Radio Documentary

Introduction
In the theoretical part of this thesis, numerous questions about the use of Entertainment-Education in conflict situations have been answered. Furthermore, the case study of the Rwandan soap opera Musekeweya functioned as a relevant illustration of this type of Entertainment-Education intervention. Information about Musekeweya’s background, mission, theoretical underpinnings, practical characteristics and impact evaluations has been provided. However, in addition to this extensive case study a radio documentary about Musekeweya has been produced. In this documentary I have focused upon Musekeweya from a different perspective. As been outlined in the theoretical part of this thesis, radio was used as a powerful propaganda instrument in the Rwandan genocide in 1994. Radio-Télévision Libre des Milles Collines (RTLM) was specifically designed by the génocidaires to promote ethnic hatred and stimulate ethnic violence. Now, fifteen years later, RTLM is gone and radio is used to prevent renewed conflict and promote reconciliation. Rwandans who listened to RTLM during the genocide now listen to Musekeweya, a radio program that exemplifies the peace-oriented use of radio in Rwanda. In the radio documentary, the contrast between RTLM and Musekeweya is the central tenet. More specific, the influence RTLM had on individual Rwandans is compared to the influence Musekeweya nowadays has on the audience. Personal stories of Rwandans who survived the genocide function as the backbone of the documentary, which adds an emotional flavor to the theoretical part of this thesis. In the following paragraphs, the realization of this documentary will be discussed.

Sources
The interviews used for this documentary have been conducted in the Netherlands and in Rwanda. In the Netherlands, I conducted several background interviews with George Weiss and Anneke van Hoek. Weiss is the founding director of Radio La Benevolencia, the Dutch NGO that produces Musekeweya. Anneke van Hoek coordinates Radio La Benevolencia’s research projects. Both Weiss and Van Hoek put me into contact with relevant sources in Rwanda. Furthermore, I interviewed Weiss on the record about the mission and objectives of Musekeweya.

In Rwanda, I first interviewed several actors of Musekeweya, both Hutus and Tutsis. The interviews were conducted in English, which turned out to be a major obstacle for most interviewees. In Rwanda, most people speak Kinyarwanda and French. Although English is now the official second language, only a small minority of the population speaks English fluently. As a consequence, several interviews were not fit to use in the documentary. However, the actors did provide a lot of background information on the influence of radio in modern Rwanda. Eventually, I did find one male actor who spoke English fluently. In my search for frequent listeners of Musekeweya, I was confronted with the
language obstacle again. Several listeners spoke English, but not fluent enough to use the interviews in the radio documentary. Finally, however, I got into contact with the director of the Kigali Memorial Centre, who spoke English and turned out to be a frequent listener of Musekeweya as well. I interviewed him about RTLM and current media policy in Rwanda. Furthermore, I had a background interview with a Rwandan journalist who provided information about the current media landscape in Rwanda.

In Rwanda, many people are reluctant to speak about the genocide. I found several individuals who shared their personal stories, but their English was weak. Although these stories provided extra information about the role RTLM played during the genocide, the interviews were not fit to use in the documentary. Therefore, I decided to contact a Rwandan refugee in the Netherlands and conduct the interview in Dutch. This final interview was conducted in Amsterdam. Eventually, the radio documentary consists of the following four sources:

1. **George Weiss**, director of Radio La Benevolencia. Weiss founded Radio Benevolencja Humanitarian Tools Foundation in 2002. The organization produces radio and television programs to encourage people to become active bystanders against incitement to hate violence. The NGO started broadcasting in 2003 in the Great Lakes Region in Eastern Africa. In addition to running Radio Benevolencia, Weiss is also head of Metropolitan Pictures, a documentary production company based in Amsterdam. In the 1980s, he produced three feature films and was responsible for the worldwide distribution of blockbuster films such as *Dances with Wolves*, *Henry V*, and *Driving Miss Daisy*. Since then, he has produced more than twenty international documentaries. Originally from Austria, Weiss holds a BA in Communications and Media from the State University of New York.

2. **Freddy Umutanguwa**, director of the Kigali Memorial Centre in Rwanda. The Kigali Memorial Centre was founded in 2004 at the 10th anniversary of the Rwanda genocide and is a permanent memorial for all the victims of the genocide. In the garden of the centre, the remains of 250,000 victims have been buried in a mass grave. The centre hosts exhibitions, organizes conferences and provides educational facilities for people interested in the genocide. Umutanguwa is a survivor of the genocide and remembers listening to RTLM with his family while he was young. Furthermore, he provides information about the current media policy in Rwanda.

