultural interactions*, Brislin & Yoshida (eds., 1994) dedicate one chapter to intercultural communication for health care professionals, written by Mullavey-O’Byrne. When communicating about illnesses, the professional, or, within the framework of this research, the document designer, must reflect on the differences that may exist between *his/her* perception of an illness and the views the *patient* or *reader* has about this illness. This is difficult enough as it is when professional and patient (designer and reader) share the same cultural background, but Mullavey-O’Byrne (1994, p. 172) notes that according to Parsons (1990, p. 131) “the disparity is likely to be even greater when the patient and the doctor (or other health professional) come from different cultural backgrounds”. Mullavey-O’Byrne (1994, pp. 179-181) stresses that issues that have their basis in cultural differences are especially problematic in health care.

Knowledge of the beliefs about the different aspects of the illnesses, such as disease causation and expectations for the healing process, amongst various cultural groups is of importance for the designer of health education in order to be a reliable and valid source of information to these different groups. Still, as Swanepoel (2003, p. 35) points out, most public information documents on HIV/AIDS in South Africa contain more or less the same information:

- An explanation of the HI-Virus and AIDS (often confusing the two)
- The consequences of the disease, sometimes mentioning that the disease results in death.
- The main modes of transmission of the virus.
- Refutation of the myths about the spread of the virus.
- Methods of safer sex (abstaining, decreasing the number of people you have sex with, loyalty to one person, use of condoms etc.).
- Indication of places where more information may be gathered or where free condoms are distributed.

This construct of education material creates the assumption that this kind of education, based on knowledge of the dangers of HIV/AIDS on its own, is enough to urge the target group to take the necessary steps in order to prevent oneself from the disease. But, from the HIV/AIDS statistics it is obvious that this is not the case.

In her study, Coulson (2002) pays attention to the organization UNAIDS who have “sought to establish an improved strategy for HIV/AIDS communication in the Africa region”. Coulson states that “for the Africa region, it was concluded that a community-based approach is critical. This community-based approach has three broad strands” (Coulson, 2002):

- Communities should be involved in supporting outreach and peer education activities and an emphasis should be put on culturally appropriate strategies.
- Education should happen within the context of development, for example in the workplace, and should address the impact of HIV/AIDS on agriculture and industry.
- Quantitative and qualitative research should be applied to gauge success, uncover weaknesses and close the communication gaps.

Not only should the focus be on a community-based approach, UNAIDS also “identify that media campaigns and interpersonal communication must complement each other in the development of communications interventions for HIV/AIDS prevention” (Coulson, 2002, p. 4).

Hopefully studies such as the ones described above will continue to be done in the future, resulting in more and more useful information for designers of HIV/AIDS education materials.

4. Previous Research

4.1 Introduction

In chapter 3, the way document designers should go about their work according to the literature has been described. Besides plainly describing the aspects that should be paid attention to while designing public information documents, some points of interest for designing in an intercultural setting have been pointed out in section 3.3 and section 3.4. In this chapter three studies, by Klaassen & de Jong (1999), Kover (1995), and Schriver, Hayes & Steffy Cronin (1996) will be discussed. These studies try to cast a light on the document design process: the way public documents are realized. The studies are different in nature. Klaassen & de Jong focus on public information documents from the Dutch government while Kover examines advertisements and Schriver looks at drug education literature. Relevant for the research in this thesis is the fact that the researchers in these three studies were particularly interested in the design of documents, how and why the designers made the decisions they made and how and why they did or did not keep the target audience in mind. In this chapter an overview of the studies will be given in the following order:

- Klaassen, R.F. & Jong, M.D.T., de (1996) *The realization of public information brochures. A report of ten interviews with governmental educators*. Sub report 16 for the research project Pretesting. University of Twente, Enschede, The Netherlands.
- Kover, A. J. (1995). Copywriters' Implicit Theories of Communication: An Exploration. *Journal of Consumer Research*, 21, pp. 596-611.
- Schriver, K.A., Hayes, J.R. & Steffy Cronin, A. (1997). *A study into drug education literature*. In: Schriver, K.A. (1997). *Dynamics in document design*. Toronto: John Wiley & Sons, pp. 167-207.

All three studies will be discussed following the same pattern: describing the objective of the research, the participating respondents, the questions asked in the interviews and the results from the studies. Finally, the strategic health communication campaign model, as introduced in section 3.2 (figure 3.1), will be used as a frame of reference for discussing the different stages in the design process as described by the researchers in the three studies. By doing so, the results of the three studies may be compared to each other. Eventually the results of the analyses of the public information documents on HIV/AIDS subject in this thesis may also be compared to the results of the studies discussed in the following sections.

An overall conclusion of the results of the three studies along with a discussion of whether or not the researchers focused on intercultural aspects of document design will be given in the overview in section 4.5.

4.2 The realization of public information brochures. A report of ten interviews with governmental educators – (Klaassen & de Jong)

The study by Klaassen & de Jong (1996) is part of a greater research project titled ‘Pretesting’, carried out by the department applied linguistics at the University of Twente in the Netherlands.

The umbrella project ‘Pretesting’ has two objectives, one of which is to develop a standard pre-test for Dutch governmental brochures (such as Postbus 51¹ brochures). The second objective is to use the empirical data about the effect of actual brochures in order to eventually create a so called brochure guide, with indications for the design of pamphlets and brochures (Klaassen & de Jong, 1996, p. 5).

For the purpose of the study by Klaassen & de Jong, ten interviews were held with experienced governmental educators who occupy themselves with brochures in their work. Besides focusing on the general course of the realization process, these interviews focused on specific practical problems the educators have to deal with and the solutions they consider in case of such problems. The experienced educators interviewed came from nine different ministries. The last interview was held with an educator of the Foundation for the fight against STDs. This educator coordinated the AIDS-education campaigns for the Foundation.

For each interview the same questionnaire was used; it included questions about the entire design process, from the reason for designing the brochure through to the possible evaluation. Below, some of the most important results are added to the discussion of the questionnaire. The results of the study were used for the development of the brochure guide.

Results

Initiative for creating a brochure seemed to be in the hands of either the educators, politics (Minister or Parliament) or in concert with the participating parties. A brochure as medium for spreading information seems to be self-evident in combination with a campaign, but is not always the best solution according to the interviewees. Klaassen & de Jong concluded from the interviews that when the educator had the possibility to reach his/her public in a more direct way, this would be better for the communication of the information towards the target group. A more direct way could mean a document directed to the reader in person. An interesting finding was that sometimes a simple copied sheet of paper was preferred by the target group over a very nicely designed brochure.

In the field of organizing, topics such as co-operation, working in project groups and the contracting out of certain tasks were discussed. Several advantages were mentioned with respect to working in project groups: experts in participating fields could be addressed and co-operation could be increased when the different parties were included. The interviewees mentioned several disadvantages such as the fact that the design process took longer, and it could be a hassle organizing the groups.

¹ Postbus 51 is a Dutch governmental institution for public education.

Contracting out certain tasks was looked at as an opportunity to choose the experts in a certain field in case this knowledge was not available within the group of educators. Besides this, contracting out could be a gain of time. An important disadvantage was that an external writer (for example) may not be very involved with the subject of education and it cost a lot of time to brief the external forces. This briefing must be done verbally in order to achieve the best result.

With regard to the planning of the design process, typical questions in the questionnaire focused on the different phases, deadlines, costs and the contracting out of tasks such as lay-out and research. The process of planning differs between larger projects and smaller projects such as brochures. For the larger projects, detailed plans were made consisting of various objectives, the budget, distribution and evaluation. For brochures such detailed plans were usually not made. The choice for a brochure as a communication medium was usually quite obvious and was seen as the most informative segment of a campaign.

Some aspects with regard to the content were brought to light by the following questions: 'How are goals formulated?', 'How does one determine the brochure's content?', 'How are the brochures tuned to the target group?' and 'Are certain guidelines (with respect to content, style, structure) followed when making a brochure?' Although the interviewees stressed the value of good research, in practice little research seemed to be done prior to the design process usually because of the lack of budget and time.

A few questions focused on the process of designing with respect to reviewing, pre-testing and revision. The researchers wished to know *if*, *why* and *how* review- or pre-test procedures were used. When working in project groups, reviews seemed to be a standard procedure. Usually internal- and external reviewing took place. Pre-testing was found extremely valuable by all educators, but not all brochures got tested. Large projects and campaign-brochures *did* get tested. A pre-test was found especially valuable in case the subject was found sensitive or in case the information was clearly asked for by the public. One educator mentioned a case in which he was unsure about the product. The brochure was meant to reach different target groups. A pre-test was done and the advice was to create two brochures for the separate target groups. Due to budgetary reasons, however, the educator was not able to carry out the advice. Another reason for not pre-testing might be a wrong timing of the pre-test, for example too close to the deadline, which then meant little time (and money) was available to process the comments acquired.

The procedures of composition, lay-out and distribution were discussed in the questionnaire. From the interviews it seemed that the lay-out always got contracted out. When deciding on the style of the lay-out, the educators noted that their image, the target group and the content must be kept in mind. If not, the message might not be brought across in a way the educator intended it to. Like composition and lay-out, printing was contracted out. Distribution took place through various channels, such as Postbus 51, on application and through the intermediary of schools, doctor's practises, trade unions et cetera.

It proved to be useful to have these intermediary organizations participate in the realization process in order to achieve co-operation.

Last but definitely not least (the researchers dedicate a great part of their report to the discussion of this section) several questions were posed about the evaluation of the brochure, such as: ‘Which methods of evaluation are used?’, ‘What were the aims of the evaluation research?’ and ‘What is the value of different forms of evaluation research?’ The results of the interviews indicated that evaluation was not naturally part of the design process. Being an obligation for large education campaigns, all other, smaller, educational projects hardly ever got evaluated. Unfortunately, educators still do not recognize how they benefit from such evaluations, especially in the case of individual means such as brochures, because the only result that is expected to be acquired is whether or not the objective of the single brochure has been achieved.

Overall, the results show that differences exist in the realization process of educational brochures between the various ministries and even between brochures realized in the same ministry.

Klaassen & de Jong’s study in relation with the strategic health communication campaign model (figure 3.1)

Using the strategic health communication campaign model as a frame of reference, it is possible to describe which stages were worked through in the documents examined by Klaassen & de Jong. An insight into the structure of the design process can be given.

The results from the interviews showed that hardly any *planning* (stage 1) had been done for the smaller projects. The objectives were briefed to the groups, when working in groups, but a structured planning was lacking in the process. The interviewees mentioned that little research into the target group or into specific guidelines for designing was done prior to the design, which means that the *use of theory* (stage 2) was limited.

Analysis of audience and channels (stage 3) was at a minimum level: the interviewees mentioned little research was done into these aspects of the design process. But the interviewees did mention that during the process the target group was kept in mind, which might indicate some sort of analysis of the audience. Besides the audience, the choice of distribution channels was made during the design process.

During *implementation* (stage 4) of the documents and just before, reviews of the materials and pre-testing sometimes took place. Yet, the process of designing and the distribution channels did not seem to be evaluated.

As the results of this study show, *evaluation* (stage 5) hardly took place in case of small projects of government education. This is a pity, since much can be learnt from the negative and positive aspects of the document and the process of designing.

4.3 Copywriters' Implicit Theories of Communication: An Exploration – (Kover)

Kover researched the implicit theories copywriters of advertisements/commercials seem to work with. Implicit, because advertising copywriters do not seem to consult any theories of communication, even though they do exist in abundance (Kover, 1995, p. 596). Implicit theories seem to be 'shared by a large number of persons, passed on from one generation to the next and imposed upon each of us without our conscious assent' (Carugati, 1990, p. 132 in: Kover, 1995, p. 596). Kover had two objectives in his study:

1. Determining whether copywriters *can* talk about any implicit theories of communication
2. Discovering any consistencies in these theories if they exist.

To reach these goals, Kover's study was built around one question: Do implicit theories of communication exist among copywriters, and, if they do, what are their characteristics and variations? Kover examined how copywriters go about their work in practice because 'It is time for the practitioners to express how *they* theorize about their craft'. The main reason for Kover to examine the issue is because, if the study were to be successful, it would possibly cast a light on the creative process, the ultimate mystery of advertising (Kover, 1995, p. 597).

A total of 14 everyday copywriters from five agencies in New York and one near Detroit, who write advertising but who do not publish explanations of their work, were interviewed personally. The interviews were semi structured and covered the following areas: work style, the process of writing, if the copywriter wrote the ad to anyone, how the writer knew if the writing 'hit', the role of advertising research, the perceived receptivity of the audience to advertising, the stages of the advertising process, the effect of marketing and advertising, and abstract aspects of communication such as symbolism, fantasy, or cultural icons in the work.

Results

From the results of the interviews, Kover was able to conclude that implicit theories of advertising do exist among copywriters. The implicit theories combine aspects of intersubjectivity (the idea that meaning is formed through dialogue with an 'other') and reader-response critical theories (the active response of the reader is seen as instrumental to understanding the text) (Kover, 1995, p. 598). The implicit theories seem to be built on a two-step advertising process common to commercial advertising research:

1. Breaking through to attract interest
2. Delivering a message.

Kover found that 'in describing the two-step process, the copywriters said that they generated copy through a dialogue. In this internal conversation, meaning and potential communication were worked through with an internalized other who represented both the writer and the audience' and 'the

copywriters sought a connection with an implied viewer. In the internal dialogue however, that viewer “lived” only within the copywriter’ (Kover, 1995, p. 599). The copywriter of advertisements has the task to break through to the audience with his/her message and as it appeared to Kover, ‘each breakthrough approach reflected the personality of the individual copywriter and his or her way of dealing with others in everyday life’ (Kover, 1995, p. 600). The message must be delivered after having been designed and in order for the message ‘to connect, the message needs to mesh with viewers’ lives and needs. To make this connection, copywriters work out the message with an internalized target person. The message is hammered out in a dialogue until that person, that other, can accept the message’ (Kover, 1995, pp. 600-601). The copywriters interviewed either wrote to themselves, someone else or to both.

According to Kover, the writer sees the other as him/herself when the writer feels close to the brand he/she is designing an advertisement for and could empathize with the potential user, his or her needs and the world in which that person lives. In some way this can be seen as arrogant, since the copywriter assumes that his/her views are universal and could be projected to others even if those others are quite different. However, when the writer has no feeling with the brand and in fact feels distant from the brand, the ‘other’ the writer will be writing for will be a consumer, the audience, perhaps someone he/she knows that would have a connection with the brand (Kover, 1995, p. 601).

Kover (1995, p. 602) found that ‘the process of dialogue stops when the copywriter connects with the other, when the other and the copywriter communicate and the communication strikes an appropriate emotional chord in both. Not a rational but an emotional agreement was the key to connection. The other then disappears. The tension of that dialogue is gone. Some copywriters mention this connection as “the click”’. Through his research, Kover found that ‘the deep structure of advertising (Langholtz-Leymore, 1987 in: Kover, 1995, p. 602) is the personal structure of the writer’.

An interesting finding by Kover is that ‘given the dialogue process, copywriters do not merely present advertising, they present *themselves*’ and ‘if that dialogue is conducted with an other who forms a bridge to the viewer, that can lead to a hit’ (Kover, 1995, p. 604). Therefore it is important for the copywriter to choose the right ‘other’ to whom he/she is imaginarily writing in order for the advertisement to be accepted by the viewer.

Kover’s study in relation with the strategic health communication campaign model (figure 3.1)

In Kover’s study, he did not explicitly look at the way copywriters go about their work with respect to the entire process of designing. In that respect it is difficult to relate the study to the different stages of the strategic health communication campaign model. The only stage that is discussed in detail is the *analysis of the audience*.

According to Kover, the copywriter does not analyse the actual audience, he/she makes up a viewer of the advertisement in his/her mind. In this imaginary viewer, copywriters mingle much of themselves;

they present themselves through their advertising (Krappmann 1975, pp. 189-190; Singer 1982 in Kover, 1995, p. 604).

