

5th International Entertainment Education Conference

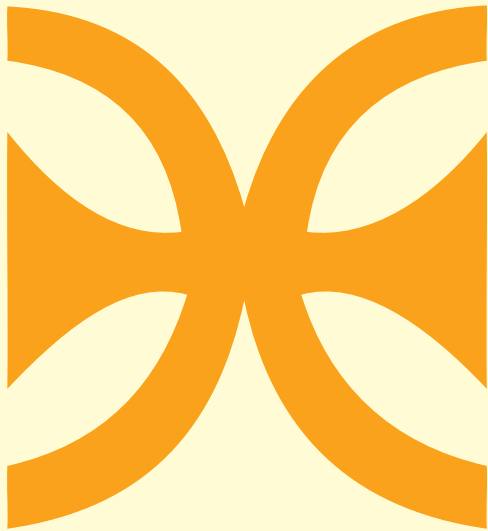


For Health and Social Development
Focusing on Women and Children

NOVEMBER 17-20, 2011
INDIA HABITAT CENTRE, NEW DELHI

CONFERENCE REPORT

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5TH INTERNATIONAL ENTERTAINMENT-EDUCATION CONFERENCE

NOVEMBER 17-20, 2011
INDIA HABITAT CENTRE, NEW DELHI

CONFERENCE REPORT

www.ee5conference.org

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INTRODUCTION



Entertainment Education has the power to change lives! This was apparent to everyone who attended the 5th Entertainment Education Conference (EE5). For three and a half days we came together, from all over the world, to share and to learn, to be educated and entertained, to forge new partnerships and strengthen bonds with old friends. The conference exceeded our expectations—we were in awe of the creativity, the depth of experience and the talent that filled the India Habitat Centre. We learned about new methodologies for developing and evaluating innovative approaches. We shared our successes and our bloopers. And we all came away with the sense that there is much left to do and new inspiration to make the world a better place.

The focus of the conference—improving the health and well-being of women and children—couldn't have been more timely. We heard about their needs in the formal sessions we attended but also felt their needs in the inspirational entertainment—song, dance, storytelling and drama—we were so privileged to view. From the moving and unforgettable performance opening night by special guest Shubha Mudgal to the morning plenary performances by Nalamdana, the Kolkata Puppets and the scroll painter Gurupada Chitrakar, to the gut-wrenching performance of Asmita Street Theatre at our closing plenary, we were reminded, constantly, of the need for change, especially for society's most vulnerable.

The **morning plenary sessions** focused on key aspects of Entertainment Education (EE), including getting the right balance of “art” and “science”, creating the space for dialogic interplay and the essential foundation of good storytelling. **The four tracks** of the conference allowed us to focus our attention on the multi-faceted aspects of EE. **Track 1** focused on how we can use research and theory to assess the impact of our programs. **Track 2** allowed us to share our experiences “in the trenches”. **Track 3** provided hands-on skills building guided by experts. And **Track 4** explored “next generation” EE through new approaches, technologies and partnerships. The **entertainment** at the opening, each morning

and on Saturday evening allowed us to “become the audience” and experience firsthand why EE affects us so deeply.

We are thrilled to share this report with you, which includes highlights of the conference proceedings. Detailed information on the presentations, performances and plenary sessions can be found at the on-line links in each section.

A sincere thank you goes out to everyone who attended EE5 for making it such a success.

We hope everyone will keep the momentum alive by continuing to dialogue and network via the EE5 Facebook page (search for "5th International Entertainment Education Conference") and Twitter (@EE5conf) site and the EE5 dedicated social network maintained by the Communication Initiative (<http://networks.comminit.com/ee5delhi/>).

We look forward to seeing you at EE6!