3. **Efrem Mushimana**, actor in Musekeweya. In his regular job, Mushimana works as an accountant. In his free hours, he plays the role of Gihana in Musekeweya. Mushimana is a Tutsi survivor of the genocide. According to him, the soap opera helped him to understand why his fellow countrymen came to kill all his family. Mushimana is an important source in the documentary, because he can closely relate the radio soap opera to his personal story.

4. **Emerence Uwimbabazi**, Rwandan refugee living in Amsterdam, the Netherlands. Uwimbabazi is a Tutsi survivor of the genocide, in which her parents got killed. Miraculously,
Uwimbabazi survived and eventually she fled to the Netherlands. She works as a job coach and enjoys living in Amsterdam. However, one day she wants to return to Rwanda to forgive the individuals who killed her parents. In the documentary, Uwimbabazi shares her memories of the genocide.

In addition to the interview fragments I used several other sources. In Kigali, I obtained audio recordings of RTLM broadcasts during the genocide, which are used in the documentary to illustrate the memories of Emerence Uwimbabazi and Freddy Umutanguwa. Furthermore, I searched the internet for audio footage about the genocide which I could use in my documentary. For example, on YouTube I found a of US ambassador Susan Rice speaking to the United Nations on the 15th anniversary of the Rwanda genocide. Fragments of this speech are used in the introduction part of the documentary. The sound effects, which will be discussed below, were downloaded from the internet too.

**Structure**

The radio documentary is roughly made up of three parts. In the first part, *Musekeweya* is introduced and some information about the current situation in Rwanda is provided. The listener is informed about the fact that *Musekeweya* is not an ordinary entertainment show, but a radio program that is strongly connected to the problems in post-genocide Rwanda. In the second part of the documentary, the roots of these problems are traced. Personal stories of genocide survivors provide a dramatic image of the civil war and, more specifically, the key role that radio played during the genocide. Confronted with the memories of these individuals, the listener should get more feeling with the genocide in Rwanda and the importance of reconciliation. In the third part of the documentary, the story returns to the present situation in Rwanda and the role of *Musekeweya* in the process of reconciliation. More information about the mission and objectives of the radio soap opera is provided and the results of impact studies are discussed. In summary, the documentary provides the listener with an image of modern Rwanda and the role of an Entertainment-Education program in the reconciliation process. The middle part of the documentary is used as a flashback to the genocide, in which survivors tell their stories chronologically.

**Music and Sound Effects**

Throughout the documentary three music tracks are used. The tracks are chosen because they complement to the content in the interview fragments and/or add to the emotional appeal of the storyline. For example, the opening tune of *Musekeweya* is used in the first part of the documentary in which the radio soap opera is introduced to the listener. In the second part of the documentary (about the actual genocide), an incitive drumming track is mixed into the documentary between the interview fragments to add to the tension which in rising in this part. Often, the tracks are also used as background music to back-up the voice-over or interview fragments.
Sound effects are used to add to the liveliness of the documentary. Most profound is the addition of background noise. In most cases, background noise during interviews was recorded on the spot. However, background noise has been added in a later stage to interview fragments in which background noise was absent (in the interview with Efrem Mushimana). Less profound is the use of sound effects other than background noise. In the introduction part of the documentary, effects (radio turning on/off, radio tuning) are used to create the illusion of someone tuning into his radio to listen to the speech of ambassador Susan Rice. Details will be presented below in the scenario.

**Editing**

Most of the editing process of the documentary will be presented in the scenario below. Fades in, fades out and crossfades will be mentioned, except minor crossfades between interview fragments. Throughout the documentary, voice-overs, interview fragments, music and sound effects are alternated to hold the attention of the listener. Furthermore, the length of interview fragments is adapted to the structure of the documentary. In the second part, interview fragments are short and the interviews with Emerence Uwimbabazi and Freddy Umutanguwa alternate in rapid pace to increase the tension. Voice-overs are kept to a minimum. In contrast, interview fragments in the third part of the documentary are longer because the information is more complex and often theoretical: the voice-over is used to provide extra information.