In section 4.4 a study into drug education literature performed by Schriver, Hayes and Steffy Cronin will be discussed. This is the final study of the three studies discussed in this chapter.

4.4 A study into the design process of drug education literature – (*Schriver, Hayes & Steffy Cronin*)

In their study into the design process of drug education literature, Schriver et al. (Schriver, 1997, pp. 167-207) ‘felt that this area would provide a challenging rhetorical situation to study because it is a context in which the audience’s knowledge and values may stand in stark contrast to those of professionals employed to write and visualize the documents’ (Schriver, 1997, p. 167). In comparison to the documents subject in this thesis, public information documents on HIV/AIDS, the documents on drug education are quite similar. The document designers of both types of documents may differ from their target groups in age, in point of view, in experience with drugs (HIV/AIDS), in education, and sometimes in race, culture, and social class. As mentioned above in chapter 3 and as Schriver notes, “designing documents that communicate across these social and cultural boundaries is complex because professionals may have difficulty in anticipating how someone who may be quite unlike themselves will interpret their ideas” (Schriver, 1997, p. 168).

To learn about how the documents are designed and interpreted, Schriver et al. looked at the situation from three perspectives:

1. Teenagers’ interpretations of messages directed at them through the brochures,
2. Gatekeepers’ opinions about what they look for in drug prevention messages, particularly in brochures,
3. Document designers’ ideas about what they were trying to do in creating the drug prevention messages (and what the organizations they worked for were trying to do) (Schriver, 1997, p. 168).

In this section, the focus will be on the third perspective since this perspective is most relevant for this thesis.

For their research, Schriver et al. collected 100 brochures and pamphlets from local drug prevention agencies. A selection was made from these 100 documents, resulting in a subset² of brochures intended for a junior high school, high school, or college audience.

Schriver et al. tracked down members of the document design teams, but not all were willing to speak about the process of designing their documents, possibly because some document designers were either too busy or too embarrassed by the outcome of the brochures.

² It is not mentioned how many brochures were studied by Schriver et al., but among the ones studied were brochures with titles such as: ‘Don’t lose a friend to drugs’, ‘Crack: Cocaine Squared’ and ‘The effects of alcohol’ (Schriver, 1997, p. 169).

Eventually Schriver et al. were able to interview five document designers, all with seven or more years of experience who were very cooperative. Schriver et al. interviewed these individuals by telephone about what they did in writing, illustrating and designing the brochures. The questions dealt mainly with their work, their process in designing documents, and their organizational context (Schriver, 1997, pp. 193-194).

Results

The designers showed a concern for the audience, but after having explored the teenagers' interpretations of the drug education literature, Schriver et al. were able to conclude that the designers did not address the main problems students seemed to have with the brochures, such as the selection of information about drugs, the portrayal of teenagers, and the persona the organizations projected.

The designers were also concerned with which illustrations to use and found it difficult to find suitable illustrators sensitive to the target group's needs. The researchers found that the designers only generally knew what their target groups were like. When analysing the audience, the designers did this mainly through classification-driven or intuition-driven analysis and rarely through analysis with the 'real' audience (Schriver, 1997, pp. 195-196).

Often the designer's attention, when designing, was not directed toward the reader, but toward other issues, such as the length of the document, the amount of topics that fit in the document and the way in which it should be folded in order for it to fit into a mailing. Designers in the interviews mentioned they did not view the audience as readers but as stereotypical teens, remembering what they themselves were like at that age, not giving attention to the fact that much might have changed since the designers were in their teens. Certain designers depended on particular guidelines which supposedly eliminate the chance for misinterpretation and ensure that messages actually reach their intended audiences. However, through focusing on these guidelines in order to address the audience, the designers paid too much attention to 'not getting it wrong' than on the actual effect of the message they were designing (Schriver, 1997, pp. 196-199).

The designers, who were interviewed, often worked in very changing and unstable environments. Several designers mentioned that planning the design process and examining the audience was not always encouraged (Schriver, 1997, p. 201).

Early on in the study done by Schriver et al., they assumed that bad writing or bad design was a consequence of poor education. However, the interviews showed that designers often found themselves stuck in the middle between the needs of the organization and the readers. Often the organization's ideas received right of way. This left little creativity for the designers, and therefore they may not have been able to perform at their best.

Schriver et al. concluded that 'only by examining the context in which documents are produced is it possible to get an idea of where things may have gone wrong' (Schriver, pp. 201-202).

It seems that the problem was that the designers were capable of executing the instructions, but lacked information about their target group, needed less constraints and more control over the text. Besides these findings, Schriver et al. suggest that ‘in order for the designers to do a good job, they need adequate funding and a supportive atmosphere in which they can be creative’ (Schriver, 1997, p. 202).

Study by Schriver et al. in relation to the strategic health communication campaign model (figure 3.1)

From the study by Schriver et al., it is obvious that the designers often find themselves in a difficult position, in between the organisation and the target group. The large amount of assignments in a short time span left the designers little or no time to pay attention to the *planning* (stage 1) of the process, let alone *use theories* (stage 2) to back up their information in the education materials. The *analysis of the audience* (stage 3) was seen as an important aspect of the process, but once again little attention was directed toward a correct analysis. The problem is that the designers of the drug education documents did somehow form an idea of their target group, but the way they formed this idea was not very precise. The designers knew that the audience is important and they knew that while designing it is important to keep these readers in mind. Yet, they did not have the right image of what the target group was like, so they were designing for a target group which was not a reflection of the actual target group. This is possibly caused by the fact that an examination of the audience was not encouraged in all cases.

This study directed little attention to the stage of *implementation*, and the stage of *evaluation and reorientation* (stages 4 and 5 in the strategic health communication campaign model) from the designer’s point of view. In section 4.5 an overview of the three studies will be given.

4.5 Overview of the three studies

In the previous sections, three studies which focused on the design process for different types of documents have been discussed. For each study the objective(s) has (have) been defined and the respondents, the questions asked in the interviews and the results from the researchers’ examinations were presented.

Finally, the strategic health communication campaign model was used as a frame of reference for identifying the stages of all three design processes examined by the different researchers. By doing so, it is now possible to compare the design processes for the three different types of materials; Dutch governmental brochures in the case of Klaassen & de Jong’s study, copywriters’ materials for commercials in the case of Kover’s study and finally drug education literature in the study done by Schriver, Hayes & Steffy Cronin.

By comparing the design processes, it seems that of the three studies, the design process of the government education materials studied by Klaassen & de Jong was structured most comparable to the structure of a design process as presented by the stages of the model in figure 3.1.

This does not necessarily mean that the design process of the documents examined by Klaassen & de Jong is structured in the best way, because possibly different ways of structuring work better in different settings.

Besides this, not every study discussed in section 4.4 focused on the entire process of design in detail, which may make it difficult to compare the different design processes for the documents examined by the three different researchers, Klaassen & de Jong, Kover and Schriver, Hayes & Steffy Cronin.

From the studies, it is possible to conclude that many of the designers, who were interviewed, go about their work quite unstructured. As is described in the discussions of the studies, the interviewees had reasons (low budget, little time, stuck in between the needs of the organization and the needs of the audience et cetera) for not always planning their projects or for not analysing the audience elaborately. For example in the study into the drug education literature Schriver et al. found that, in most cases, the designers of the documents did not know the feelings and needs of their audience about the issue. After asking the teenagers what they felt about the documents, they mentioned that they had the idea that the designer's had no clue about what goes on in their lives. The question remains whether the reasons for not analysing the audience elaborately, are standing in the way of designing effective documents.

Considering the intercultural aspects of communication, the study by Klaassen & de Jong did not focus on these aspects at all, possibly because this study focused on public information documents of the Dutch government for the Netherlands only, even though education coming from the government nowadays must focus on the multicultural society in the Netherlands as well. In his study into copywriters' implicit theories, Kover noted communicating between cultures but he did not reflect on how the copywriters actually coped with the differences between viewers from one culture and writers from another culture. Schriver mentioned that in her study with Hayes and Steffy Cronin, she found that "designing documents that communicate across social and cultural boundaries is complex because professionals may have difficulty in anticipating how someone who may be quite unlike themselves will interpret their ideas" (Schriver, 1997, p. 168). How the designers of the drug education literature coped with this complex issue does not become very clear, probably because the designers found it very difficult themselves. Schriver (1997, p. 206) notes that "a deeper understanding of the audience is crucial if document designers are to be effective in anticipating how members of culturally diverse audiences may construct visual and verbal messages directed at them".

5. Research Questions

5.1 Introduction

The researchers in the three studies described in chapter 4 have taken a look at the actual design process of various types of documents. Now is the time to pay specific attention to designers of documents that have so far not been the focus in studies into the design process, namely public information documents on HIV/AIDS in South Africa. Swanepoel (2003, p. 34) claims that: “to the question if the HIV/AIDS-education documents that are used in education activities in South Africa are effective, and more specifically: what types of documents, for what target group(s), what kinds of education activities, with what goal(s), in what situations and why (not), the answer at this point in time is: we do not know”. This statement depicts document designers in South Africa as rather clueless. Part of the problem seems to be that education materials do not get evaluated, which makes it difficult for designers to create documents that fit the needs of the target group, as these needs might be unknown to the designers.

By examining several public information documents on HIV/AIDS and by interviewing the designers of these documents, it should become clearer if the designers of these documents truly have no clear idea which goals can best be achieved by what kinds of documents for which target groups as Swanepoel (2003, p. 34) claims.

In this thesis the focus is on the relation between the design process of several HIV/AIDS documents or the document design characteristics on the one hand, and the designers’ profile on the other hand. A designer’s profile, as defined in this thesis’ chapter 1, consists of a designer’s biological characteristics, nationality, living/working environment, culture, educational background and the extent to which the designer is acquainted with document design, HIV/AIDS and with the target group. The reason for examining these relations is the expectation that:

- a document may be more effective when someone with a lot of knowledge of and experience with HIV/AIDS has designed the document;
- a document may be more effective when someone with a lot of knowledge of and experience with document design has designed the document;
- a document may be more effective when someone with a lot of knowledge of and experience with the target group has designed the document.

In order to reach the objectives stated in chapter 1, two research questions are formulated. These are stated in section 5.2.

5.2 Research questions

Below, the main research questions are worded. By answering these questions, the objectives of this thesis, ‘*identifying the relation between the profile of a document designer of a public information document on HIV/AIDS in South Africa and the characteristics of the document*’ and ‘*identifying the relation between the profile of a document designer of a public information document on HIV/AIDS in South Africa and the design process of the document*’ will be reached.

Research question 1:

How does the profile of a designer of a public information document on HIV/AIDS relate to the characteristics of this document?

Research question 2:

How does the profile of a designer of a public information document on HIV/AIDS relate to the design process of this document?

6. Research design

6.1 Introduction

A great variety of organizations in South Africa, such as churches, community centres, businesses and health care institutions educate about HIV/AIDS, one way or another. Whether these organizations are schools teaching their children in class about the disease, or businesses organizing workshops for their employees to inform them about the dangers of HIV/AIDS and the way they can best protect themselves, they all have one thing in common: contributing to the battle against HIV/AIDS. The materials used for this purpose differ between the various organizations. Keeping the main research questions of this thesis in mind, ‘How does the **profile of a designer of public information documents on HIV/AIDS** relate to the characteristics and design process of these documents?’, it was necessary to find organizations that design their **own** documents. In order to map the designer’s profile, it was necessary to get in contact with the actual designers. This was easier said than done. Four organizations were willing to participate and were interviewed. Why an interview was chosen as the research instrument will be discussed in section 6.4, followed by the design of the interview in section 6.5. The actual interview questions can be found in appendix I.

6.2 Search for Document Designers of Public Information Documents on HIV/AIDS in South Africa

Since a certain time span (five months) and a budget was attached to the research, it was decided to restrict the search for document designers to the region of Cape Town. Luckily, the language centre at Stellenbosch University keeps track of a great number of public information documents on HIV/AIDS and lists of organizations involved with HIV/AIDS education.

In the search for document designers, different sorts of organizations were approached so that, in the end, an honest and reliable reflection of the variety of designers in this particular field of document design could be given.

However, after contacting a number of organizations it appeared that most of them used materials produced by larger, national organizations that are located elsewhere in the country, such as the Christian Literature Fund or loveLife. The arguments for using materials by these larger organizations were mostly based on the costs of creating new education documents: ‘The printing of the materials is often too expensive, and other materials are quite good, so why invest in making our own materials?’ These factors made finding organizations designing their own AIDS prevention education materials restricted to the Cape Town region quite a difficult task.

Eventually four organizations agreed to participate:

- Organization A (An educational institute)

- Organization B (An institute connected to a district council)
- Organization C (An investment organization)
- Organization D (A health organization which no longer exists)

A short description of each organization and of the interviewees will be given in 6.3.

In the paper version of this thesis, section 6.3 contains specific information about the organizations. However, in order to protect the privacy of the organizations, in the online version of this thesis, section 6.3 just contains some general information in order to give the reader an idea of what types of organizations participated in the research.

6.3 The organizations

6.3.1 Organization A

This organization is an educational institute. Every new student receives a pamphlet on HIV/AIDS. This is the only education document the students receive on the disease. The pamphlet is created by the department of student affairs and is presented in two languages: English and Afrikaans. The interview was held with one of the designers of the pamphlet and staff member of student affairs.

6.3.2 Organization B

This organization is an institute connected to a district council. An interview was held with five of the nine members of the design team of the handbook. This interview was a group interview. The interviewees work for a creative institute (hereafter referred to as: The Creative Institute) which design the documents for the district council/Organization B.

6.3.3 Organization C

This organization is an investment organization. Among other channels, this organization uses their monthly staff magazine (hereafter referred to as: *Magazine*) to inform their employees about the disease and about the importance of getting tested on HIV/AIDS and being involved in battling the disease.

One article from the magazine, which was a special HIV/AIDS issue, was subject to research in this thesis and was referred to in the interview with the editor.

6.3.4 Organization D

This organization (project), no longer exists. The team consisted of people from different cultural backgrounds, and were part of a 'non-racial South African tradition' (interview with team member, Cape Town, 02/06/2003). An interview was held with one of the team members of the old project.

In section 6.4 the reason for choosing the interview as research instrument and the questions in the interview will be discussed.

6.4 Research Instruments

For this thesis two types of research were done. An analysis was made of four public information documents on HIV/AIDS and interviews were held with the designers of these four documents.

The analysis of the four documents was done with the help of the text evaluation model for analysing and evaluating AIDS public information documents by Rodenburg & de Stadler (2003).

In view of the purpose of this research, interviewing personally and face-to-face was preferred above the three other basic methods for collecting data: mail surveys, telephone surveys and group administration. By identifying a designer's biological characteristics, nationality, living/working environment, culture, educational background and foreknowledge (extent to which the designer is acquainted with document design, HIV/Aids and with the target group) a profile can be sketched. In order to do so, it is necessary to communicate with the designer not just by speaking to him or her but by seeing him or her as well.

Du Plooy (2002, p. 130-131) gives some advantages of using the personal interview as research instrument:

- By interviewing the designer(s) personally, and thus creating an interpersonal setting, time can be spent with the respondent which enables rapport to be established,
- Questions can be clarified,
- Answers that are unclear or incomplete can be followed up,
- Response rate is usually high.

She also writes about some disadvantages attached to personal interviewing:

- It takes long to collect the desired data, in comparison to telephone surveys, mail surveys or group administration,
- It is difficult to standardise the responses,
- Anonymity is lost when conducting face-to-face interviews, maybe resulting in responses that are less honest especially in the case of personal or sensitive questions.

In this case the advantages exceed the disadvantages.