Susan Krenn
Director, Center for
Communication Programs
Johns Hopkins Bloomberg
School of Public Health

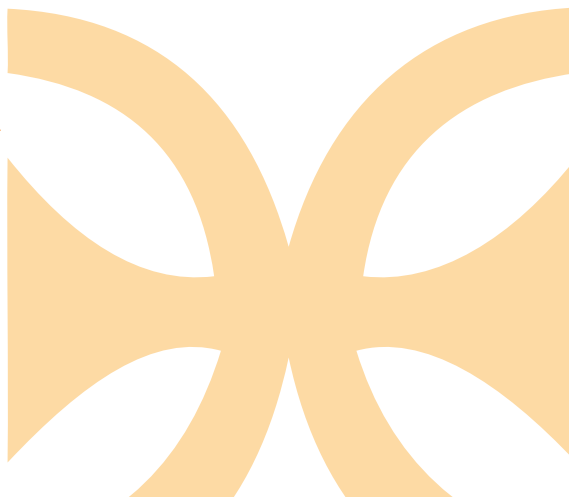
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ORGANIZING PARTNERS



The Center for Communication Programs (CCP) combines the science and art of strategic communication to help people around the world make better health choices for themselves, their families and their communities. As a Center within the Department of Health, Behavior and Society at the Bloomberg School of Public Health, CCP has active programs in more than 30 countries worldwide as well as in the U.S. and has to date reached more than 1 billion people.

The vision of CCP is to advance the science and art of strategic communication to improve health and save lives. CCP is a pioneer in the field of entertainment education (EE) and is at the forefront of award-winning health communication programs worldwide. In 1986 CCP launched one of the first entertainment education initiatives – pop songs performed by hot artists, Tatiana & Johnny that hit the top of the charts. CCP and partners hosted



the first ever International Conference on Entertainment-Education in 1989, and has been a key actor in all subsequent international conferences in the United States, Europe, South Africa and India. EE through song, dance, drama, social media and mobile technology is a core element of all CCP's programs around the world.

CCP is widely recognized and respected in the field of health communication for its extensive technical expertise and program experience in social and behavior change communication; knowledge management; training and capacity building; strategic advocacy; and research and evaluation. CCP's work spans a broad spectrum of health issues and related areas including reproductive health/family planning; HIV/AIDS; malaria; water and sanitation; maternal and child health; avian and pandemic influenza; tobacco control; and gender issues.



The Social Justice Initiative, under the auspices of the University of Texas at El Paso (UTEP) Department of Communication, is committed to social justice actions through local, regional, national, and global programs, publications and products. In 2010, SJI served as a founding member of a Global Consortium on Entertainment-Education and Social Change with global partners such as Oxfam-Novib (Netherlands); Soul City Institute of Health and Development Communication (South Africa); Puntos de Encuentro (Nicaragua); Breakthrough (USA and India); and The Communication Initiative. Today SJI's actions, publications, and products continue to grow in both depth and scope.



Hollywood, Health & Society (HH&S) is a program of the USC Annenberg Norman Lear Center that provides entertainment industry professionals with accurate and timely information for health storylines through expert consultations, panel discussions, writer field trips, and online resources such as newsletters and tip sheets. The program recognizes the profound impact that entertainment media have on individual knowledge and behavior, and thus works to encourage accurate health messages in TV, film and new media.

HH&S performs outreach to the Hollywood creative community on domestic and global health topics of critical importance, including HIV/AIDS, addiction, organ donation, cancer, community health, global infectious disease, healthcare quality and climate.



Center for Human Progress is a New Delhi-based NGO and social entrepreneurship that promotes and enables youth empowerment and community-led change. CHP supports social change through knowledge generation and exchange using various creative platforms, including traditional and new media, technology, art, music and theater among others.

Since its inception in 2008, CHP has worked directly with over 50,000 young people and communities and reached out to many more through its projects and initiatives. CHP's initiatives focus on building and strengthening programs and influencing policies in the field of development, including human rights, public health, education and arts to name a few. To achieve its goals, CHP's initiatives focus on 5 strategic areas: life skills education and coaching; capacity building and skills development; education and awareness building; communication and advocacy; and research and documentation.



UNICEF is the driving force that helps build a world where the rights of every child are realized. We have the global authority to influence decision-makers and the variety of partners at grassroots level to turn the most innovative ideas into reality. That makes us unique among world organizations, and unique among those working with the young. We believe that nurturing and caring for children are the cornerstones of human progress.