**Scenario**

<table>
<thead>
<tr>
<th>Time</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>00:06</td>
<td><strong>Introduction</strong></td>
</tr>
<tr>
<td></td>
<td><em>Text:</em> Ladies and gentlemen. On this day, fifteen years ago, Rwanda began its awful decent into the inferno of genocide. (...) That evil came in the form of soldiers with machine guns, men with machetes, lord calls to murder, hissed out of transistor radios, whispered words that one’s neighbors were not people, but cockroaches.</td>
</tr>
<tr>
<td></td>
<td><em>Sound-effects:</em> Radio turning on/off. Radio tuning.</td>
</tr>
<tr>
<td>00:41</td>
<td><strong>Music:</strong> Wyclef Jean – One Million Voices</td>
</tr>
<tr>
<td></td>
<td><em>Editing:</em> Track cuts in without fade-in, volume is held constant for 8 seconds, then volume decreases and continues as background music for voice-over 1.</td>
</tr>
</tbody>
</table>

¹ [http://www.youtube.com/watch?v=1tlwZg7rvb30](http://www.youtube.com/watch?v=1tlwZg7rvb30), recorded 08-20-2009.
Source: Pim Hulshof |
<table>
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<tbody>
<tr>
<td>01:18</td>
<td>Music: Tune Musekeweya</td>
<td>Editing: Track fades in, volume is held constant for 10 seconds, then volume decreases and the track continues as background music for voice-overs (fading in and out) until 06:05.</td>
</tr>
</tbody>
</table>
| 01:32 | Voice-Over 2                                                                  | Text: Musekeweya is een zogenaamde radiosoap. In Nederland kijken we op de televisie naar Goede Tijden Slechte Tijden of Onderweg naar Morgen. Maar omdat de meeste mensen in Rwanda geen televisie hebben, worden de soapseries hier uitgezonden op de radio. En dat klinkt ongeveer zo...  
Source: Pim Hulshof |
| 01:45 | Dialogue Musekeweya                                                            | Text: Unknown (Kinyarwanda)  
Source: Two unknown actors playing a scene in Musekeweya²  
Editing: Dialogue fades in, then volume is held constant for 17 seconds, then dialogue fades out. |
| 02:08 | Voice-Over 3                                                                  | Text: De voertaal in Musekeweya is Kinyarwanda, de enige taal die iedereen in Rwanda beheerst. De soap is dan ook populair onder alle bevolkingsgroepen. Iedere week zit negentig procent van de bevolking aan de radio gekluisterd om maar niets te hoeven missen van de intriges in het leven van de soapies. In de studio spreek ik met één van de soapsterren.  
Source: Pim Hulshof |
| 02:29 | Actor introducing himself                                                     | Text: My name is Efrem Mushimana. I’m 35 years old and I’m a survivor |

² Studio Radio La Benevolencija, Kigali, Rwanda; recorded 04-13-2009.
of the genocide which took place here in 1994 whereby all my family
got killed. I stay alone now. So, here in Musekeweya, I’m an actor
under the name of Gihana.

Source: Efrem Mushimana

Sound effect: Background noise, people talking

<table>
<thead>
<tr>
<th>02:51</th>
<th>Voice-Over 4</th>
</tr>
</thead>
</table>
| Text: Hoewel hij al jaren in Musekeweya speelt, blijft Efrem zich
verbazen over zijn status als soapster. |

Source: Pim Hulshof

<table>
<thead>
<tr>
<th>02:57</th>
<th>Fame of a soap actor</th>
</tr>
</thead>
</table>
| Text: For instance, when we walk in the streets and we meet some
people and I get introduced. “Do you know this one? This is Gihana?”
People say: “Wow, this is Gihana?”. People are enjoying it, because
they are knowing Gihana by voice. But they don’t know the face.
Actually, it shows me that people are interested to know who is
Gihana, they want to see him. Unfortunately, they don’t see us! |

Source: Efrem Mushimana

Sound effect: Background noise, people talking

<table>
<thead>
<tr>
<th>03:23</th>
<th>Voice-over 5</th>
</tr>
</thead>
</table>
| Text: In het dagelijks leven is Efrem accountant. Als overlever van de
genocide ziet hij het als een morele plicht om in zijn vrije uren te
acteren in de radiosoap. Want Musekeweya is geen doorsnee
soapserie. In tegendeel. |

Source: Pim Hulshof

<table>
<thead>
<tr>
<th>03:35</th>
<th>Musekeweya's objectives</th>
</tr>
</thead>
</table>
| Text: The difference is in terms of its objectives. You know, here in
Rwanda there were many problems about the genocide and the
consequences of the genocide, you know, people killed others. You
see? So, the mission and objectives touch to the heart of Rwandese
people, because it is about reconciliating people. Showing where the
conflict comes from, how to manage the conflict, how to overcome the
conflict. So that the people may come together again, although they
were in conflict. |

Source: Efrem Mushimana

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3 Interview with Efrem Mushimana, Kigali, Rwanda; recorded 04-13-2009.
4 Idem.
5 Idem.
04:16

**Voice-over 6**

**Text:** Musekeweya is dus een radiosoap die zijn luisteraars niet alleen wil vermaken, maar ook wil leren om conflicten vreedzaam op te lossen. Ik spreek hierover met George Weiss, bedenker en producent van Musekeweya en directeur van de Nederlandse NGO Radio La Benevolencija.