For the interviews with the designers of the public information documents on HIV/AIDS, the format of a semi-structured interview was chosen. This means that the main questions were fixed, but the interviewer was able to ask follow-up questions when this seemed necessary, and some room was left for the informant to add information in case he/she felt that to be enriching (Arksey and Knight, 1999 p. 7).

For the construction of the interview for this research, the questionnaire designed for a study done by Klaassen and de Jong (1996) by the University of Twente, The Netherlands, served as an example.³ This research was part of a large research project for the development of a guide on how to design brochures.

6.4.1 The interview

In order to answer the main research questions, interviews were held with four respondents who are or were part of the teams of document designers. In three cases, just one of the members of the team was interviewed. In the case of the interview with Organization C, five of the nine team members were interviewed at the same time.

In the interviews attention was paid to aspects such as: the designers profile in terms of culture group, age, skills/experience in the field of document design, knowledge of or experience with HIV/AIDS or with the target group; what the motives for designing the documents were; which limitations were present during the process; what the designer's decisions were according to the content, structure, style and presentation of the document and how the relation of the stages of the design process is with the stages in the strategic health communication campaign model.

These aspects served as a guideline for the design of the interview held with the four (teams of) designers. The interview followed a so called funnel pattern (Du Plooy, 2002, p. 141); general questions were asked first, being a warm-up for the more specific and detailed questions towards the end of the interview.

Each interview consisted of two sections. The first section contained questions that were alike for every organization. The second section contained questions that were more specifically related to the document in question. This specific section consisted of questions that concentrated on items in the document that were found eye-catching, especially with regard to the content, the structure, the style and the presentation of the document.

The questions in the first section of the interview covered the designer's demographic characteristics, the designer's/team member's cultural background, the designer's affinity with document design, the designer's knowledge of HIV/AIDS, the designer's knowledge of and relation to the target group, the designer's point of view towards HIV/AIDS, the designer's motives for designing the document, the designer's decisions on pre-testing and evaluation of the document and, finally, the designer's limitations during the process of designing.

All interviews were tape-recorded, held in English and lasted about one hour. Transcripts were made of the tape recordings. In one case the interview was held between a group of designers and the interviewer. In the three other cases the interview was one-on-one. This did not mean there had been just one person in the process of designing the document, but a one-on-one interview was more

³ The study is described in section 4.2.

convenient. The interview questions and the transcripts of the actual interviews are included in appendices I and II.

7. Analyses of the public information documents on HIV/AIDS and of the interviews

7.1 Introduction

In chapter 4, the strategic health communication campaign model (figure 3.1) was used as a frame of reference for identifying the structures of the design processes of the three different types of documents, in order to compare the various design processes. By analysing the design processes of the four public information documents on HIV/AIDS, the model will be used again as a frame of reference. Eventually, in the conclusion in chapter 8, the four design processes will be compared.

As mentioned previously, the public information documents on HIV/AIDS were analysed using the evaluation model by Rodenburg & de Stadler (2003). The outcomes of these analyses with respect to the characteristics *content*, *structure*, *style* and *presentation* are given below. After having described the findings on these characteristics in the documents, a comparison will be made with the insights the designers have given on these four characteristics through the interviews. The analyses will be discussed for each document separately.

Each analysis will start off with a description of the designer in question. In all cases the designer was not just one person but usually a team of people working on the creation of the document. Nonetheless, this team will sometimes be referred to as ‘the designer’. The description and analyses of the public information documents on HIV/AIDS are given in the sections 7.2 through 7.5. The transcripts of the interviews can be found in appendix II. The complete analysis of each document with the use of the text evaluation model designed by Rodenburg and de Stadler (2003) is found in appendix III.

7.2 An information pamphlet for a better informed campus *Student Affairs - Organization A*

First of all a description of the designer is given, followed by the most important reactions from the informant to every subject discussed in the interview.

1) Description of designer

After having done the interview, just the details of the informant are known. She is 30 years old, a black South African, belonging to the Setswana group. Setswana is her first language and her sexual preference is heterosexual.

2) Other team members / cultural issues

The other team members were a dean, a representative of Aids Action, a counsellor from student counselling and some representatives from the medical faculty to proofread, test and review. Different cultures were present within the team. Most members were white. In the decision process no culture was dominant.

If differences of opinion existed, they existed between team members, not necessarily between cultures. The initiative for the pamphlet came from within the University but only after funding was received from SAUVCA⁴. The writer was a member of the team, the lay-out was done externally.

3) Experience in designing documents

There was hardly any experience in the field of document design in the team. The counsellor had some experience. Neither did the team have any specific document design experience within HIV/AIDS education, except for the representative from Aids Action, who had some experience in developing Aids texts. They did not have any training in document design.

4) Knowledge of HIV/AIDS

At the time of designing the pamphlet, the members updated themselves by reading the information on the Red Ribbon Website and by reading the information received from Aids Action and from other universities. At the present the informant is not involved with the issues around HIV/AIDS on the campus anymore.

The team members had some training on HIV/AIDS through courses. According to the interviewee, the team members had no connection with HIV/AIDS in their circles of friends.

5) Knowledge of target group

The pamphlet is mainly meant for students. Through workshops that were held at the campus and through Aids Action, the team knew what students knew and didn't know about the disease. The team did not go out personally to find out what students knew or did not know.

6) Relation to target group

The interviewee mentioned that it is the student affairs office's nature to be close to the students. Students come there with all sorts of questions. The staff's cell phone numbers are known to the students.

7) Point of view toward HIV/AIDS

The team wanted to inform about HIV/AIDS and provide openness and knowledge. Differences of opinion existed within the team, but discussions were positive.

8) Motives for designing the document

The University received funding and student affairs felt the first thing to do was design a pamphlet to inform students about HIV/AIDS and about where to go for more information. In the opinion of the informant not much needs to be changed about the pamphlet, maybe "add some statistics and what has happened since 2000 up to now". The material was first sent to a broad committee (including the SRC⁵ and people from the medical faculty) before it was printed and spread. Evaluation happened informally, some comments were received, but it is now in the hands of the HIV/AIDS coordinator.

⁴ SAUVCA: South African Universities Vice Chancellors Association

⁵ SRC: Students' Representative Council

9) Limitations

Funding caused some limitations. The decision on English and Afrikaans versions was because in that way most students would be reached. In Xhosa, much in the pamphlet would have to change.

The informant feels enough information is available in the pamphlet. After the completion of the pamphlet someone was assigned for issues on HIV/AIDS. Before, no one had been assigned to deal with such issues.

Description of the stages in the design process using the strategic health communication model as a frame of reference

The stages of a design process as presented in the strategic health communication model (figure 3.1) were not specifically discussed in the interview. However, resulting from the interview, an overall idea can be given of the structure of the design process in the case of the pamphlet for the students of Organization A when using the model in figure 3.1 as a frame of reference.

Stage 1. Planning

The idea for a pamphlet for the students of the Organization A came up after funding was received from SAUVCA. There was no precise assignment and from the interview it seems it was a *feeling* the staff at student affairs had, which led to the initial step towards designing the pamphlet. The motive for designing the pamphlet was to inform students on campus about HIV/AIDS and where they can go if they wish to talk or get more information. The main objective was to inform students about the fact that HIV/AIDS is also in their city and to make known what services are available at campus.

It seems like the designer has made some choices quite haphazardly, without much planning beforehand, for example with respect to the choice for a pamphlet as the means of communication or with respect to the choice of language.

Stage 2. Use of theory

Within the team creating the pamphlet, hardly any prior experience in designing documents was available. Just one person had some experience in designing documents in general, and one person from Aids Action had some experience in developing AIDS texts. The text was sent to several people from the medical faculty which might imply some use of theory indirectly. At the time of designing, there was no department specifically focused on research into the latest updates on the disease. Some training was done by the staff members to update their knowledge of HIV/AIDS. For information on the disease and the target group, the staff relied mainly on Aids Action.

Stage 3. Communication Analysis

The choice for a pamphlet as means of communication to the students seemed to be without clear motivation: 'first thing we felt had to be done was compile a brochure'. The analysis of the audience was not done in a very structured way: 'We did not go out personally to find out what students did or did not know about HIV/AIDS. The Aids Action and SRC put workshops together'.

This means that the designer relied on information from ‘external sources’. With respect to the choice for the languages English and Afrikaans the interviewee mentioned: ‘we decided on English and Afrikaans, time was a problem and the target group is largely English and Afrikaans speaking. In Xhosa you would have to change a lot in the pamphlet. In English and Afrikaans you *do* reach most students’.

The analysis of the audience does not seem very extensive. The updates on the target group are based on prior knowledge from the organization Aids Action which played a ‘vital role’ in guiding the team. The choice for a pamphlet as means of communication was made without strong argumentation.

Stage 4. Implementation

After the completion of the pamphlet, someone at the University was appointed to deal especially with HIV/AIDS related topics. This was a new development and could be seen as the result of evaluation of the process and the way in which Organization A had been dealing with issues around the disease prior to the funding received from SAUVCA.

Stage 5. Evaluation and reorientation

The interviewee mentioned that ‘the pamphlet was “informally” evaluated, and that this might be formalized “soon”, but that is now in the hands of someone else, the HIV/AIDS coordinator. There might be a reprint, we did get some comments. It was not formally evaluated because we wanted to see how people would respond to it, without doing a formal evaluation’.

The interviewee mentioned that if formal evaluation is to be done, it is now a decision to be made by the newly appointed HIV/AIDS coordinator. As the interviewee responded: “there is not much that must be changed in my opinion. You might want to add a couple of statistics to make the message stronger, for example add what has happened since 2000 up to now”.

Text evaluation on the basis of the text evaluation model by Rodenburg & de Stadler

The outcomes of the analyses with respect to the characteristics *content*, *structure*, *style* and *presentation* are given below. A description of the characteristics on the basis of the text evaluation model created by Rodenburg & de Stadler will be followed by a description of the characteristics on the basis of the comments of the interviewee(s). The evaluator of a text can use the questions in the model to organize his/her findings about the document. The questions in the model are organized in sections covering various aspects of document design.

- **Content** (corresponding with the questions in section 4.5 - D and section 4.7 - F in the model)

Text evaluation model

The general theme in this pamphlet is: AIDS in the city where the educational institute is located and the facts. Probably, the reader will want to receive some factual information, but for this target group, students, some more personal information to which they can relate, in the form of real life stories or experiences, might be appropriate as well.

The designer expects the reader to act in a **responsible** way (“use condoms, act responsible and wise when raped, and deciding on taking an HIV test”) which can be interpreted by the value **maturity**. Another value which can be identified through the document is **safety**: the reader needs to know what is safe and what is not. The third value that is pointed to in the document is **independence**: the readers are expected to take responsibility for themselves and to use condoms and to abstain from sex outside of wedlock. Perhaps, in a pamphlet for students, these values must be included, but some more emotional values (loyalty, beauty, relaxation) and values that deal with caring for and dealing with people who are HIV positive (acceptance, give help) should also be included. Students are at an age that they learn how to cope with all kinds of people and learn to accept different lifestyles. It seems that the pamphlet does not address this point. The pamphlet does not seem to promote some sort of special ideology. The text is just informative. One line might catch the reader’s eye: ‘The best precaution is to abstain from sexual intercourse outside of wedlock’. This message is not discussed anywhere in the text. Therefore, abstaining from sex outside of wedlock does not seem like an ideology in the text. The fact that this sentence has just been placed in the pamphlet without further explanation might be confusing. The pamphlet does not contain text with language usage indicating prejudice. In the document nothing is mentioned about different traditions or customs of different cultural groups. Perhaps, more attention should have been paid regarding these beliefs and traditions. There are many different cultural groups at Organization A and this could be a problem in understanding each other and understanding the public information and education on HIV/AIDS. Information that seems to be missing is the amount of HIV infected students or residents of Stellenbosch. More information could also be given about research into cures for the disease. The document lacks some information about the problems between different cultures and this delicate/personal subject. The subject ‘rape and HIV’ is not introduced; it seems to come out of the blue. Some more information about this subject (statistics for example) might be necessary. Students might also be confused by information such as: it is not safe to share your toothbrush or razor blade with someone else. In some HIV/AIDS information documents it is written that this is not harmful at all. Who is right?

Interview

“We want to inform about HIV/AIDS providing openness and knowledge”. According to the interviewee the pamphlet was created in order to inform students on campus about HIV/AIDS and to inform about “where they can go if they wish to talk/get more information”. “Students tended to go to Aids Action to get information, simply because you could go to that building for whatever reason, you would not get labelled as opposed to when you go to student health where everyone knows that when you go there, you have some sort of health problem”. The students need to “wake up, make sexual life safer, be informed and know the facts not the myths”. The interviewee explained the meaning of the slogan: ‘the best precaution is to abstain from sexual intercourse outside of wedlock’ by: “Generally if we all could come to that choice we would prevent ourselves and others.

People have a choice, and if you choose to have sex, then at least use a condom. We can give advice, whether students take it or not, they have the choice”.

- **Structure** (Corresponding with the questions in section 4.6 - E)

Text evaluation model

Inner structure. The different themes are numbered in the pamphlet (such as 1. What is AIDS? and 2. Is there a cure?). The order the topics are placed in does not seem completely logical. Since the pamphlet is meant for students of the Organization A, the third topic (Is there HIV/AIDS in Stellenbosch?) would have made more sense being placed first or second. And the topic ‘HIV, AIDS and sex’ would make more sense before the topic ‘what is safe and not safe?’. In that way an explanation of the different aspects would be given before the consequences of safe or unsafe sex are given, which seems more logical. The topics fit the *content* described above. It looks like the designer has tried to place the topics in an order of general information on HIV/AIDS first, towards more specific information at the end. This seems logical.

Obviously all topics have a relation with HIV/AIDS, but other than that, the different topics are not clearly related, which makes it seem like the topics have been randomly placed one after another without paying close attention to what might be most logical.

Some sentences might be confusing for the reader because they have been stated without further arguments or explanations such as: “the best precaution is to abstain from sexual intercourse outside of wedlock” or “if you are HIV-positive (having the virus) it doesn’t necessarily mean that you have AIDS or that you will be seriously ill soon”. The students will understand what the designer means, but not why these ‘facts’ are the way they are.

Outer structure. The pamphlet consists of ten sections which is enough for a small pamphlet. The pamphlet is built up of 15 paragraphs, which is enough to make the text orderly. Sixteen subparagraphs are present in the pamphlet. The subject of a paragraph is made clear through the (sub) title of the paragraph or section. It is clear where one paragraph ends and another begins. Every paragraph is supportive of the main phrase. There is just one problem in this aspect: the topic Rape and HIV has been stated very direct while this is a topic which might need an introduction of some sort.

The titles are printed in red, the text is printed in black, and the paper is white, which makes the pamphlet well-organized although there are no phrases in the text which indicate the structure of the pamphlet. Students get so many pamphlets and brochures throughout a year that they do not want to read everything anymore, so it is necessary to attract the student somehow. This could be done by a catchy introduction. Summarizing sentences using words such as ‘in short’ can be clarifying. The designer could have chosen to use these sentences more often in the pamphlet, for example after each paragraph. The connection between topics is quite clear except for the paragraphs about using condoms and about HIV and rape. The designer could have made the pamphlet less confusing by writing a small introduction.

More repetition of the topic could have been clarifying. This keeps the reader focused. However, too much repetition could become irritating.

The pamphlet contains a lot of enumeration which is clarifying, but in this pamphlet it might be too much which may cause the pamphlet to be a bit boring and too academic looking.

Interview

In the second section of the interview, some questions were asked regarding the structure of the pamphlet. When the numbering of the topics was questioned, the interviewee replied: “it just makes the reading easier; otherwise the text goes on forever. If you want more information, you have to go to other offices/people mentioned on the back, which is the purpose of the pamphlet”. The interviewee mentioned that the pamphlet “had to be something someone could just drop where ever and grab from where ever, and to save on funding it had to be something simple”. The formal style of ordering is explained by the interviewee as: “For what we wanted to achieve with it, we couldn’t have done the order in any different way. It only makes sense the topics were placed in the order they were placed in”.