UNICEF was created with this purpose in mind – to work with others to overcome the obstacles that poverty, violence, disease and discrimination place in a child's path. We advocate for measures to give children the best start in life, because proper care at the youngest age forms the strongest foundation for a person's future. We are active in more than 190 countries and territories through country programs and National Committees. We are UNICEF, the United Nations Children's Fund.

COLLABORATING PARTNERS



The Center for Media & Health (CMH) designs creative communication strategies and projects to inspire people to take care of their health and their social environment. In doing so CMH applies the entertainment-education strategy and various other approaches such as the User-as-Designer approach, the Show-Talk-Act method and the Media Mapping Model. Key to CMH's work is the integration of theory, policy, and research.



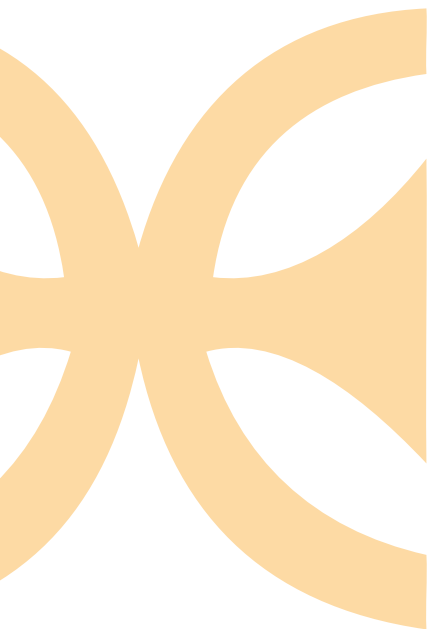
Soul City: Institute for Health and Development Communication (Soul City Institute) is the largest Health Promotion organization in Africa. It uses a model of Social and Behavior Change Communication which combines popular prime-time edutainment television and radio dramas with print materials, advocacy campaigns and large social mobilization interventions to effect sustainable change. The Soul City Institute is the most and consistently evaluated program of its kind in the world.



MAKE ART/STOP AIDS (MASA), a global initiative of the Art and Global Health Center at the University of California, Los Angeles (UCLA), seeks to nurture a global network of artists, activists, and scholars creating innovative programs to fight the AIDS epidemic. Operating at the forefront of the arts and global health, MASA programs are groundbreaking and provocative, challenging individuals and communities to reexamine their perceptions of intimacy, tolerance, and health.



CMS is an independent, not-for-profit, multi-disciplinary organization dedicated to research-driven initiatives that enable informed decisions to improve quality of life. Over the past two decades, CMS has undertaken large-scale national studies that cut across cultural and physical boundaries. Through its research, CMS stimulates dialogue and contributes to policy debates on social development issues.



CONFERENCE AGENDA

Thursday, November 17, 2011

2:00 pm

Registration Starts

5:30 pm

Conference Opens!

- Opening EE film, *The Power to Change Lives*
- Welcome by Susan Krenn, Director JHU-CCP and other conference organizers
- Address from Jose "Oying" Rimón
- Words from Shabana Azmi
- Remarks by Aradhana Johri
- Remarks by Renuka Chowdhury
- Lamp Lighting
- Performance by Shubha Mudgal

7:30 pm

Cocktail Reception

Friday, November 18, 2011

9:00 am

Plenary w/Keynote and Guest Speakers
Performance

10:30 am Break/View Posters and Exhibits

11:00 am

Concurrent Sessions

Track 1: Getting the Message Out

Track 1: How to Get Through to Kids These Days

Track 2: Mini to Mid to Mass: Focus on Maternal and Child Health and FP

Track 2: Stranger Than Fiction

Track 2: "I come to school to listen and learn from *Meena ki Duniya!*"

Track 4: Part I: Globalization and the "Woods"

12:30 pm Lunch

1:30 pm

Concurrent Sessions

Track 1: A tale of Research and Storytelling: Designing Compelling EE Narratives

Track 2: Dialogic Entertainment-Education and Social Inclusion: Empowering Women and Children in the Peruvian Amazon

Track 2: Youth Beat!