**Source:** Pim Hulshof

04:31

**The objectives of Radio La Benevolencija**

**Text:** One of the things we do is that we want to protect people from being driven to hate violence. We believe that people can learn from history how they have been driven to hate violence, which button in psychology hate speech is pushing and we are teaching this to people in Rwanda, Burundi and the Congo. We are doing this by employing a combination of weekly soap operas and debate programs for leaders.

**Source:** George Weiss

05:07

**Voice-over 7**

**Text:** Via de radiosoap probeert Radio La Benevolencija de luisteraars te leren hoe gewelddadige conflicten ontstaan, en op welke manier conflicten zonder geweld kunnen worden opgelost.

**Source:** Pim Hulshof

05:18

**Gihana**

**Text:** Gihana is the elder of his family and the role he plays is a wise men. So there’s some misunderstanding in two families, having a conflict, you see, so he tries to calm down, he’s in charge of calming down the people of Bumanzi.

**Source:** Efrem Mushimana

**Sound effect:** Background noise, people talking

05:42

**Voice-over 8**

**Text:** Media als instrument voor verzoening, het klinkt te mooi om waar te zijn. Helemaal in het geval van Rwanda, want tijdens de genocide werd radio gebruikt als propaganda-instrument om de Hutu-bevolking op te zetten tegen de Tutsi’s. Emerence Uwimbabazi, een Tutsi die de oorlog overleefde en tegenwoordig in Amsterdam woont, ondervond aan den lijve hoe haar afkomst in de jaren voor de oorlog steeds vaker een issue werd.

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6 Interview with George Weiss, Amsterdam, The Netherlands; recorded 07-10-2009.

7 Interview with Efrem Mushimana, Kigali, Rwanda; recorded 04-13-2009.
<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>06:06</td>
<td><strong>Ethnic tension before the genocide</strong></td>
<td>Ik was me er zelf niet bewust van. Maar bijvoorbeeld op de eerste dag op mijn basisschool was het huiswerk dat ik mijn vader en moeder moest vragen wat voor etnische achtergrond ik heb. Dat vond ik eigenlijk een beetje...ik wist niet waarom, maar ik heb het toen mijn moeder gevraagd en mijn moeder zei: je bent Tutsi. De volgende dag moesten de Tutsi's aan de ene kant gaan zitten en de Hutu's aan de andere kant. (...) Ja, het werd elke keer erger. Ik merkte ook dat mijn moeder en mijn vader erg beschermend waren naar ons toe. Zij wilden niet dat wij naar buiten gingen en wij mochten met sommige kinderen niet spelen. We mochten gewoon niet uitgaan zoals we deden.</td>
</tr>
<tr>
<td>06:58</td>
<td><strong>Voice-over</strong></td>
<td>In de hoofdstad Kigali spreek ik met de directeur van het Kigali Memorial Centre, Freddy Umutanguwa. Hij herinnert zich hoe hij in de maanden voor de oorlog als kleine jongen voor de radio zat om te luisteren naar propagandazender Radio Télévision des Milles Collines, kortweg RTLM.</td>
</tr>
<tr>
<td>07:15</td>
<td><strong>RTLM before the genocide</strong></td>
<td>Yes, I had radio. We had radio at home. And the frequence of RTLM was...we knew it and we had to listen to it each and every time, to what they were saying.</td>
</tr>
<tr>
<td>07:30</td>
<td><strong>Fragment RTLM Hate Speech</strong></td>
<td>Unknown (Kinyarwanda)</td>
</tr>
<tr>
<td>07:38</td>
<td></td>
<td>Each and every time it was Hutu against Tutsi and Tutsi against Hutu. And the way they were saying it, they were showing how Hutu were very vulnerable and they were showing how the only one enemy they had was Tutsi. No hunger, no corruption were enemies of the country. They didn’t care about developing the country, they didn’t care about corruption, they didn’t care about inflation, they didn’t care about other challenges, but the main challenge was Tutsi. The main</td>
</tr>
</tbody>
</table>

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8 Interview with Emerence Uwimbabazi, Amsterdam, The Netherlands; recorded 09-07-2009.
9 Interview with Freddy Umutanguwa, Kigali, Rwanda; recorded 04-15-2009.
challenge was Tutsi, the main problem of the country was Tutsi and the virus of this country was Tutsi. Actually, they wanted to start by the elimination of Tutsi, and then they'd go to other problems. So this was the message.