- **Style** (Corresponding with the questions in section 4.9 - H)

Text evaluation model

Difficulty. The only ‘difficult’ words in the text are *lubricant* and *lesions*. These words do not cause misunderstanding of the text because the text around these words explains what the words mean. The sentences are not very difficult in the text.

Exactness. The terms used in the text are understandable, not vague. The terminology is quite consistent, the same words are repeated. There is not much variation, which might have made the pamphlet a bit more interesting, although consistency keeps the information orderly.

Brevity. Paraphrasing can make the text more interesting and attractive, but consistency is also important for understandable text. Paraphrasing must be obvious, otherwise the reader might not be sure what the designer means by the other words for a previous, comparable statement.

Liveliness. There is some variety in the types of sentences. However, the reader might find that there is too much enumeration in this pamphlet. A story or a personal experience could have been interesting. The order of the words in the sentences is the same throughout the pamphlet; a bit more variation could make the text more lively, and a little less serious. In the text, no metaphorical language or abstract descriptions are used.

Distance. The reader is approached mostly directly, but also indirectly. The direct approach is a good way of approaching the reader, this way he/she will feel spoken to, he/she might feel the topic concerns him/her. However, if a sentence such as: “we are all vulnerable to the spread of HIV/AIDS” would have been included in the text, students might feel more included instead of just speaking to the reader using ‘you’. The text is written in a relatively formal style. In the text there is some use of the imperative form, however, the designer could have been more consistent with using this form.

In the enumerations different forms are used at the same time. Not many questions are used in the text while the use of questions can be confronting which can be good when dealing with this age group and with this topic. A reference to the designer is somewhat made in the last paragraph which is about counseling and to whom you can turn at the university.

Interview

The style of the language in the pamphlet is quite direct. According to the interviewee: “it has more impact if you address the reader directly”. The reason the pamphlet was written in English and Afrikaans was that “time was a problem and the target group is largely English and Afrikaans speaking. In Xhosa you would have to change a lot in the pamphlet. In English and Afrikaans, you *do* reach most people”.

- **Presentation – illustrations & lay-out** (Corresponding with the questions in section 4.10 - I and section 4.11 - J)

Text evaluation model

Illustrations. The pamphlet does not contain any illustrations throughout the text. The only illustration is the logo of Organization A on the front. This shows the pamphlet is a product from Organization A. The fact that no illustrations are used makes the pamphlet look quite academic and a bit boring.

Lay-out.

The text is black, the paper is white, titles are red and the logo on front is also in colour: maroon and grey. And there is a red banner on the side. Even though colours are used, the pamphlet still looks plain and academic. The pamphlet is a standard format sheet, folded in three equal parts, which is quite standard for a small pamphlet.

Because the headlines are in red, it is easy to distinguish the different topics in the document. The font is the same throughout the pamphlet which makes it look well-organized. Overall the pamphlet might not be found very attractive, a bit boring and plain, with much text, no illustrations and many enumerations which make it look like a page from an academic textbook.

Interview

When the interviewee was asked about the fact that the pamphlet does not contain illustrations, she replied: “If we would have decided on illustrations that would have meant something bigger, more glossy. We thought the market wouldn’t be ready for these kinds of illustrations. The city, *not specified in this online version*, is very conservative. It depends on your target market if you think pictures are necessary for understanding of the text. In this case we thought text would be enough”.

7.3 HIV/AIDS in the Workplace – A handbook - *Organization B*

The order in which the descriptions and analyses of the interviews are presented is the same as in section 7.2. First of all a description of the designer is given.

1) Description of designer

The interview was held with five of the nine members of the team. The age of all members of the team varied between 22 and 52. The team consisted of five males and four females. The members of the team did not come from many different cultural backgrounds; seven White South Africans, one Black South African and one Coloured South African. The first language was English for eight of the team members, while this was Afrikaans for the other member. Of the nine team members, according to the interviewees, eight had a hetero sexual preference and for one of the members it was not known.

2) Other team members / cultural issues

The members did not answer clearly whether there were certain cultures dominant in the design process. The whole team had the same idea of what the book had to communicate, no differences of opinion between cultural groups. The assigner for the project was the manager of the HIV/AIDS workplace programme of Organization B that wanted something specifically related to **all** workers/employees. Interesting to note is that the client/the assigner was present during the interview, as part of the team. The handbook was a product of a larger package. Deadlines were quite precise. The different products in the package were divided amongst the team, taking their specific qualities into consideration. Together a concept and the look were created, the youngest member of the team lead the handbook-project.

3) Experience in designing documents

The members of the team have designed many different kinds of documents, for different communities with different goals and different services, so they are well experienced. One of the team members had experience with AIDS documents in the medical field. They wanted to use an approach halfway between UK-approach (soft design) and the San Francisco-approach (hard approach). The average of years of experience is 10 years, ranging from one to 16 years of experience. All members have national design qualifications and experience with training courses.

4) Knowledge of HIV/AIDS

The team members were updated through the client, which in this case was the assigner.

Every source available was used to acquire more information (internet, newspapers etc.). Surveys are done on request to get up to date with the needs of the target group. Training on HIV/AIDS was done through peer education. The connection the members of the team have with HIV/AIDS varies a lot.

Some members feel a very strong connection as some colleagues throughout the company are infected, but one team member notes that he still doesn't feel a strong connection, no friends or family of his have HIV/AIDS. He still feels as if it is something 'that doesn't happen to me'. He understands the impact of the disease.

5) Knowledge of target group

The handbook is meant for the workers of Organization B, about 28 000 people. The team kept track of the needs/beliefs of the target group by the comments and the feedback that were received by the peer educators. The team thinks that the target group views Organization B as developing a relationship and changing the perception, communicating in a more active way.

6) Relation to target group

The relation to the target group is strong according to the team members. The team is part of the target group, also employee of Organization B.

7) Point of view toward HIV/AIDS

The disease is no longer a strategic priority, but still a priority for the The city (*not specified in this online version*). The point of view is non-discriminating and absolutely open on the one hand and caring and supportive on the other. The issue has become more real. The view by the The city (*not specified in this online version*) is shared by the team members.

8) Motives for designing the document

The main focus in the handbook is providing information and promoting awareness. However, as one member noted, it is not just *that* anymore: “Focus shifts a little, not just educating that a condom should be used, but also: **WHY** to use a condom and **WHY** you need to know your status and **HOW** to live with the disease”. Effects are expected in the target group with respect to:

- Knowledge: Keep level of awareness high, and move beyond.
- Attitude: Form an open attitude towards HIV/AIDS in the workplace. Create acceptance.
- Behaviour: Make a positive change in terms of heart behaviour, more understanding and accepting.

The material has been pre-tested by focus groups and minimal changes were done. The client wants to evaluate the handbook, but not the handbook on its own. He wants to evaluate the entire programme of which the handbook is just one product.

9) Limitations

Space: It was a very conscious decision to create a ‘small’ booklet, from practical point of view.

Budget: “The client tells what he/she wants, The Creative Institute connected to Organization B, not specified in this online version, will think out the idea, back it up, give a full quotation, go and cost out everything”. In this case the client had to look at the launch as a whole; the handbook was just one of the many products which were part of the whole package. There were not many restrictions. It was clear that The Creative Institute had a great input in the set up of the book, and they were quite free to do what they wanted.

Description of the stages in the design process using the strategic health communication model as a frame of reference

The stages of a design process as presented in the strategic health communication model (figure 3.1) were not specifically discussed in the interview. However, resulting from the interview, an overall idea can be given of the structure of the design process in the case of the handbook about HIV/AIDS in the workplace for Organization B when using the model in figure 3.1 as a frame of reference.

Stage 1. Planning

The assignment for this product was “in beginning something specifically related to the workers, all workers. In a language that people could easily understand”. The interviewees mention that the

assignment was precise in terms of deadlines; “we had to work towards a deadline”. The product was to be part of a whole package, “at first it wasn’t planned to be a handbook, the client (manager of the HIV/AIDS workplace programme of Organization B) wanted a product to launch the policy. But with a brainstorm, we came to conclusion that a little booklet would easily get lost. We wanted to come up with something which is real, not American, something that (...) speaks the language and culture of our city. We wanted something bright and cheerful eventhough the subject is not bright and cheerful. We all had the same idea about this. The client liked it right away, it was something different than the common government materials. It broke the stereotype”. The team came up with a concept and the look of the whole package. The products (of which the handbook was one) were then divided amongst the team, taking the specific qualities into consideration. In the interview it seemed clear that the team knew very well from the beginning for who they were designing the materials: the employees of Organization B: “For about 28000 employees, who provide basic services to inhabitants of the city (*not specified in this online version*). The relation to the target group is strong because we can stand in their shoes, we are one of them”.

The objectives were clear and the target group the designers were directing their message to was well-defined.

Stage 2. Use of theory

The team of designers was updated on their knowledge of HIV/AIDS through their client and through all sorts of sources : “Internet, studies, department of health and local stats for the content. The idea for the handbook came from Interational Labour Organisation (they have a small handbook) and from Volkswagen SA. Between the international benchmark and the local productions, we wanted to find a balance, but for the content we wanted to keep it local”. For the projects of The Creative Institute there is a special research department and surveys are done on request. Training in HIV/AIDS is available through peer education. All members of the team have national design qualifications and they have been on training courses. The team members expect the handbook (the campaign) to help ‘raise the level of awareness, take away myth and demystify the issues, for example get rid of ideas such as to sleep with a virgin to lose the disease. Besides this, keep the level of awareness high and try to move people beyond awareness’. In case of the audience’s attitude, The Creative Institute expects to create an open attitude in the target group towards those with HIV/AIDS in the workplace, and to create acceptance. The client “wanted a product out there that complements the policy in that the worker takes it up and understands it, and feels that the city will support him/her. The worker must internalize it.

When they (employees) see other people come out with their HIV positive status, others will be daring to do so as well, because they will see that within the workplace nothing has to change when coming out with your status. It is important for the target group to recognize the people in the handbook, people they know”.

Stage 3. Communication Analysis

The interviewees mentioned that they were updated on the target group through the comments and feedback which was received by the peer educators during their training sessions. When the interviewees were asked what they thought the image the target group has of them, the client (manager of the HIV/AIDS workplace programme of Organization B) responded: ‘As local government we are beginning to change the perception, we are more active in communicating in a manner that they understand, and they are willing to learn/read more about it. We are starting to get the response that the local government needs, it is about a relationship, give and take. We (local government) need their (target group) input in order to deliver what they need, they need to give feedback about if we are meeting their needs. We are developing a relationship. Demand from the client (= within the city) for work done by The Creative Institute at the moment is exceeding’.

Stage 4. Implementation

The choice for a document as part of the package as a whole was made by the client. However, how that document should look, what form it was to have and how the information in it was to be presented was all decided on by The Creative Institute and the client together. First The Creative Institute made a concept and showed the client; together they came up with the final product, a handbook. It was implemented in Organization B during the launch of the campaign.

While designing the handbook the interviewees mentioned that they paid attention to the variety of people which will be reading the product: ‘we try to make it as understanding as possible for everyone. You have to focus on a specific age group, focus on a 12 year-old, these are no longer children, so you should not be talking down to them, but neither should you use professor/academic language, eventually everyone will understand it this way. We realize our workforce is very diverse. The language needs to be friendly’.

Stage 5. Evaluation and reorientation

With respect to the evaluation of the handbook, the client mentioned: ‘I plan to evaluate it, not the material on its own, but the programme (started the programme in 1998) as such. But, some other things are higher on the agenda at this point. By the end of the year I want to look into evaluating the entire programme. I want to do a fully evaluation which includes the materials’. The entire programme meaning the campaign of which the handbook was a part.

Text evaluation on the basis of the text evaluation model by Rodenburg & de Stadler

- **Content** (corresponding with the questions in section 4.5 - D and section 4.7 - F in the model)

Text evaluation model

The title of the handbook indicates the content: HIV/AIDS in the workplace, throughout the handbook HIV/AIDS is linked to the workplace. Much information is given on everything which has to do with the disease, not only HIV/AIDS in the workplace. However, the fact that the handbook focuses on how to deal with HIV/AIDS in the workplace is what makes this handbook different from other HIV/AIDS

information documents. The handbook is targeted toward the right audience: a working society, more specific: the employees of Organization B.

Many nuances in the text point toward an **acceptance-** and **giving help-** attitude. The values have been put into a context of a working-ambiance, which makes these values relevant for the target group which includes all employees of Organization B. The handbook calls for an ideology of helping, accepting and caring for each other in the workplace. Everyone must work together towards this ideology. Throughout the handbook the workplace is mentioned as a place where one will have cooperate a lot with each other, also in times of difficulty. It is expected that all employees want to treat each other as they wish to be treated themselves.

The document does not portray any prejudice; certain prejudices are even discussed in the text, in a section called 'facts and fiction'. However, nothing is mentioned about different cultures and traditions, which can be seen as strange since the handbook is meant for the 28000 employees of Organization B, all coming from different backgrounds and cultures. Maybe the designer made this decision in order not to make a distinction between any of the cultures. It might have been good to mention at least the fact that there are many different cultures with many different beliefs making this topic such a difficult matter.

Interview

With respect to the content, the designers wanted to create "something specifically related to the workers, all workers, in a language that people could easily understand". The interviewees mentioned that they "tried to include everyone by addressing all issues (abstaining, safer sex etc)". When asked about the motives for designing materials such as the handbook and whether these changed, the designers replied: "It is not only about awareness, it's also about changing attitudes and behaviour. About promoting a healthy lifestyle. Now we know about HIV, before we didn't, we need to shift focus a little, you need to focus on *why* to use a condom, *why* you need to know your status, and *how* to live with HIV". Within the target group the designers wanted to "raise the level of awareness, take away the myths, demystify the issues. And try to move people beyond awareness. We want to create an open attitude towards those with HIV in the workplace". According to the client (present during the interview), the goal was for the "worker to internalize it (the policy). When they (employees) see other people come out with their HIV positive status, others will be daring to do so as well, because they will see that within the workplace nothing has to change when coming out with your status".

On the front cover of the handbook is a logo with the slogan: 'Care for all – one city – one policy'. When the designers were asked if this slogan is realistic with all the different people with different cultures living in The city (*not specified in this online version*), they replied: "Yes. This policy has gone from one administration and has developed in a long process through all committees where the diversity of the city was represented. [...] This present policy represents what the employee and employer want at *this* moment. It is not a static thing, the new committee has said to take the policy even further. We wanted to unify our city, which had been fragmented for a very long time".

- **Structure** (Corresponding with the questions in section 4.6 - E)

Text evaluation model

Inner structure. The different topics (such as: What is HIV and what is AIDS? and Universal Precautions: HIV/AIDS) are placed in a logical order and it fits the content (HIV/AIDS in the workplace). Most of the themes have their own sub themes. The hierarchy between these main and sub themes is logical. For example the theme ‘taking the test’ starts off by explaining what the test is, what the results mean, explaining the course of the test and finally some information about what happens after the test. The themes are not necessarily introduced by the previous theme. Within the themes, however, this does happen, from sub theme to sub theme. The fact that one theme does not necessarily lead to the next theme is not problematic, it is most important that all themes are discussed in the handbook.

A topic to which some attention could have been given is, having more than one sex-partner, since this is something that happens a lot. The information in the handbook is clear, not confusing.

Outer structure. The handbook has ten chapters. This way the different information can be spread among the different chapters.

The handbook has about 80 paragraphs which seems like a huge amount, but they are all very small, and the handbook consists of 44 pages. Most paragraphs have one theme which makes it very well-organized and understandable. The transition from one paragraph to the next is clear, which is not necessarily so because of a referring sentence, but more so because of the lay-out.