Track 2: Bloopers and other Lessons Learned

Track 4: Part II: Globalization and the "Woods"

EE Films Screening

3:00 pm Break/View Posters and Exhibits

3:30 pm

Concurrent Sessions

Track 3:

1. Designing For Change
2. Directing EE Performances for Film and Television
3. FrE-E Using EE to Facilitate Campus Dialogue
4. Gaming in the Developing World

EE Films Screening

5:00 pm Break

5:30 pm

Special Film Screening: *Bol*

Saturday, November 19, 2011

9:00 am

Special Plenary: Insiders For the Day
Performance

10:30 am

Break/View Posters and Exhibits

11:00 am

Concurrent Sessions

Track 1: On the Cutting Edge

Track 1: *Kyunki Jeena...* Challenging Social Norms

Track 2: More Than Just a Pretty Face

Track 2: Raising Your Voice: Narratives Against Gender-Based Violence



Track 4: Strengthening Practical Skills for Program Design and Impact: Making Theories and Data Work for You!

EE Films Screening

12:30 pm Lunch

1:30 pm
Concurrent Sessions

Track 1: Building My Community

Track 1: So Tell Me, How Do You Know it Worked?

Track 2: Talk it Up! Reaching Youth in Africa

Track 2: Soul City: EE in Southern Africa

Track 3: Part I: The Power of Story: Learning Storytelling Techniques from Hollywood Master Storytellers

EE Films Screening

3:00 pm
Break/View Posters and Exhibits

3:30 pm
Concurrent Sessions

Track 3:

1. Part II: The Power of Story: Learning Storytelling Techniques from Hollywood Master Storytellers
2. Pleasure Stories: Integrating the Discourse of Pleasure Into Sexuality SHR Training
3. Body Language: Communication Beyond the Spoken Word
4. Changing the Trafficking Game via a Social Impact Game Crowd Sourcing Exercise

Track 4: Integrating EE into Tertiary Institutions

EE Films Screening

5:00 pm Break

5:30 pm
Special Film Screening
Climate Refugees with Director Michael Nash

7:00 pm Reception

8:00 pm
Night of EE Performances

- VAMP
- Nalamdana
- Mallika Sarabhai and Darpana
- Moreira Chonguiça and Patrick Devos
- The Dirty Strikes

Sunday, November 20, 2011

9:00 am
Plenary w/Keynote Speakers
EE Performance

10:30 am Break/View Posters and Exhibits

11:00 am
Concurrent Sessions

Track 2: On the Leading Edge of E-E in Europe
Track 2: You Know What You did Last Night

Track 3:

1. Designing EE Films Part I
2. Using Live and Animated Media

Track 4: Into the Future: eeE Health

EE Films Screening

12:30 pm Lunch

1:30 pm
Concurrent Sessions

Track 2: It's All Just Fun and Games
Track 2: EE Embraces Global Challenges
Track 2: *Intersexions*: A Case Study
Track 2: Evolution of EE in Indian Television

Track 3:

1. Designing EE films Part II
2. *Galli Galli Sim Sim* Story Pond: Inspiring Children and Changing Lives

EE Films Screening





3:00 pm Break/View Posters and Exhibits

3:30 pm
Asmita Street Theatre (New Delhi, India)

Closing Plenary
The Final Word

*The complete EE5 Conference Program
can be found at
<http://ee5conference.org/ee5-program-book>*



OPENING NIGHT

On November 17, 2011, opening night of EE5, the Letter of the Day was E! Our special guests, Chamki and Grover, stars of India's *Galli Galli Sim Sim*, welcomed the conference participants and special guests and set the stage for a night of insight, challenge and inspirational entertainment.