*Source:* Freddy Umutanguwa

### 08:39

**Fragment RTLM Hate Speech**

*Text:* Unknown (Kinyarwanda)

*Source:* Kigali Memorial Centre, Rwanda

*Editing:* The fragment fades in, then volume is held constant for 7 seconds, then the fragment fades out.

### 08:52

**Ethnic hatred and radio in Rwanda**

*Text:* Het is gewoon ongelofelijk. Nu ik in Nederland ben kan ik niet geloven dat iemand dat op de radio kan zeggen. Maar in Rwanda was het toen bijna normaal. Want wat meestal niet gezegd wordt is...dat voor de oorlog, die haat is er altijd geweest. Dat wordt misschien niet gezegd, maar die haat die was gewoon al aanwezig.

*Source:* Emerence Uwimbabazi

### 09:21

**Being afraid of radio messages**

*Text:* I was very afraid of these messages. It was not very big because I was living with my family and I got comfort from my family. But my feelings were saying: “Why is this happening? Why are Tutsis so hated in this stage?”.

*Source:* Freddy Umutanguwa

### 09:50

**Voice-over 10**

*Text:* Op 6 april 1994 wordt Kigali 's avonds opgeschrikt door een lichtflits, gevolgd door een enorme knal. Het vliegtuig met daarin de president van Rwanda, de Hutu Juvenal Habyarimana, wordt vlak voor de landing in Kigali uit de lucht geschoten. Het betekent het startsein voor de genocide tegen de Tutsi’s.

*Source:* Pim Hulshof

### 10:08

**Music: Rwandan Drummers**

*Editing:* Track fades in, then volume is held constant for 5 seconds, then volume decreases and the track continues as background music until 15:18. Between interview fragments and voice-overs, volume is

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10 Interview with Freddy Umutanguwa, Kigali, Rwanda; recorded 04-15-2009.
11 Interview with Emerence Uwimbabazi, Amsterdam, The Netherlands; recorded 09-07-2009.
12 Interview with Freddy Umutanguwa, Kigali, Rwanda; recorded 04-15-2009.
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
<th>Text</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:18</td>
<td>Mother afraid to get killed</td>
<td><em>Ik werd om vier uur in de ochtend wakker gemaakt door mijn moeder en ze was heel bang. Ik vroeg: “wat is er aan de hand”? En zij zei: “wij gaan dood”. Dus ik zei: “hoe komt dat, waarom gaan wij dood”? Ik had tot die dag mijn ouders nog niet zo bang gezien. Mijn moeder zei dat wij weg moesten. Maar mijn vader zei: “nee, wij kunnen nergens heen”.</em></td>
<td>Emerence Uwimbabazi&lt;sup&gt;13&lt;/sup&gt;</td>
</tr>
<tr>
<td>10:47</td>
<td>President Assassinated</td>
<td><em>Right after the crash of the plane of the president, the former president, many people have been killed. Many road blocks have been set up to stop Tutsis. They didn’t even give us one day to think about it, because after one day they came to attack our families.</em></td>
<td>Freddy Umutanguwa&lt;sup&gt;14&lt;/sup&gt;</td>
</tr>
<tr>
<td>11:14</td>
<td>Shots everywhere</td>
<td><em>Wij hadden de radio aangezet, die zei dat Habyarimana was doodgeschoten. Op dat moment was ik ook bang. Er werd van overal geschoten en wij konden niet slapen.</em></td>
<td>Emerence Uwimbabazi&lt;sup&gt;15&lt;/sup&gt;</td>
</tr>
<tr>
<td>11:35</td>
<td>Voice-over 11</td>
<td><em>Tot op de dag van vandaag is onbekend wie de aanslag op de president pleegde. Hoe dan ook, de moord op de president zette een oorlogsmachine in gang die pas 100 dagen later tot stilstand zou komen. Alle Tutsi’s in Rwanda moesten uitgeroeid worden. En radiozender RTLM hielp hier graag een handje aan mee.</em></td>
<td>Pim Hulshof</td>
</tr>
<tr>
<td>11:52</td>
<td>Kill your neighbors</td>
<td><em>On the radio of RTLM they were saying: “Now, the Tutsis have completed their mission. They started by the president and now they're going to kill everybody, every Hutu in this country”. This changed actually the friendship of people who were neighbors of others. They would say: “Oh, wow, you need to kill us”? And they were saying: your neighbor is your first enemy, because he works for the</em></td>
<td></td>
</tr>
</tbody>
</table>

<sup>13</sup> Interview with Emerence Uwimbabazi, Amsterdam, The Netherlands; recorded 09-07-2009.
<sup>14</sup> Interview with Freddy Umutanguwa, Kigali, Rwanda; recorded 04-15-2009.
<sup>15</sup> Interview with Emerence Uwimbabazi, Amsterdam, The Netherlands; recorded 09-07-2009.
people who plan to kill all Hutus. And you’ll have to, if you want to stay alive, make sure that your neighbor is killed, otherwise you will be killed before.