The titles clearly draw the reader’s attention. At the beginning of some chapters the content of the chapter is made clear which clarifies the rest of the chapter. Every bit of information in the handbook makes sense and is linked to a title, either the chapter’s title or a paragraph’s title. All sentences are structured in more or less the same manner.

Important aspects when dealing with HIV/AIDS in the workplace are repeatedly addressed to, such as to be supportive and caring and understanding. Because these aspects are repeated it is clear that the designer wants to spread their importance.

The enumerations are indicated by subtitles, the AIDS-ribbon (instead of stripes or ‘bullets’) or numbers. The enumerations are clarifying; they show the reader once more what the important aspects are and they make the text appear well-organized.

Interview

With respect to the sort of document, the designers did not want a “scary document in terms of lots of information or lots of text. We wanted it to be very open”. When the designers were asked about their decisions concerning the order of the topics placed in the handbook, the client replied: “I wanted different topics placed and this seemed the logical order, in the beginning it wasn’t as clear as now presented, the one followed very well on the other starting from the basic things to more specific topics”. The designers worked on the handbook in collaboration with the client.

- **Style** (Corresponding with the questions in section 4.9 - H)

Text evaluation model

Difficulty. There are no difficult words in the handbook, and if they *are* mentioned in the text, they are explained to the reader. There are two illustrations that contain some difficult words which are not clarified. These are medical connotations such as: “inhibit reverse transcription” or “protease inhibitor” or “culturable plasma viremia”. Additional explanation would have contributed to the use of the illustrations. No complicating grammatical constructions are present.

Exactness. There is a minimal amount of vague terminology such as: ‘...the risk of the HIV virus finding a way into the body is **great**’ ‘... manage to remain healthy for a **long** time after becoming infected...’. However, this ‘vagueness’ is not problematic because the text around these words is clear, and after reading the previous text it is quite clear what is meant by the designer. If these sentences would stand alone, they could be problematic. The text is very clearly and simply written with consistent terminology meaning that the same words are used throughout the text to refer to, for example, HIV/AIDS, the workplace. This keeps it clear for the reader and does not make the text uninteresting.

Brevity. There is quite a wide variety of types of sentences which keeps the readers attracted to the text. The most important technical words and words such as ‘workplace’ are never altered. But when the designer wants to describe certain things or certain situations, different words are chosen. The designer has found the right balance.

Liveliness. The designer probably wanted to be very open and reflect this openness upon the readers. By using metaphors the reader might feel like the designer wants to evade the real importance of this topic, or the reader might feel like the designer was addressing a younger target group. Therefore, the designer probably chose not to use metaphors.

Distance. The designer mostly used direct language towards the reader. By this direct language, the reader will feel personally spoken too. The imperative form is used, but not too often. The imperative form is used in cases where it is rather appropriate: to give the reader some advise on how to act around HIV positive colleagues.

There is a FAQ section in the handbook and there is a section with questions such as: ‘can any one of us get HIV/AIDS’ or ‘who is more at risk – a man or a woman?’.

After stating these questions, the designer gives ‘answers’ and explanations. The designer has obviously given thought to the target group and knows what aspects about HIV/AIDS are clear and which are not.

The designers made use of an ‘inclusive us’, since they are part of the target group themselves.

Interview

In the second section of the interview, some questions were asked about the style of language used in the handbook. The designers mentioned: “We try to be as inclusive as possible, it’s all affecting us, we are all affected. [...] Sometimes you must distance yourself. We tried to make it as understanding as

possible for everyone. [...] Language needs to be friendly. [...] You as an individual are part of the group, but you count as an individual as well. We wanted to humanize the text, write about caring as well”. Besides the friendly language, the imperative form was used in the text as well. The designers replied: “It wasn’t with force. We needed to find a balance between facts and softness. It is how you would personally interact, reader will feel like he is personally interacted with, very much like we as a culture speak to one another. It is how South Africans communicate. Some cultures are very direct, or not direct at all. We have identified how Captonians interact with one another. From a grammatical point of view it might not be correct but I think we have tried to capture the interaction. We had to strike a balance”.

- **Presentation – illustrations & lay-out** (Corresponding with the questions in section 4.10 - I and section 4.11 - J)

Text evaluation model

Illustrations. The handbook is filled with illustrations; photographs and graphics. The illustrations are very clear, except for two illustrations, as mentioned before. These are two graphical illustrations. The text next to the illustrations corresponds with the illustrations. Many of the illustrations are photographs of regular people, possibly also employees of Organization B. The fact that these are pictures of ‘real’ people makes HIV/AIDS seem closer than some people might think the virus is, which is one of the messages in this handbook. The illustrations are suitable for the target group; however none of the illustrations are based on different cultures and traditions. Maybe it might have been better to address this somewhat in the illustrations, although this might be quite difficult since the designer has an audience of 28000 people. The quality of the illustrations (photographs) is excellent. Usually the illustrations are placed very close to the text, but there is some variation which makes the handbook lively, and still it remains clear to which piece of text the illustration belongs. The illustrations are mostly very easy to understand, but not necessarily humorous. Because of the many colours, the illustrations give you more of a happy feeling, but most illustrations are just quite serious. Many illustrations are ‘businesslike’ but sometimes the designer probably tried to catch the reader’s emotional side by showing a mother and a child for instance, or a group of happy people. All very different styles of illustrations would perhaps make it a bit confusing.

The text and illustrations are in balance which keeps the handbook interesting and alive. There are also full page transparent photographs with text placed on top of these photographs. The illustrations probably have a symbolic function. But mostly the illustrations are placed to keep the reader interested, so with more of a decorative function, since half of the illustrations do not necessarily correspond to the text which is not confusing at all. People who are a bit more visually focused might stay more focused because of these illustrations. The text is mostly dominant (however there are very many illustrations), but the illustrations support the text, which indicates a supplementary interaction between the text and the illustrations.

Lay-out. The entire handbook is designed with bright colours, which makes the handbook look attractive. The format is A5 and the handbook has 44 pages. It has the appearance of a booklet. The lay-out is well-organized. The different paragraphs are obvious because of extra spaces between the lines and headings. The font is clear and is the same throughout the text which makes the text readable. Overall, the handbook looks very well-organized, colourful and easy to read.

Interview

In reflecting on the presentation of the information, in terms of illustrations and lay-out, the designers mentioned: “We wanted something bright and cheerful even though the subject is not bright and cheerful. We all had the same idea about this. The client liked it right away”. The handbook was designed as part of a larger programme. The choice was for a small format, from a practical point of view. On the front of the handbook a logo is placed with the slogan discussed above. Apparently, the logo had a whole meaning behind it: “It represents a tattoo, something funky, something everybody could relate to and enjoy. All elements have a specific meaning to them, but there’s something for everyone in there. There were no negative reactions from the focusgroups to the slogan, the brand or the logo”. When an explanation was asked for the inclusion of two confusing illustrations, discussed in the text evaluation, the designers replied: “These illustrations are a little bit uncommon, they come from specific medical publication. When you talk about the virus, we wanted to show and give a graphic explanation about what does it really mean, didn’t want to simplify it too much, because it’s education. We wanted to demonstrate the interactions between the virus and the antibodies. Maybe it is a little too medical, but I (client) don’t think so, because we use the illustrations when we teach/train our peers, as a tool. We present it on an overhead, so people will recognize it in the book from the training”. Finally, in the interview some attention was paid to the reason as to why some sentences are placed on their own at the top of some pages: “ [...] to highlight certain issues that we found important and to take it out of the mass of information. [...] These are stand alone facts and demystifying. We wanted to break the monotony of specific lay-out, keep the interest from the reader the whole time”. From the interview it became clear that the photographs of the people in the handbook were employees from Organization B, so actually belonging to the target group. The objective was that the reader would recognize the people in the handbook as people they might know.

7.4 It starts with me... *Magazine – Organization C*

The order in which the descriptions and analyses of the interviews are presented is the same as in sections 7.2 and 7.3. First of all a description of the designer is given.

1) Description of designer

The interview was held with the editor of *Magazine* which is Organization C’s staff magazine. All members are female, two of them are 45 years old, and one is 39 years old. Two of them are White South African, one is Coloured South African. One of the White South Africans has Afrikaans as a first language, the other two English. All three are heterosexual. This team is rather homogenic.

2) Other team members / cultural issues

There was no dominant culture. In case of a difference of opinion, the team members negotiated until consensus was achieved. This is never a problem in the work-situation. There were no differences of opinion between cultures. The assigners for the articles are usually from different departments, sometimes the Managing Director, sometimes Human Resources. The article 'it starts with me' was for the 'it starts with me' campaign for staff members. The editor explains that in this case she 'sucked the story from her thumb' (sic). The article was to explain what the campaign was about and what is meant with 'it starts with me'. The draft for an article is discussed with the corporate AIDS manager and changes are made. The writing is done by the editor, the lay-out by a lay-out artist and before going to print they check a final time. If there are certain illustrations, a designer is used, not the lay-out artist.

3) Experience in designing documents

The editor has about 10/12 years of experience in writing and document design. The AIDS manager has about 10 years of experience (responsible for the content), the lay-out artist has about 15 years of experience. Organization C has embraced the issue HIV/AIDS for the last 4 to 5 years. The editor has not had any real training, mostly self training and interest. She mentions that she always reads and looks out for lay-out and design.

4) Knowledge of HIV/Aids

To keep up to date about HIV/AIDS, the editor reads a lot. Organization C is very ahead in HIV/AIDS field. "Very many people from different sides are involved; people from the health care side, from the community builders side, from rural areas. So by working for the company you stay updated. Within Organization C there is a special research department, however, somewhat split up. The Health care side does a lot of research".

Internal trainings with Organization C keeps the employees updated on HIV/AIDS. The employees "get bombarded with AIDS stuff all the time, brochures, e-mails, trainings and updates".

The interviewee has no connection with HIV/AIDS in her circle of friends/family. But at work she has met people infected with the disease, she feels like it could happen to anyone.

5) Knowledge of target group

The magazine is for the employees of OM and some VIP clients (stakeholders + pensioners). Regular communication surveys are held to update information on the needs/beliefs of the target group. *Magazine* is viewed as a reliable source by the employees and they wait for the new issue every month.

6) Relation to target group

The editor feels comfortable in her work as she is close to the target group, and feels part of the group. She knows the employees well.

7) Point of view toward HIV/AIDS

The point of view that Organization C has towards HIV/AIDS is the same as the national view. Organization C wants to take action, show that HIV/AIDS is something that you can live with. They want their audience to know that it can happen to anyone, that they should know your status. Free testing is offered by Organization C. The editor shares this viewpoint.

8) Motives for designing the document

The topic is discussed to get the message to the target audience, to get them to read it, to drive home the message. Expected effects in the target group:

- Increase the employee's knowledge.
- Change the employee's attitude by giving information.
- Influencing the employee's behaviour by encouraging him/her to take action, test yourself, call helpline. Live healthily. If the employee has a relative infected with the disease, he/she is urged to come and talk about it, to get help and receive medication.

The material has randomly been pre-tested by asking around, what the people think about the articles. There were no structured pre-tests. The information the editor receives from the AIDS manager is usually validated and evaluated. Focus groups are used to find out the opinion of the target group. The editor feels that 'you must check the functioning of your communication, otherwise you might as well be talking to a wall'.

9) Limitations

Space: A certain amount of space can be used. Divide the space among the various topics in the magazine.

Language: English has been set as the business language and is accepted by the employees.

Use of illustrations: There are no limitations.

Budget: There is a certain budget.

Amount of information: there is more than enough information available, so there are no limitations.

Policy: Organization C is very open about HIV/AIDS; the editor mentions that there is "nothing that she would want to say more than the company is saying".

Description of the stages in the design process using the strategic health communication model as a frame of reference

The stages of a design process as presented in the strategic health communication model (figure 3.1) were not specifically discussed in the interview. However, resulting from the interview, an overall idea can be given of the structure of the design process in the case of an article about HIV/AIDS in the staff magazine of Organization C when using the model in figure 3.1 as a frame of reference.

Stage 1. Planning

The assignments for articles in *Magazine* (staff magazine) come from different departments in the company. As the interviewee (editor of *Magazine*) mentions: "the article 'it starts with me' was for the

‘it starts with me’ campaign, with posters. To let people know it is your responsibility to know whether you’re HIV positive, it was a campaign for staff members. In the article I explain what the campaign is about, and what ‘it starts with me’ means. I talk about the article with the corporate AIDS manager, change this, add that etc. Usually I write a draft article, we (the corporate AIDS manager and the editor) check it together, decide whether we should add or change or scrap it when I’m not on the right track. Then the lay-out is done by the Green Room (lay-out artist), they come back with the final article, right before you go to print, and then I sign it off. If there are certain illustrations (as in the case of this particular article), we use a designer, not the lay-out artist”.

“We want to take action, show that HIV/AIDS is something that you can live with, get people/our audience to know that it can happen to anyone, that you should know your status, we feel very strong about that, there is free testing. Our view is the same as the national view. Know your status, then you know how to live properly and healthy, that’s what we try to promote. There is no stigma anymore. Help other people with AIDS and/or AIDS orphans”.

The audience *Magazine* is meant for consists of employees of Organization C and some VIP clients such as stakeholders and pensioners. The target group is quite obvious.

Stage 2. Use of theory

The interviewee mentions that she keeps updated on HIV/AIDS by reading whatever she gets her hands on. “Organization C is very ahead in HIV/AIDS field. Very many people from different sides are involved, people from the health care side, from the community builders side, from rural areas, etc. So by working for the company, it automatically keeps you updated”. Within Organization C there is a special research department, however somewhat split up. “We get internal training with Organization C. Working here, you get bombarded with AIDS stuff all the time, brochures, e-mails, trainings and updates”.

The interviewee notes that: “we expect to increase the target group’s knowledge and change their attitude by giving information about the disease.

Also we want to achieve a change in the employee’s behaviour in the sense that they take action, get tested, call the helpline and live healthily. And if you have a relative infected with the disease, come see us, we can help you, we can give medication”.

It seems as if the editor feels that it is Organization C’s job to dedicate attention towards the disease: “Organization C is a social responsible company, it has these responsibilities”.

Stage 3. Communication Analysis

The interviewee mentions that regular communication surveys are relied upon to keep updated on the needs and wishes of the target group. She thinks she is aware of the image the target group has created of *Magazine*: “they find the *Magazine* a reliable source, and wait for it every month, I think I know them quite well by now. I feel comfortable; know a lot of people there. I feel part of the target group”.

Stage 4. Implementation

The choice to write about HIV/AIDS in *Magazine* is somewhat limited as there is ‘a certain amount of space available for this topic. Once a year we do a focus on AIDS so that we can use more pages. Two pages is quite a lot, there are so many other issues that should also be addressed. The magazine is completely written in English, this is the business language. About eight years ago, this was an issue, but not anymore’. This particular issue of *Magazine* enclosed condoms, ‘to remind the readers to get themselves tested and to get involved with combating this disease (editorial in *Magazine*, November 2002).

Stage 5. Evaluation and reorientation

When asking about evaluation of the materials, the interviewee answered: ‘the information I get (to process in the article) is usually validated and evaluated. We use focus groups for the opinion of the target group. You must check the functioning of your communication; otherwise you may as well be talking to a wall’.

Text evaluation on the basis of the text evaluation model by Rodenburg & de Stadler

- **Content** (corresponding with the questions in section 4.5 - D and section 4.7 - F in the model)

Text evaluation model

The article ‘It starts with me’ is about knowing your status and changing the reader’s attitude and behaviour towards AIDS. The goal of the article is to show that ‘it starts with me’. The values the article appeals to are: **maturity** (be responsible), **safety** (stop the spread of the virus), **innovation** (it is new that people can now do something about the disease, protect each other), **acceptance** (contribute towards the destigmatisation of the virus) and **giving help** (support those who are affected/infected and get involved). These values are imposed upon the target group and can be applicable to everyone in the target group; the employees. The ideology the article is projecting is an ideology of very devoted people who want to do ‘right’ and just and who want to matter to the rest of society.