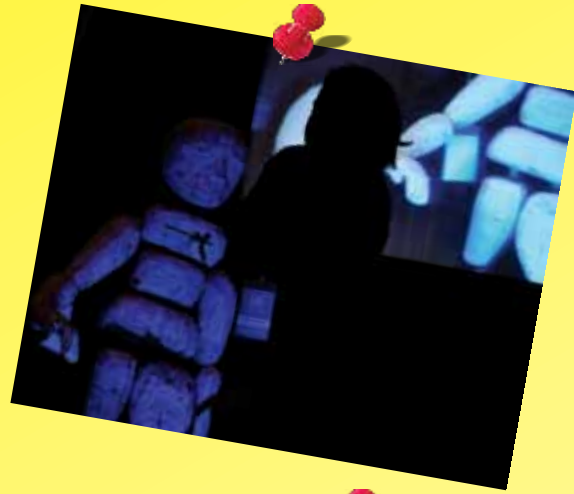
PROGRAM

- Welcome by conference organizers
- Film premiere: *EE—the Power to Change Lives*
- Address by Jose “Oying” Rimón of the Gates Foundation
- Remarks by Aradhana Johri, IAS, Additional Secretary, NACO
- Words from Shabana Azmi, Actress and Activist
- Remarks by Renuka Choudhary, Former Minister, Women and Child Development
- Inspirational musical performance by special guest Shubha Mudgal
- Lamp Lighting

YouTube Watch the film premier on YouTube - follow the link below
http://www.youtube.com/watch?feature=player_embedded&v=sNsOS-QEiUM

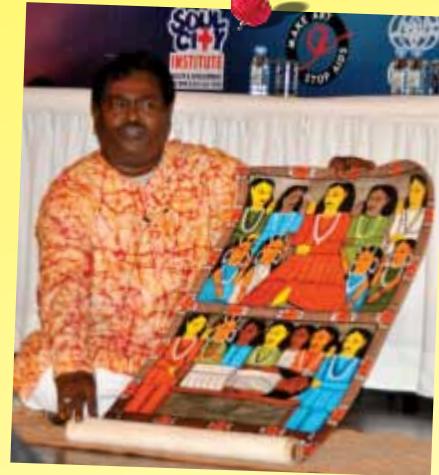


DAYTIME PERFORMANCES



Each morning conference participants were treated to provocative performances by some of India's best grassroots EE performers. Each piece reminded us of the power of EE to change lives; though each used a different media, and touched on a different topic – HIV stigma, gender-based violence, maternal mortality, among others. They all left a long-lasting impression on the audience.

- Nalamdana (Chennai, India)
- Katkatha Puppets (New Delhi, India)
- Gurupada Chitrakar (Kolkata, India)
- Asmita Street Theatre (New Delhi, India)



Plenary Highlights



DAY ONE

The conference started with inspiring and thought provoking invitations for dialogue from the key speakers, Dr. Arvind Singhal, Nandita Das and Onir. The opening included heartfelt words of welcome sent via DVD from Dr. Miguel Sabido, one of the founders of Entertainment-Education. Dr. Sabido presented a brief history of his role in the field, starting with the first telenovela he produced in Mexico dealing with adult literacy. While the TV station initially thought “he was crazy” for proposing a program that was both entertaining and educational, it went on to garner top ratings and was associated with over half a million people finishing their elementary education. He told the audience “Entertainment Education is a reality thanks to the efforts of all of you here” and encouraged everyone to “join forces” to ensure the field of EE continues to thrive and change people’s lives.

Dr. Arvind Singhal, Professor of Communication and Director of Social Justice Initiative, University of Texas, El Paso: *Of Dialogic Anchors and Raising Sails: All Aboard the Entertainment Education Boat!*

The basis of entertainment is a good story. Dr. Arvind Singhal told a series of short stories to challenge conference attendees to think—and in some cases re-think—how they see the world and the assumptions they may be making. Dr. Singhal began a dialogue that would continue throughout the next three days by asking: “What is it that we

say when we say something? Who do we speak for? How are we speaking for them? Is it from a sense of humility? Or a sense of I know better, I know what you should know? What is it that we see? What is it that we do not see? What is it that we are trained not to see?” He closed by sharing how one of his students internalized these stories and in so doing was able to conduct groundbreaking research by asking different questions. This led to her gaining inspired insight into how to reach young Latina women to avoid early and unwanted pregnancies.



Dr. Singhal encouraged the audience to “think about what questions we ask, how we ask them, where does the wisdom lie and what implications it has for us” as we design EE interventions.