*Source:* Freddy Umutanguwa\(^\text{16}\)

### 12:20
**Content RTLM during genocide**

**Text:** Met RTLM was het meer van: er werd eigenlijk je naam genoemd, waar je woonde, dus je adresgegevens, wie je was en er werd altijd gezegd van: “Die en die moeten nog vermoord worden”. We waren gewoon de hele tijd bang en moesten wachten tot ze kwamen.

*Source:* Emerence Uwimbabazi\(^\text{17}\)

### 13:12
**Flight to churches**

**Text:** Some of the people went to churches and public places where they could defend themselves or where they could seek protection. Or where they could hope for protection. Like in the churches. They said: it is a holy place, maybe we will not be attacked in a church because people would fear this is a house of God. So they went in, they closed it up and they said: “Nobody will kill us in here, God will help us”. So they let people...they opened the roads to go to church. It’s a strategy to group them and kill them together. That’s how many churches in this country became genocide sites.

*Source:* Freddy Umutanguwa\(^\text{18}\)

### 14:05
**Stuck at home**


*Source:* Emerence Uwimbabazi\(^\text{19}\)

### 14:31
**Family gets killed**

**Text:** Tot het geld op was. En toen zeiden zij: “Wij willen nog meer geld”. En mijn moeder zei: “Ik heb geen geld meer”. En ze zeiden toen: “We gaan jullie vermoorden”. Mijn vader en mijn moeder en mijn nicht waren in de voorkamer. Wij, de kinderen, waren in de slaapkamer want wij waren bang. Die mensen kwamen binnen en wij zijn allemaal naar de slaapkamer gegaan. Ze hebben toen mijn moeder en mijn nicht en mijn vader doodgeschoten, en ik ben onder het bed gaan liggen. Ze

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\(^\text{16}\) Interview with Freddy Umutanguwa, Kigali, Rwanda; recorded 04-15-2009.

\(^\text{17}\) Interview with Emerence Uwimbabazi, Amsterdam, The Netherlands; recorded 09-07-2009.

\(^\text{18}\) Interview with Freddy Umutanguwa, Kigali, Rwanda; recorded 04-15-2009.

\(^\text{19}\) Interview with Emerence Uwimbabazi, Amsterdam, The Netherlands; recorded 09-07-2009.
kwamen in onze slaapkamer en ze hebben ook mijn zus
doodgeschoten. Daarna weet ik eigenlijk niks meer.

Source: Emerence Uwimbabazi

15:20

Music: Wyclef Jean – One Million Voices

Editing: Track starts from the beginning, volume is held constant for 30 seconds, then volume decreases and continues as background music for voice-overs (fading in and out) until 28:28. Then, volume is increased and the song is played until it ends naturally (fading away).

15:51

Voice-over 12

Text: Emerence had geluk. Zij overleefde de oorlog door onder haar bed te schuilen voor de moordenaars van haar ouders. Maar niet iedereen had een plek om zich te verstoppen. Meer dan 800.000 Tutsi’s en gematigde Hutu’s werden tijdens de genocide vermoord, en dat in slechts 100 dagen. De wereld keek vol verbijstering toe, maar deed niets om het geweld te stoppen. Er werden zelfs geen pogingen ondernomen om radiostation RTLM uit de lucht te halen. Het radiostation kreeg vrij spel, en mocht haar boodschap van haat tot het einde toe blijven verspreiden. Radio functioneerde zo als de onzichtbare brandstof voor een genocide, want veel Hutu’s namen de opruiende teksten van RTLM voor waarheid aan.

Source: Pim Hulshof

16:32

The power of hate speech in Rwanda

Text: Those who could not read newspaper, at least they could have a post of radio at home. They could listen to it and listen to the messages that those planners of the genocide needed to disseminate, needed to send to the whole population. This was a tool of disseminating the message of hatred to the population. It’s something that they used and it was very receptive to the normal population, because as people were not educated, they didn’t have a sense of critical thinking. They just followed what have been said. That’s why during the genocide the majority of Hutus were involved in killings, because many of them, the majority of them, were not educated and they had to follow the word of leaders.