This projected ideology may become problematic when the reader can’t identify with the different values imposed upon him/her. Some ideology might be good, it keeps people positive. The only prejudice that might be found in the article is the fact that the designer implies that the readers are not very involved which might not have the right effect on those who are involved.

The text could have had a little more reference to traditions and cultures. This article with its title: ‘it starts with me’ has quite an individualistic flavour, while the individual is not most important in all cultures in South Africa, for some cultures the group is most important in life. Employees from Organization C come from all different backgrounds. Perhaps this might be another reason that not every reader will identify with the text.

Interview

The editor of *Magazine* writes the articles and gets assignments from different departments throughout the organization. In this case the “article ‘it starts with me’ was for the ‘it starts with me’ campaign along with posters. The campaign was set up to let people know it is your responsibility to know

whether you're HIV positive, it was a campaign for staff members. [...] I wanted to explain what the campaign was about, and what 'it starts with me' means. I talked about the article with corporate AIDS manager, changed this, added that...". Organization C has their focus on taking action, "show that HIV/AIDS is something that you can live with, [...] our audience must know that it can happen to anyone, that you should know your status, we feel very strong about that, and we offer free testing. Our view is the same as the national view. Know your status, then you know how to live properly and healthy, that's what we try to promote. There is no stigma anymore. We promote to help other people with AIDS and AIDS orphans". The motive to write the article was to "get the message to the target audience, to get them to read it, to drive home the message. [...] We want to increase the reader's knowledge and change their attitude by giving information". When the editor was asked how an effect was expected in the reader's behaviour, he/she replied: "Take action, test yourself or call a helpline. Live healthily. If you have a relative, come see us, we can help you, give medication".

- **Structure** (Corresponding with the questions in section 4.6 - E)

Text evaluation model

Inner structure. The topics are placed in the following order:

- 1) What the reader can do to get involved in HIV/AIDS
- 2) How the reader can stay involved

This order is very logical and suits the content. All subjects connect with each other. One topic leads to the other, but the designer has not necessarily used cohesion markers to make connections. The title is the 'summary' of what is written below it. With respect to additional information, maybe some information on the different cultural views on HIV/AIDS could have been given.

Outer structure. The article is quite small, it consists of only six small paragraphs, but it seems sufficient for what the designer wanted to write.

Every paragraph has its own topic, and its own title. The paragraphs do not have connecting sentences to introduce the next topic. The titles attract the reader's attention.

It is quite clear what the designer wishes to communicate to the reader. Actually most important messages are mentioned in titles of paragraphs.

In the last paragraph the theme 'it starts with me' is mentioned explicitly again which is clarifying because it brings the reader back to the central theme. The entire article is an enumeration.

Interview

The topics are placed in a certain order, and when the editor was asked how this order was established she replied that "it seemed to be the most logical order, from inside to outside. From 'me' to 365 days a year".

- **Style** (Corresponding with the questions in section 4.9 - H)

Text evaluation model

Difficulty. The article does not contain many difficult words. The only word might be ‘destigmatisation’, if the reader does not know the meaning; he/she might not understand what is meant by the sentence the word is used in. There are no difficult grammatical constructions in the text.

Exactness. The text is very clearly written. The words used in the article are very similar; the writer has been quite consistent in his/her choice of words.

Brevity. There is not much paraphrasing. The text does not contain difficult constructions, but is actually quite plain, but this also adds certain strength to the message.

Liveliness. There is little variation in the types of sentences, but this is not necessarily negative. There is some repetition in that many sentences begin with ‘I should/I can’. This makes the message seem strong, and it makes the text understandable. The language used in the text is quite concrete which makes the text so clear. Actions are given to the reader in case he/she wants to do something about HIV/AIDS. The designer has not made use of metaphors.

Distance. The reader is approached indirectly. It is written in the first person, as if the writer is speaking. The imperative form is not actually used, but by using the first person and words such as: ‘should’, a certain force is added to the message. The writer has referred to him/herself by writing in the first person, indicating that the writer is also part of the target group. The style of writing is inclusive and quite forceful. Employees must be willing to read the text; otherwise it might possibly be too forceful (‘I should take responsibility...’).

Interview

The articles reflect a very open view. According to the editor: “very few people, actually none, come up to me with complaints of feeling offended”. The style of language in the article is quite informal: “We try, in all our articles, to use a very simple language, so that from the cleaners up to the managing directors; everyone can follow the article. Very informal, plain and down to earth language”.

Some of the sentences in the article are stated with a certain force (‘I should...’), when the editor was asked why this was done, the reply was: “I think that was to stress the point. Not that you may do it or that you want to do it, but that you *should* do it. For your own sake, for your own protection and for your own life”.

- **Presentation – illustrations & lay-out** (Corresponding with the questions in section 4.10 - I and section 4.11 - J)

Text evaluation model

Illustrations. The illustration used in the article is a drawn picture of smiling people, half black, half white. This could be interpreted as HIV/AIDS affects all kinds of people. The fact that the people are smiling indicates a positive attitude. The illustration is a bit abstract, but still understandable. It is placed next to the text and therefore it is clear that it belongs to the article. The illustration makes a happy impression because of the smiling faces, but it also has a serious connotation because of the black/white aspect, comparable to the text.

There is only one type of illustration which is fine because it belongs to a small article. It is also the illustration which is used for the cover of the magazine.

The function of the illustration seems symbolic and the interaction between the text and the illustration is supplementary: the text is dominant. When the illustration is looked at on its own, without the text, it is not clear it is about AIDS. This could have been more obvious by having the people in the drawing wear the AIDS-ribbon on their sweaters. On the cover of the magazine, the ribbon *is* present, on top of the illustration.

Lay-out. In the article the colours red, green, white and black are used. It is not very colourful. The magazine has 25 pages and the article is half a page long. The titles are highlighted. There is enough blank space between the lines making it easy to distinguish between the separate topics. The font is the same and clear throughout the article. Overall, the magazine and the article look quite professional.

Interview

In the interview an explanation was requested for the choice of the illustration used along for this particular article, the editor answered: “The illustration is part of the illustration used for the cover of this issue. I (the editor) briefed the designer for the cover. She wanted lots of faces and the ribbon; this is what she came up with, sort of an African feel. Inside the issue we used it again for the article, (because it’s quite catchy), that way you make a connection with the cover. It was designed especially for the *Magazine*”.

7.5 This is my life - HIV/AIDS workbook for schools - *Organization D*

The order in which the descriptions and analyses of the interviews are presented is the same as in sections 7.2 through 7.4. First of all a description of the designer is given.

1) Description of designer

After having done the interview, just the details of the informant are known. The interviewee is a White South African 48 year-old male. His first language is English and he is homosexual. The interviewee was a consultant to the project and he directed a video that accompanies the workbook.

No exact information is available from the other team members. The team is no longer working together on a project.

2) Other team members / cultural issues

Colored, African and White people were in the team. They were all part of a non-racial South African tradition. The art director and the interviewee were the only ‘White’ people. There were no cultures dominant, but a certain ideology was dominant. This was the ideology of the new South Africa, no discrimination on grounds of race, belief, sexual orientation or gender. ‘The political agenda of change based on the mobilization of people through knowledge was the dominant outlook and ideology’. The interviewee and two other members came out of the left wing of the ANC. The biggest issue for discussion was language. They had to compromise on English. The interviewee mentions that they

were not happy with the fact the worksheets are only in English, they wanted it another way. Most of the time was spent discussing the language-issue, which was the hardest to resolve because the biggest problematic issue was how to develop a multilingual approach. The interviewee mentioned that they should have done something like Soul City does today, but they were running out of time and money, the project was closing. The assigner was Organization D. The worksheets already existed, but were binded together into a workbook. The idea came up around 1996 to develop the worksheets into a printed form with a better quality lay-out. The team tried to persuade the provincial governor to join, but “bureacracy was appalling”!

3) Experience in designing documents

The interviewee had been producing media for the (political) struggle since 1980’s. In 1980’s he made many posters, pamphlets, flyers. Two major graphic design items were the diary produced in 1986 or 1987 to celebrate the launch of the congress of South African credit unions and a book pocket diary in which historical facts were recorded on each page; a political education booklet for workers, with a high graphic standard. With respect to HIV/AIDS; many posters, pamphlets and flyers were made, but the workbook was the first printed document they did in this level in the field of HIV/AIDS.

Four of the team members, including the interviewee, were part of the political grouping since the 1980’s liberation struggles. In that context some members of the team met each other with a strong conscience of media. They had 20 years of media experience. With respect to document design, the team acquired their knowledge mostly through self training or workshops and through experience.

4) Knowledge of HIV/AIDS

They always emphasized the importance of scientific knowledge, which is the basis of the TAC (Treatment Action Campaign) to this day. The interviewee and the initiator of the workbook are both gay, and were very in touch with the way Gay Mens Health Crisis.

It became one of the largest NGO’s in the world with the widest range of literature and publications in world. They hadn’t focused on this (gay issue) earlier, because they were too focused on the anti-apartheid struggle. As they moved closer to 1994 elections, they felt the need to address the gay issue. At that time “if you were in touch with what was happening in the gay community internationally, you were, if doing your job correctly, immediately involved with alot of the AIDS prevention material as well”. Then the interviewee mentioned: “notion of safer sex, fidelity and monogamy is notion for people living in couples, nice middleclass bedrooms, etc. What about people who don’t have a place to stay, who don’t have privacy in their lives?” He noted that there is a need for critical media in South Africa which is not here now. Right now, he finds that there is a conventional middle class morality. There was no special research department. Research was done by the members of the team in order to communicate the right information. The members did not have formal training.

With respect to the connection with HIV/AIDS, the interviewee noted: “I have known alot of people who have died who were HIV positive. The initiator of the workbook has been HIV positive for last decade or so. Yes, I have a strong connection. All members of the team were closely involved with

HIV/Aids. Early 90's, number of people with AIDS was not that great yet. It was the beginning of an epidemic, if we as a country would have acted on a big enough scale, everything could have been different." He then refers to the situation in Thailand, where the Thais acted very aggressively and are now more successful than the people in South Africa.

5) Knowledge of target group

The idea was that non school going youth would have a problem with the literature. So, the workbook was designed specifically for school going youth. The initiator said it had to be a youth orientated thing. No one was doing this sort of work then. The target group consisted of about 10000 High School students. A huge survey was held (youth aids survey) and through this information it was possible to get to know more about the needs of the target group. The information confirmed the intuitive knowledge, people had been working with these youth through the initial worksheets. The interviewee noted that "how they (High School students) really thought about 'us', I don't know.

Most students/youth did know us especially where our presence in the schools were regular, more so than when our presence was more ad hoc".

6) Relation to target group

The relationship was political, trying to mobilize the students to become activists in the struggle against HIV/Aids.

7) Point of view toward HIV/Aids

The point of view in the project was very rationalistic and scientific. It was based on principles of human rights, no discrimination against HIV positive people, and respect (for confidentiality). This is also the point of view of the interviewee.

8) Motives for designing the document

The worksheets seemed to be relevantly successful, they were proven to be a good tool. The team members had been testing the worksheets for 3-5 years while using them. The results were justified, and the members of the team wanted a more exiting, slicker, illustrated sort of format.

According to the interviewee, the making of the workbook seemed the right thing to do in order to make the whole work of the project tighter and more professional. The effects expected with respect to:

- Knowledge: Increase its efficiency, the team wanted to introduce a guidance period in which the workbook would be used to educate on HIV/Aids. They wanted to increase scientifically based knowledge and have the students become part of a rationalistic worldview. The worksheets were pre-tested at a wide variety of schools, based on the team members' experience with using the worksheets, probably also some 'formal' evaluation were done sessions for the worksheets. For this project, the graphics and some parts of the texts were tested at several colored and black schools. The workbook was meant to be evaluated, but the project ceased before it could be evaluated. In fact, the project ended before the workbook was spread. The workbooks were donated to the TAC. They have quite an

active school programme, but the workbook is not their main business. The difference was that this material would have been the main product of Organization D.

9) Limitations

Space: Yes, they had to keep it within a certain number of pages, dictated by the art designer. The team wanted certain things in the workbook which had to be left out because of limitations regarding to space.

Language: Yes, the budget did not allow more versions of the workbook in Afrikaans and Xhosa, although the team wanted this.

Use of illustrations: No, once they decided to use full colour, as many illustrations as they wanted could be used.

Budget: Yes, but the team received help from the people who did the art work.

Policy: The biggest debate was about our comments on ABC (Abstain, Be faithful, and use Condoms).

Description of the stages in the design process using the strategic health communication model as a frame of reference

The stages of a design process as presented in the strategic health communication model (figure 3.1) were not specifically discussed in the interview. However, resulting from the interview, an overall idea can be given of the structure of the design process in the case of the HIV/AIDS workbook for schools originally created for Organization D when using the model in figure 3.1 as a frame of reference.

Stage 1. Planning

The workbooks were designed for “youth in groups/at school. Non school going youth would have a problem with the literature. The ‘initiator’ said it had to be a youth orientated thing.

No one was doing this sort of work then. Audience of about 10000 High School students”. Organization D had been working with worksheets for a long time and they ‘seemed to be relevantly successful, and were proven to be a good tool.

We had been testing the worksheets for 3-5 years when we were using it. The results were justified, and now we wanted a more exiting, slicker, illustrated sort of format. So creating the workbooks seemed like the right thing to do. We wanted to make the whole work of the project tighter and more professional”.

Stage 2. Use of theory

The members of the team did not just write down what they felt was right, as the interviewee mentions: “we always emphasized the importance of scientific knowledge, the basis of the Treatment Action Campaign to this day. The initiator and I are both gay, and very in touch with the Gay Mens Health Crisis. It became one of the largest NGO’s in the world and has the widest range of literature and publications in world. We were in touch, but not acting politically in the 1980’s, only in the 1990’s. We hadn’t focused on this earlier, because we were too focused on the anti-apartheid struggle. As we moved closer to the 1994 elections, we felt the need to address the gay issue. If you were in

touch with what was happening in the gay community internationally, you were, if doing your job correctly, immediately involved with a lot of the AIDS prevention material as well (safer sex, necessity of condoms). We wanted to promote something different than ABC (Abstain, Be faithful, use Condoms). We wanted people to think critically about these issues. The notion of safer sex, fidelity and monogamy is a notion for people living in couples, nice middleclass bedrooms, etc. What about people who don't have a place to stay, who don't have privacy in their lives? We need critical media in this country which we don't have".

With respect to the creation of the workbook, and to keep up to date with the news around HIV/AIDS "we did research ourselves. Research would be done individually when necessary".

The effects that were expected within the target group with respect to knowledge is "increasing its efficiency, we wanted to introduce a guidance period in which the workbook would be used to educate on HIV/AIDS. Real persons with HIV/AIDS spoke to the students, very powerful. That was part of the project". With respect to the target group's attitude, the designers wanted to create a rationalistic worldview by increasing their scientifically based knowledge.

Stage 3. Communication Analysis

A huge survey was done (youth AIDS survey) containing questionnaires, to get to know more about the needs of the target group. The interviewee mentions that he thinks the target group saw their work as "part of the struggle approach of things. That is the image people projected, but how they really thought about 'us', I don't know. Most students/youth did know us especially where our presence in the schools were regular, more so than when our presence was more ad hoc". The relationship to the target group was seen as political, whereas the members of the project tried to mobilize the students to become activists in the struggle against HIV/AIDS.

Stage 4. Implementation

At the time the workbooks were designed, "I think there was a certain ideology which was dominant. Ideology of the new SA, need to not discriminate on grounds of race, belief, sexual orientation, gender. The political agenda of change based on the mobilization of people through knowledge was the dominant outlook and ideology". When designing the workbooks, "the biggest issue was language. We had to compromise on English. It became beyond the budget to make more versions of the workbook in Afrikaans and Xhosa, although we wanted that. We were not happy with the fact the worksheets are only in English, we wanted it another way. We spent most of our time discussing the language-issue, it was the hardest to resolve, because the biggest problematic issue was how to develop a multilingual approach. We should have done something like Soul City does today, but we were running out of time and money. The project was closing."

Stage 5. Evaluation and reorientation

When asking about the evaluation of the workbook, the interviewee replied: 'it was meant to be evaluated, but the project ceased before it could be evaluated. The project ended before the workbook was spread. The books were donated to the TAC, who have a quite active school programme, but the

workbook is not their main business'. The interviewee mentions that this was a pity since the book would have been the main product of Organization D, and therefore much attention would have been given to it after the books would have been spread. This was not the case after the books were donated to the TAC

Text evaluation on the basis of the text evaluation model by Rodenburg & de Stadler

- **Content** (corresponding with the questions in section 4.5 - D and section 4.7 - F in the model)

Text evaluation model

The content of the workbook is targeted towards learning and becoming aware of HIV/AIDS. The workbook is informative. The values appealed to in the workbook are: **wisdom** (the book is full of information about (the prevention of) HIV/AIDS, so a lot of knowledge is brought to the reader), **maturity** (being mature enough to make your own decisions about practising safe sex and talking about certain sensitive matters), **safety** (the book tells youth to be safe and careful when it comes to sex and when it comes to being in touch with blood), **sex** (the book states that sex is a very important need in human's lives, but that nowadays it has also become very dangerous to practice free sex), **innovation** (in the foreword, it is mentioned that nowadays sex-education is 'allowed' and that a lot of new scientific advances and equality are newly won gains in the society) and **independence** (the message of the book is: you are the one who can prevent yourself from infection. It is up to you to do something about it: trust yourself and take responsibility). These values may well correspond with the values and needs of the target group (consisting of young adults). The ideology seems to be that the reader should be responsible for its own actions.

At one point the problem with religion and condom use is addressed, but the designer clearly states that for your own protection condoms are the only outcome. Problems such as monogamy and certain beliefs about condoms are addressed, but the designer is quite clear about the fact that in all cases condom-use is a must.

Interview

The interview was held with one of the team member who was a consultant to the project at the time and who was responsible for a video that accompanies the workbook. In stead of certain cultures being dominant in the team, the interviewee mentioned: "I think there was a certain ideology which was dominant. An ideology of the new SA, need to not discriminate on grounds of race, belief, sexual orientation, gender. The political agenda of change based on the mobilization of people through knowledge was the dominant outlook and ideology". The idea for developing the worksheets into a workbook "came up around 1996 [...]. We tried to persuade the provincial governor to join us, but bureaucracy was appalling".

With respect to the message in the workbook, the interviewee mentioned: "we always emphasized the importance of scientific knowledge which is the basis of the Treatment Action Campaign to this day. The notion of safer sex, fidelity and monogamy is a notion for people living in couples, nice

middleclass bedrooms, etc. What about people who don't have a place to stay, who don't have privacy in their lives? We need critical media in this country which we don't have".

The workbook was designed for youth in school. "No one was doing this sort of work then. Audience consisted of about 10000 High School students".

Through the project, of which the workbook was an important part, the team wanted to "mobilize the students to become activists in the struggle against HIV/Aids". When the interviewee was asked what effects were expected in the target group, he replied: "We wanted to increase scientifically based knowledge. [...] Part of a rationalistic worldview".

In the workbook, the designers take a certain stand on the subject of abstention. In the interview an explanation of this point of view and the decision to project this argument on the target group was asked: "We had experience in classroom discussions in which especially young girls put forward the argument that 'I don't need to use condoms because the boy I have sex with is in love with me and we are monogamous', using monogamy as a sort of talisman to protect you from HIV. Don't fool yourself, monogamy and abstention can be used to lull a person into a false sense of security. Are you *really* monogamous and/or abstaining? Or are you pretending? We wanted people to think critically about these issues".

- **Structure** (Corresponding with the questions in section 4.6 - E)

Text evaluation model

Inner structure. The main theme seems to be 'being aware of AIDS and taking responsibility'.

Sub themes linked to the main theme are *safe sex; using condoms; know about the transmission of HIV/AIDS; HIV/AIDS in the community*. But because the text is quite informational and covers many areas involving the disease, it is hard to determine what the main theme is; the workbook is about teaching young adults *everything* about HIV/AIDS and its impact.

The workbook has a hierarchic structure, starting with the explanation of the disease, continuing by explaining how a person can protect him- or herself and finally explaining what the impact is on each one of us. The workbook is made up of worksheets, each with a different theme. Each worksheet (chapter) has its own theme and does not start off with referring to the previous worksheet. The link from one worksheet to the next is nonexistent. However, it is clear what each worksheet is about, and it is also clear that the workbook is a whole.

No information seems to be missing; all important aspects concerning HIV/AIDS in a young adult's life seem to have been addressed to. It might have been interesting to include some 'real-life' experiences from HIV-infected youth. Because the illustrations are mostly of young black/coloured people, this workbook might not be accepted by white young people, they might not identify themselves with the characters in the workbook. This is probably not the designer's intention, since white young adults might also be part of the target group.

Outer structure. The workbook has four chapters which each contain subchapters and paragraphs. In total, the workbook has 35 paragraphs which seems like a huge amount, but the workbook is quite large, consisting of 50 pages. Every paragraph has its own theme relating to the topic of the worksheet. The paragraphs are not really linked to each other, but all share the same main topic. Because every paragraph obviously connects with the main theme of the chapter, the obvious connections from one paragraph to the other can be left out. At the beginning of each chapter there is a small introduction and there are questions throughout the text to check if the student has understood the previous text. At the end of the chapter the designer has placed ‘boxes’ with concluding sentences.

Because there are so many paragraphs accompanied by very clear titles, the different subjects are very well defined.

Probably, in order to stress the importance, several topics are repeated, such as the necessity of protecting yourself. Some parts of the text are presented in an enumeration, which is clarifying and acts somewhat as a summary which might be helpful for the reader.

Interview

In the second section of the interview a question was asked about the order the topics were placed in the workbook. The interviewee replied by saying: “the comic book at the start was to give people something to read to get into it (the topic HIV/AIDS). We wanted to start off with basic and scientific questions and topics, moving on slowly to personal topics. This is the best way to approach the young people”.

- **Style** (Corresponding with the questions in section 4.9 - H)

Text evaluation model

Difficulty. Difficult words are explained by a description. The text is written in a way high school students are expected to understand.

Exactness. The text contains hardly any vague terms. Information is brought to the reader in different forms, sometimes with illustrations next to the text, sometimes in cartoon-balloons, but the technical terms for the disease are consistent. The balance between variation and consistency is good. The variation makes the text quite lively; the consistency causes the text to be understandable.

Brevity. Many different reasons are given for the necessity of condom use, but they all lead to the same message, which keeps the text interesting. Too much paraphrasing would possibly bring some disorder to the text.

Liveliness. There is enough variation in types of sentences and in the choice of words to keep the text lively and interesting. Too much variation could be confusing, too little could be a bit boring. Some metaphors are used which are very applicable to the message, and keep the text a bit lively which is necessary for the topic and for the target group

Distance. The designer uses direct as well as indirect language. Sometimes the designer writes about other people, or people in general, but at other times he/she directly ‘speaks’ to the reader (‘you’ must use condoms). These different styles keep the reader attracted to text.

As long as the imperative form is not too forcing on the reader, and in this text that is not the case. In this text using this form is a good choice and is meant to be persuasive.

Throughout every chapter there are questions for the students to answer through which students can find out if they understood the text and if they received the message.

The foreword of the workbook is quite personal with a reference to the designer himself.

By using an 'inclusive us', as is done in this workbook, the reader feels like he/she is not alone in his/her way of living life and in the problems he/she has. In this workbook every day situations (in relationships) are discussed. It is important that the designer writes in such a way that the young adults feel part of a group.

Interview

When the interviewee was asked if there were certain differences of opinion between the team members, he replied: "The biggest issue we had, was language. We had to compromise on English.

It became beyond the budget to make more versions of the workbook in Afrikaans and Xhosa, although we wanted that. We were not happy with the fact the worksheets are only in English, we wanted it another way. We spent most of our time discussing the language-issue, it was hardest to resolve, because the biggest problematic issue is how to develop a multilingual approach. We should have done something like Soul City does today, but we were running out of time and money. The project was closing". When the interviewee explained specific decisions that were made about the style of the language, he mentioned that "the team went through the text, word by word, to decide on which style of language we wanted to use. We wanted to keep it very simple, direct and with short sentences".

- **Presentation – illustrations & lay-out** (Corresponding with the questions in section 4.10 - I and section 4.11 - J)

Text evaluation model

Illustrations. Illustrations are used throughout the workbook. Some illustrations are very symbolic, which means it takes a couple of looks in order to understand the meaning, but they mostly seem a good reflection of what the designer wants the reader to know. And so they are relevant to the content of the text. This helps the readers understand the text and keeps the readers attracted. Some illustrations contribute to the persuasive power of the text, especially the cartoons. Some of the cartoons are conversations between two characters about the issue which is mentioned in the text. These illustrations help the reader to form a better image of what the designer is trying to tell him/her. The illustrations fit the target group, but as mentioned before, the characters are mostly all black/coloured young adults. Because the designers of this workbook did not include white young adults, this group might not be very attracted to this workbook since they might feel that their values and beliefs in life have not been taken into consideration in the making of this workbook.

Some illustrations might be quite explicit (illustrating how to put on a condom) which may be good since it implies openness. Some of the illustrations have a written explanation (subtitle). This is to clarify the picture/photograph/cartoon. The original workbook is supposedly very colourful. For this analysis a copied version was used.

Some illustrations are a bit humorous (comic on first pages). This suits the target group. This way a very serious topic can be passed on to the youth in a bit of a light and understandable manner. Some illustrations are serious, some a bit more cheerful; complementing each other.

The illustrations are different: photographs, comics, drawn pictures and cartoons. For some topics it is better to use a photograph, this makes it more 'real'. For some topics it is helpful to make a more cheery, light picture such as a cartoon.

Text and illustrations are in balance. Some pages exist mostly of illustrations others mostly of text, others combine the both. This way, the readers who prefer text get their way, but others that prefer illustrations get their share as well.

The illustrations go well with the text; many illustrations (such as the cartoons) contain text as well. The distance between text and illustration is fine, this way it is obvious to which part of the text the illustration belongs. The placing of the illustrations is done in a way that they catch your eye; almost every page in the workbook has two or more illustrations. The different functions of the illustrations are: **instructional** (photographs of a couple showing how to put on a condom), **persuasive** (the comic with a huge condom, and guys (symbolic for STD's/HIV) trying to get into the condom, but falling down in the process of doing so, which shows how effective a condom is), **affective** (illustrations of recognizable and possibly confronting situations in which young adults find themselves), **symbolic** (wrestlers are metaphors for the disease HIV/AIDS).

Because it is a metaphor, the reader has to look at the illustrations closely to understand what the designer meant) and **decorative** (every page has a decorative illustration, on the left or right hand side of the page, either coloured bars, part of a wall, condoms, or graffiti).

The interactions between the text and the illustrations are: **redundant** (in the text, an explanation is given of how a condom protects you from diseases, followed by a drawn picture of a condom and men (metaphor for diseases) trying to get in, but they can't, because the condom is strong enough to keep them 'outside'), **complementary** (this is the case in the comics with text) and **supplementary** (different situations are given in which you don't have to worry you will be infected by HIV. The illustration just shows a swimming pool, while the text next to the illustration writes about the pool and why you don't have to worry of getting infected while swimming in a pool with an HIV-infected person). Just the illustrations would not be enough to understand the message, and just the text would not be very clear either, in some cases text and illustration need each other.

Lay-out. Originally, the workbook is in colour. The workbook consists of 50 pages, A4 style paper, comparable to a magazine. The different paragraphs are obviously distinguished from each other by titles and spaces between the lines. The font used in the workbook is suitable, very neutral. The font is

different in the comics. But in the ‘normal’ text, the font is the same throughout the workbook. Overall, the workbook is attractive. The topic is heavy enough, so the workbook can be a bit attractive!

Interview

The interviewee mentioned that after having worked with the worksheets for three – five years, “[...] we wanted a more exiting and slicker illustrated sort of format”. This is a reason the workbook was designed. There were certain limitations regarding the amount of pages: “we wanted certain things in, which had to be left out b/c of limitations regarding to space (dictated by the art director)”. With regard to the illustrations in the workbook, the designers were not restricted: “once we decided to go in full colour, we could use as many illustrations as we wanted, it was more a matter of space, practicality and balance”.

As mentioned before, the workbook only shows black young adults in the workbook. The interviewee mentioned: “We should have had young white youth (in the illustrations) as well, but it (the illustrations) reflected the group of students who worked with this book at the time. We had very little success within largely traditional white schools. We would do it different now”.

Some of the illustrations are quite symbolic: “we had a big debate about the metaphor for the immune system (pp. 2-5 in the workbook). We didn’t want to make it a military metaphor, but it actually *is* a very militaristic situation, so it’s hard not to make a sort of militaristic metaphor/representation.

The fight between HIV and the Immune System was chosen and was not found too militaristic, although we received some reactions saying it was still too militaristic”.

8. Conclusion

8.1 Introduction

In chapter 7 four South African public information documents on HIV/AIDS have been analysed. The profiles of the designers of these documents were sketched and the design processes were described using the strategic health communication campaign model as presented in figure 3.1. The characteristics of the documents themselves were evaluated by using Rodenburg & de Stadler's text evaluation model (2003) and by using the information from interviews held with the designers. Having analysed and evaluated these aspects, it is now possible to answer the two research questions stated in chapter 5. In section 8.2, the first research question will be discussed, followed by the discussion of the second research question in section 8.3. In section 8.4 the overall conclusions are presented.

8.2 Discussion of the first research question

Research question 1:

How does the profile of a designer of a public information document on HIV/AIDS relate to the characteristics of this document?

As described in the previous chapters, the documents were designed by design teams from the following four organizations: Organization A, *The Creative Institute* (Organization B), *Magazine* (the staff magazine of Organization C) and *Organization D*. Members of design teams of the documents were interviewed in order to create a clear image of their profile. In order to examine the relation between the designer's profile and the characteristics of the document the four documents were evaluated using the information from the interviews and using the text evaluation model by Rodenburg & de Stadler (2003).

The profiles of the four designers vary with respect to their cultural background, their skills and experience in document design, their knowledge of HIV/AIDS, their knowledge of and relation to the target group, the motives for designing the document and possible limitations while designing the document.

Comparing the profiles of the designers from Organization A, *The Creative Institute* (Organization B), *Magazine* (Organization C) and *Organization D*, the team of designers of the last organization mentioned seemed most varied with respect to their cultural backgrounds. Besides their cultural backgrounds, at least two of these team members are homosexual in comparison to the three other teams of designers of which all members have a hetero-sexual preference.

From the interviews, it seemed that the design team of The Creative Institute had the most skills and experience in document design. All members have a degree of some kind in this field. The team of designers from Organization A hardly had any experience in the field of document design.

With respect to HIV/AIDS, the designers of Organization D seemed to have the strongest connection with the disease. The interviewee mentioned he knew many people who died of AIDS. The interviewee from Organization A mentioned having no connection with the disease. The other two teams of designers noted they have a connection with HIV/AIDS, but not a very strong one. All have the idea that “it (infection by the disease) can happen to anyone”, with the exception of one of the members of the team of designers of The Creative Institute (Organization B) who still sees HIV/AIDS as a disease that might happen to others, but not to him.

The four teams of designers all have a close relation to their target groups. The designers for The Creative Institute (Organization B) and for *Magazine* (Organization C) are part of the target group themselves.