Source: Freddy Umutanguwa

17:31

Voice-over

Text: Na de oorlog doken foto’s op van Hutu-soldaten met in de ene hand een bebloed kapmes, en in de andere hand een radio. Het zijn duistere beelden die illustreren hoe groot de kracht van de media kan zijn. Rwanda weet dit als geen ander, en in het beleid van de huidige

20 Interview with Emerence Uwimbabazi, Amsterdam, The Netherlands; recorded 09-07-2009.
21 Interview with Freddy Umutanguwa, Kigali, Rwanda; recorded 04-15-2009.
**Current media policy in Rwanda**

*Text:* The national media council here in Rwanda has very good objectives to use media in a positive way, just as the media have been used in a negative way during the genocide. So, it’s something very positive, it’s something that we are very grateful for. If the media can start to disseminate the good message, the message of unity, the message of reconciliation, the message of rebuilding the country, the message of friendship. The message which can have a positive impact on the country, not a bad impact on the lives of the citizens.

*Source:* Freddy Umutanguwa

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**The power of soap opera**

*Text:* The answer to why I think soap operas can be powerful is because they have been proven to be powerful. It is widely used in Africa in order to show people ways of behaving, especially with HIV Aids and other family matters, social matters. To teach people stuff, even if they’re analphabetic and they don’t read books. So, it happens to be the most popular program, it’s been proven to be successful so we do it. But we would just as well do other things if something else would be the most popular program.

*Source:* George Weiss

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22 Interview with Freddy Umutanguwa, Kigali, Rwanda; recorded 04-15-2009.

23 Interview with George Weiss, Amsterdam, The Netherlands; recorded 07-10-2009.
that wants to listen out of their own motivation to them. So if you use the same models of drama that normal soap opera uses but you do it around your messages then you're going to be successful if the people around you want your work to be successful.

Source: George Weiss

Freddy's opinion on Musekeweya

Text: Each and every time I listen to Musekeweya I feel something very positive from it. If you listen to how people interact on radio and how people give each other advises it's something very positive. They talk about the experiences and from the experiences they talk about how they can face the challenges. This is a very positive message that people should understand and should learn about.

Source: Freddy Umutanguwa

Active bystanders

Text: In our broadcasts we encourage people that even small actions that seem unimportant seem to have played a role in other genocides and other places. Together they amounted to made things not happen, like, I don't know, the Germans when they deported the Jews from Berlin. They had to wait six months because the population actually got upset and demonstrated for a while. Well, it didn't help in the end, but it postponed things. Very often, you can see that, so we encourage people to be active bystanders.

Source: George Weiss

Voice-over 16

Text: Een van de belangrijkste boodschappen van Musekeweya is dat mensen zichzelf moeten laten horen als ze onrecht zien in hun directe omgeving.

Source: Pim Hulshof

Voice-over 17

Text: De doelstellingen van Radio La Benevolencia zijn nobel. Maar hoe krachtig is Musekeweya nou echt? Kan een radiossoap werkelijk bijdragen aan vrede in Rwanda?

Source: Pim Hulshof

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24 Interview with George Weiss, Amsterdam, The Netherlands; recorded 07-10-2009.
26 Interview with George Weiss, Amsterdam, The Netherlands; recorded 07-10-2009.
**Efrem believes in the power of Musekeweya**

*Text:* As the victim of the genocide I will answer you positively. The mission and the objectives of Musekeweya are highly playing a role in the changing of mind of the people, both to the victims of the genocide as to the actors in the genocide. Because things are transforming, things are changing, positively.

*Source:* Efrem Mushimana

*Sound effect:* Background noise, people talking

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**Voice-over 18**

*Text:* Om vast te stellen of Efrem gelijk heeft voerde Radio La Benevolencija een grootzchalig onderzoek uit naar de impact van Musekeweya. Zowel slachtoffers als daders van de genocide werden geïnterviewd om te zien welke impact de radiossoap heeft op hun belevingswereld. Die gegevens werden vervolgens vergeleken met een controlegroep van mensen die niet naar Musekeweya luisterden.

*Source:* Pim Hulshof

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**Findings 2**

*Text:* Amazingly, after one year you could judge impact. Usually the two parts of the population really mistrust each other, but there was a lot of evidence that our groups much more suddenly could imagine dialogue with other groups.

*Source:* George Weiss

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**Voice-over 19**

*Text:* Niet alleen de houding van Hutu's en Tutsi's ten opzichte van elkaar leek veranderd, maar ook het begrip voor de oorzaken van de genocide verbeterde dankzij de soap.

*Source:* Pim Hulshof

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**Efrem explains further**

*Text:* Just after the genocide period, I could not understand why those problems took place here. I couldn’t understand why people came and they killed my family. I couldn’t understand, I could not know how I could forgive them. But, since I started playing, things changed for me because I started understanding where the problems took place, what the resources of the problems were, and especially how I could

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27 Interview with Efrem Mushimana, Kigali, Rwanda; recorded 04-13-2009.

28 Interview with George Weiss, Amsterdam, The Netherlands; recorded 07-10-2009.
overcome these problems. Because the problems are there, you can
know the resources of the problems but not know how to overcome
the problems. That are things that I learned from what type I’m playing.
Try to understand other people, try to understand why one is humming
others, why this one is doing badly. So when you start to understand
the reason why this one is acting differently then you, there you start
overcoming the situation and you start resolving some problems.

Source: Efrem Mushimana

Sound effect: Background noise, people talking

24:40

Voice-over 20

Text: Radio La Benevolencia hoopt dat Musekeweya niet alleen de
belevingswereld, maar ook het gedrag van de luisteraars verandert.
Tijdens het onderzoek werden de gedragingen van het publiek dan ook
nauwkeurig geobserveerd.

Source: Pim Hulshof

24:51

Example of impact

Text: We decided to give them a present, which was the tape recorder
and a set of CDs. In our control group, when we gave them the present,
all the seven control groups decided to give it to the head man of the
village, of the group. In all our seven groups there was a big discussion
about “Hey, why give it to the boss? Why don’t we share it and let’s
have it one week you one week you?” and stuff like that and that was
without exception in all our seven groups. So that was one thing that
was really quite remarkable.

Source: George Weiss

25:30

Voice-over 21

Text: Een besluit nemen over een tape recorder is natuurlijk heel iets
anders dan het opstaan tegen etnisch geweld. Toch gelooft Radio La
Benevolencia dat het medium radio kan bijdragen aan verzoening in
Rwanda.

Source: Pim Hulshof

25:42

Drop in the ocean

Text: First of all, do I believe that our programs...? I think our programs
are a drop in the ocean, ok? That’s clear. I mean: we all want to change
the world we all believe that we are the greatest thing on earth but it is

29 Interview with Efrem Mushimana, Kigali, Rwanda; recorded 04-13-2009.
30 Interview with George Weiss, Amsterdam, The Netherlands; recorded 07-10-2009.
complex. But I do believe in what we are doing. I mean: if we can do it long enough. The issue is the period of exposure of the audience.

Source: George Weiss\textsuperscript{31}

\textbf{26:10} Voice-over 22

\textit{Text}: Om de impact van Musekeweya te vergroten stimuleert Radio La Benevolencija de ontwikkeling van zogenaamde luisterclubs. Dit zijn groepen mensen die samenkomen om naar de radio te luisteren en te discussiëren over de inhoud van de programma’s.

Source: Pim Hulshof

\textbf{26:23} Acting when necessary

\textit{Text}: We have in Rwanda now thirteen hundred and something members of these groups, who regularly meet every month. Who look at conflict in their community and send out committees to solve these conflicts. Hopefully these people would also act in case the government would start broadcasting hate messages or some of the enemies wants to start broadcasting hate messages. These people would recognize it and start acting against it, or, the same way, if the government would commit an injustice hopefully these people would know the importance of acting. It remains to be seen if they would be active in situations that demand some courage but hopefully...I mean their branding might do it. That means if the peer pressure is there to say: “Oh, a La Benevolencija group has to act like this”, then we have a chance. Maybe that that happens.

Source: George Weiss\textsuperscript{32}

\textbf{27:23} Using media to unite people

\textit{Text}: The media helped to separate people, but now the media can possibly be used to unite people. And the way they should use it is actually if someone has a positive message, media should be a very easy and right channel to channel that message to everyone in this country. So, the media will play a very positive role in uniting people, in the process of reconciliation, in the process of forgiveness as well, and in the process of unity in the country.

Source: Freddy Umutanguwa\textsuperscript{33}

\textbf{28:15} Voice-over 23

\textit{Text}: Radio als wapen tegen etnisch geweld. De tijd zal leren of de

\textsuperscript{31}Interview with George Weiss, Amsterdam, The Netherlands; recorded 07-10-2009.

\textsuperscript{32}Idem.

\textsuperscript{33}Interview with Freddy Umutanguwa, Kigali, Rwanda; recorded 04-15-2009.
mediacampagnes van Radio La Benevolencija helpen om nieuw bloedvergieten in dit prachtige land te voorkomen. Zodat een inwoner van Rwanda over vijftien jaar niet meer een Hutu of een Tutsi is, maar simpelweg Rwandees.

Source: Pim Hulshof