All four teams of designers had clear motives for designing their documents; all wanted to inform their target groups about HIV/AIDS and create awareness amongst the readers. The designers of The Creative Institute mentioned wanting to go beyond awareness, get the employees of Organization B involved and accepting of others with HIV/AIDS. The designers for *Magazine* obviously wanted their readers to take action and get tested. The designers from Organization D had a unique motive (compared to the three other teams) for designing the HIV/AIDS workbook for schools since they seemed to be driven by personal motivation and a common ideology instead of having received funding to spend on activities for HIV/AIDS education or working under the authority of a client. According to the interviewee from Organization D, their vision was quite controversial at the time, for example the fact that the designers criticised the message to abstain from sex before marriage and be monogamous and that they wanted the students to join them in this view.

All designers said that they had to cope with limitations regarding a certain budget for the realization of the documents. It seems that the designers were all quite free to do and write what they wished to write. The designers from The Creative Institute might have had the most interaction with the client for whom the document was designed.

Because personal interviews were held, it was possible to form an image of the interviewee(s) just by listening and looking at the designers while talking to them. The interviewee from Organization A seemed not very involved with the topic anymore. Probably this is because Organizations A appointed someone especially concerned with cases involving HIV/AIDS right after the pamphlet was created. The designers at The Creative Institute seemed very proud of their product. They all had very busy schedules, but did not mind taking time to explain everything about their document. There seemed to be harmony within the team.

The interviewee from *Magazine*, the staff magazine of Organization C, was very informative and friendly, and suggested to hold the interview at her house. The team of designers the interviewee talked about seemed to complement each other and she seemed very satisfied with this composition. The last interview was held with one of the members of the team of designers for the workbook for schools for Organization D who still seemed very concerned with the topic HIV/AIDS even though the project had ceased. He expressed his disappointment about this decision and seemed angry at the South African mentality towards the disease. The interviewee was proud of the workbook and would have really wanted the project to work out.

When comparing the four documents on the different characteristics of design; content, structure, style and presentation, clear differences between the four documents come to the surface. This will be described below.

Content. Organization A's pamphlet for students appeals to the following values: responsibility, independence and safety. Compared to the other documents, the workbook for schools, created by Organization D, appealed to the largest amount of values, namely: wisdom, maturity, safety, sex, innovation and independence. In the workbook a reference is made to the problems of religion in combination with condom usage and safer sex. Although this is only referred to briefly, the other three documents contain no reference to different cultures or traditions in combination with the problem of HIV/AIDS in South Africa at all. The documents created by Organization A, The Creative Institute and Organization D all contain a 'facts and fiction' section of some kind. However, this section is most elaborate in the workbook for schools by the designers of Organization D.

Structure. *Inner structure:* In most documents the topics are ordered in quite a logical order, except for the topics in Organization A's pamphlet. After evaluating the pamphlet using the evaluation model, it seemed that the topics were more or less randomly placed throughout the pamphlet without a very logical, clear order. The order in the workbook of Organization D is hierarchic, with general topics first, leading to more personal issues towards the end. The structures in the documents designed by the designers of The Creative Institute and the design team of *Magazine* (Organization C) are comparable, also leading from more general information to more specific and/or more personal information.

Outer structure: Both the document designed by the design team of The Creative Institute and the document designed by the designers of Organization D have an introduction at the beginning of the text or even at the beginning of each chapter. Organization A's pamphlet has no introduction at all, and the article in *Magazine* is part of a greater section about HIV/AIDS in the magazine.

In this case, previous articles in this edition of *Magazine* may be seen as an introduction to the article used for this research. All four documents contain enumerations. The workbook designed by Organization D uses a mix of ways of presenting the message, such as cartoons, questions throughout the text and enumerations. The handbook designed by The Creative Institute contains a comparable mix. However, most of Organization A's pamphlet and the article in *Magazine* exist solely of enumerations.

Style. The style of language used in the handbook designed by The Creative Institute and in Organization A's pamphlet is mostly direct. In the article in *Magazine* and in the workbook designed by Organization D, both indirect and direct language is used. The style of writing in the enumerations in Organization A's pamphlet is not consistent: sometimes whole sentences are used; sometimes words just stand on their own. An inclusive 'us' is mainly used in the documents designed by The Creative Institute and by Organization D.

Presentation. *Lay-out:* All documents have used colour in their design. However, Organization A's pamphlet is quite plain looking compared to the other three. Of the four, especially the handbook designed by The Creative Institute and the workbook designed by Organization D are extremely brightly coloured.

Magazine is a very professional looking magazine, almost glossy and also quite colourful. In all documents the lay-out helps to distinguish the different topics.

Illustrations: The only illustration in Organization A's pamphlet is their logo on the front of the pamphlet. In The Creative Institute's handbook for HIV/AIDS in the workplace and in Organization D's workbook for schools, a great amount of illustrations are used. The illustrations fulfil different functions in these documents. Some are instructive or persuasive, whereas others are symbolic or just decorative. In these two documents the text and illustrations are in balance. The article in *Magazine* contains just one illustration with a symbolic and probably decorative function. In this last document, the text is dominant.

From these descriptions of the differences between the designers' profiles and the design characteristics present in the four documents and by keeping the actual impressions of the designers through the personal interviews in mind, it is possible to conclude that *there is a relation between the profile of a design team and the characteristics found in their documents*. In the case of Organization D this is most obvious. This design team was culturally most varied; their skills in document design were quite developed (through training as well as experience); their knowledge of HIV/AIDS was thorough and their connection with the disease was the strongest of the four design teams; their knowledge of the target group was quite up to date through experiences in working with the students and through the outcomes of a survey held, and the motives for designing came from within

themselves and through a strong, common ideology. They did experience limitations while designing, eventually resulting in the inevitable ceasing of the project since the government did not support the project any longer. When comparing the design characteristics in the document that this team developed to the characteristics of the other documents, it seems fair to say that of the four documents, the HIV/AIDS workbook for schools is most elaborate, covering most issues, well-organized with a clear style of language use and a pleasant presentation of the material. The profile of Organization D's designers seems to relate to the qualities of the design characteristics of the document; HIV/AIDS workbook for schools.

In contrast to Organization D's design team, Organization A's design team showed a less developed profile, for example in terms of experience in document design and knowledge of HIV/AIDS, and their pamphlet seemed to be less elaborate and less organized, less consistent in style and with a less attractive presentation of the information than Organization D's workbook for schools. These two organizations and documents are the two extremes. Both the design team of The Creative Institute and the design team for *Magazine* seem to have a profile and a document with characteristics somewhere between the two extremes, however both more comparable to Organization D's design team and workbook for schools than to Organization A's design team and pamphlet for students.

8.3 Discussion of the second research question

Research question 2:

How does the profile of a designer of a public information document on HIV/AIDS relate to the design process of this document?

In order to examine the relation between the profile of a designer and the design process of the document designed, information from the interviews was used. The differences in profiles have been described in section 8.2. The design process of each document has been described elaborately in chapter 7, using the strategic health communication campaign model as presented in figure 3.1 as a frame of reference. By relating the descriptions of the design processes to the analyses of the designers, the second research question may be answered.

The design processes were analysed on the basis of five stages. With regard to the first stage, *planning*, especially the design team of The Creative Institute seems to have planned their design process carefully. Perhaps the fact that they were working on a project for a client with whom they were closely interacting implied that certain deadlines needed to be reached, and that planning was a necessity. However, also the designers for Organization D seemed to have the process of designing the workbook planned out.

For them it seems that the time was right to create a workbook from the worksheets they had been using the previous years. For the designers from Organization A it was the fact that funding was received which made them think about creating a pamphlet. Since the article 'It starts with me...' had to be due in time to be placed in the specific HIV/AIDS issue, *Magazine's* design team also had to plan their designing activities.

Since the editor of *Magazine* is a member of the design team, she was able to keep a good view of the actions that needed to be done in order to have the article finished in time.

Almost all design teams had special training in the field of document design and/or HIV/AIDS. With respect to the second stage, *use of theory*, it is possible to assume that all design teams used some of the theories discussed in the training; very obvious are the illustrations used in The Creative Institute's handbook which are used in the peer education workshops as well, which should make them recognizable for the readers. The use of theory might also be found in the 'facts and fiction' section in the documents. Of the four, the designers from Organization A seem to have the least training, but they were able to use information from external sources (Aids Action). Within Organization C (of which *Magazine* is the staff magazine) and within the organization The Creative Institute, special research departments are present. The design teams were able to use information about HIV/AIDS and the target group, gathered by these research departments.

The designers for The Creative Institute and for *Magazine* (Organization C) are part of the target groups, which could mean that the third stage, *communication analysis*, took place partly within their own team. However, both teams also relied on information from comments from the target group or from surveys held amongst the target group. The designers of Organization D also held a large survey amongst the high school students. The designers of Organization A seemed to be the only team that did not get information from the students directly, since they relied on research done by Aids Action with respect to the values and needs of the target group.

The fourth stage, *implementation*, could not be accounted for by the designers of Organization D since the workbook was never implemented as the project was terminated before the workbook ever reached the target group as intended. The designers for The Creative Institute had to design a product which would fit into an entire package, and which would be 'implemented' at the launch of the campaign. The designers of the article in *Magazine* had to make sure the article was ready in time for the special AIDS issue of the magazine. After the time spent on the issue HIV/AIDS and the implementation of the pamphlet, Organization A decided to appoint someone especially for issues concerning HIV/AIDS.

The last stage, *evaluation and reorientation*, has not been completed by any of the teams of designers. One interviewee, the member of the design team of the pamphlet for students of Organization A,

mentioned that the person appointed for HIV/AIDS related issues will possibly formally evaluate the document, but it was not done at the time of the interview. Some comments had been given by the target group, but not much had been done with these comments. The client for the handbook for HIV/AIDS in the workplace, designed by The Creative Institute, plans on evaluating the whole campaign of which the document is a part. This was not yet done at the time of the interview. The editor of *Magazine* mentioned that the information which is given for the articles is usually evaluated. Focus groups are used to receive feedback on the articles in the magazine, but the particular article 'It starts with me...' had not been evaluated. The team member of Organization D mentioned that, if the project had not been ceased, the workbook would have definitely been evaluated.

From the descriptions of the differences between the designers' profiles in section 8.2 and the design processes of the four documents, it is possible to conclude that *there is no clear relation between the profile of a design team and the design processes of the documents*. When comparing the profile of Organization A's design team (taking the team's cultural variation, their skills in document design, their knowledge of HIV/AIDS, their knowledge of the target group, their motives and the amount of limitation while designing into consideration) to the profiles of the other three design teams, the three other teams seem to have more knowledge of the different fields, less limitations and possibly stronger motives for designing the documents. If this comparison is done for the different stages of the design process, it is possible to conclude that Organization A's design team's design process was least structured. On the basis of these findings, it would seem reasonable to conclude that there *is* indeed a relation between the profile of a design team and the completed design processes of the documents. However, the remaining three design teams do differ quite substantially with respect to their profiles, but do not differ very much in their design processes. The only aspect on which the design process of the design team of Organization D differs from the design processes of the design teams of The Creative Institute and of *Magazine*, is the stage of implementation. However, the fact that Organization D's HIV/AIDS workbook for schools was not implemented was not in the hands of the members of the Project, but in the hands of the government.

8.4 Overall Conclusion

On the basis of the text evaluations and the interviews held with the members of the design teams of Organization A, The Creative Institute (Organization B), *Magazine* (Organization C's staff magazine)

and Organization D, the first research question: ***How does the profile of a designer of a public information document on HIV/AIDS relate to the characteristics of this document?*** can be answered as follows: The more knowledge a design team has of the field of document design, HIV/AIDS and the target group, the greater the variety in cultural backgrounds in the team and the stronger the motives for designing a successful document, the more quality may be expected in their products: the documents they design.

The second research question: ***How does the profile of a designer of a public information document on HIV/AIDS relate to the design process of this document?*** can be answered as follows: The profiles of the designer do not seem to relate clearly to the design process. However, if the quality of the knowledge of the field of document design, HIV/AIDS and the target group is low, and the motives for designing the document are weak, the structure of the design process of the document may be expected to be of a lesser quality.

9 Limitations and recommendations for future research

9.1 Introduction

As was described in chapter 1, and as Swanepoel (2003) has mentioned, the type of research done for this thesis, examining the way document designers of HIV/AIDS public information documents in South Africa go about their design activities, has rarely been done before. Since little research has been done before in this specific field, certain limitations should be expected.

In the case of this thesis several aspects caused limitations. These aspects will be discussed below in section 9.2, split up in two paragraphs; data and research instruments. Following the limitations, recommendations for future research will be given in section 9.3.

9.2 Limitations

9.2.1 Data

The fact that only a limited amount of data could be used was mainly due to the fact that it was decided to keep the research restricted to the Cape Town region and to the decision that the organizations had to meet quite specific requirements in order to be interesting for this research. It proved quite a difficult task to find organizations designing their own HIV/AIDS education documents, since it turned out that many organizations tend to use materials from so called ‘umbrella organizations’. The fact that information was gathered from just four organizations leads to doubts about the generalisability of the results. Another factor which contributes to these doubts is the fact that the documents used in this thesis are all quite different in nature and designed for different target groups with different goals. The question arises if these documents may then even be compared to each other.

9.2.2 Research instruments

The research instruments used in this thesis may have some limitations. First of all, the evaluation model (Rodenburg & de Stadler, 2003) that was used to evaluate the documents, is problematic since this model, in a number of cases, requires the researcher to give his/her opinion, which might cause the results to be rather subjective and thus not very reliable: another researcher might answer some questions in the model differently. Obviously, it was attempted to view the documents as objectively as possible.

Secondly, when a more experienced interviewer would have done the interviews with the designers, other and more information would have been gathered which would have been of value for this research.

Finally, in one case more members of the team of designers were present, while in the three other cases, just one member of the team of designers was interviewed. Perhaps the outcomes of the

interviews would have been different if in all cases the majority of the team would have been present at the time of the interview. That this was not always possible was due to the simple fact that the team of designers as it was at the time of the creation of the document, did not exist anymore.

9.3 Recommendations for future research

As mentioned in paragraph 9.2.1, the documents in this research were quite different in nature. When carrying out a comparable research in the future, it might be preferable to use more similar documents and gather information from the designers of these documents. In that way, more precise judgements can be made about the relations between the designer's profile and the design characteristics and between the designer's profile and the design process of these documents. For instance, a certain aspect of the designer's profile could be specifically focused on, such as whether pre-tests or evaluations have been done. Documents for which pre-tests and evaluations have been done could then be compared to documents for which pre-tests and evaluations have not been done. The next step would then be to investigate if the results of these pre-tests and evaluations are visible in the actual texts; if the opinions of the groups used for pre-testing have made their way into the documents. By focusing more on a specific aspect of the designer's profile, more accurate relations could be brought to light, and, eventually, accurate advices might even be given to document designers.

The focus in this thesis was on the relations between design characteristics or design processes on one hand and the profile of designers on the other hand. The relation between the design characteristics and the design processes has not been investigated. It might be possible to say a careful word about this relation, since the research done for this thesis may allow us to express some expectations about this relation. From the analyses of the four documents and the interviews with the designers, it might be expected that when the design process is not quite structured, the characteristics in the document will probably not be of a very high quality. It might also be expected that the design process, once more or less structured, will not necessarily have a great relation with the quality characteristics in the documents. However, as mentioned before, the focus has not been on this particular relation, therefore it might be an interesting viewpoint for future research.

The effectiveness of the different documents on HIV/AIDS was not taken into consideration. In future research, it might be interesting to relate the effectiveness of documents on HIV/AIDS to the profile of a designer, to the design characteristics and/or to the design process. By doing so, it may turn out that documents with higher quality design characteristics do or do not, lead to a greater effectiveness of the documents. Eventually the designer's goal is to create effective documents, thus knowledge of the necessary design aspects in order to reach this goal, seems crucial.

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