Nandita Das, Actress, Chairperson of the Children’s Film Society, India: *Conversation with Nandita Das*

For many artists trying to make “meaningful” or “alternative” cinema, getting their films produced can be a struggle. In a “Conversation with Nandita Das” the renowned actress and activist talked about her own debate “whether to reach out to more people by being in the mainstream or do the kind of work that you believe in.” She gave testimony to the power of films and how they can bring about real change, using the example of the film “Fire” that she starred in. One of the first films to deal with homosexuality, it stimulated debate and discussion about the topic in a way that had never been seen before. “Sometimes if the film is strong, if the subject is strong, than the effect of it is way beyond the film ... and that’s what we need for a growing society ... subjects that can actually not just polarize

people but engage people in debate.” Ms. Das underscored the reason why films have such an important impact, having seen firsthand the connection that international audiences made to an Indian character she portrayed. “Human emotions are the same; human concerns are universal and therefore people do cross those boundaries ... entertainment does have that strength.”

Onir, Award Winning Director, Writer, Producer:
Death of Meaningful Cinema

Award-winning film maker Onir spoke in passionate terms about the positive role film can play in people's lives. His own love of cinema began as a child going to the movies with his mother. By the age of eight he knew he had to make his own films. Onir's films challenge the audience to think about how they see the world and to discuss topics that are often taboo. But he says even films where you are supposed to “leave your brains at home and enjoy” can carry a message, and often, in India, these messages are negative. “Very often it is shown the way you woo a woman is to molest her, forcibly kiss her, pinch her—and all that is supposed to be funny. And it used to disturb me...When I did my studies in Calcutta and saw the amount of eve teasing and how people would tease my sister... I started identifying it as something one saw in films.”

Onir has chosen to make his films outside the mainstream industry – his most recent feature was funded through a social media campaign – because he says the Indian film industry today is not willing to produce meaningful films. “Once the studios came in they would only fund films where they felt there was commerce. Suddenly cinema's only equation was money. It was driven by forces that are invisible.” Yet he added, there is an emerging group of filmmakers who are trying to make cinema that uses elements of mainstream cinema and combine them with “certain sensibilities” that reach out to a wider audience. The key is connecting with the audience and learning to read and trust them. “Constantly one is thinking of the audience and how to reach out to them without shaking them up.” He gave the example of his film *My Brother Nikhil* and

how he structured the story so that the audience would first become involved in Nikhil's life, “start loving the character and then discover he is gay.”

DAY TWO

Sandra de Castro Buffington, Director of Hollywood, Health & Society
Chris Keyser, President, Writers Guild America West
Zoanne Clack, Co-Executive Producer, *Grey's Anatomy*
Vinta Nanda, Director, Toucan Entertainment
Michael Nash, Writer, Director, & Producer, *Climate Refugees*
Karen Tenkhoff, Development Partner, Walt Disney Productions

From Hollywood to Bollywood: How Top Film and TV Writers and Producers Create Stories That Change Lives

The plenary session was hosted by organizing partner Hollywood, Health & Society. Sandra de Castro Buffington began with an evocative quote from the legendary Indian poet, Randalanath Tagore: “What is Art? It is the response of a man's creative





soul to the call of the real.” Storytelling, she posited, is one of the most powerful means to answer this call. Stories transport us and move us, and, most importantly, they relay what is most real and human in all of us.

The morning's keynote speaker, Chris Keyser, attested to the emotional truth of good storytelling to provide irrefutable arguments for behavior and social change—“nothing has the power to alter how people see the world or how they behave quite the same way as a story well told.” Good stories teach without the viewers really knowing it. He also spoke of the responsibilities of writers—those who have access to public airways also have the public's trust. “Writers wield the power to influence, the power to teach and an obligation to teach well.” There is, he said, a constant give and take between accuracy and good storytelling and this struggle is not taken lightly by writers. To them, it is not so much about getting it right as much as not getting it wrong. Keyser also spoke about the sophistication of audiences and how they want to be opened to new ideas, not spoon-fed. He provided a few tips for reaching audiences with social messages—use humor, let the characters make mistakes and don't fix them, let the audience draw its own conclusion and don't always have resolution.

After the keynote, each member of the panel shared their own experiences and approaches for creating compelling stories for television and film. These master writers described their responsibility in reflecting and expanding on the world they know. They emphasized the writer's need to constantly strive for authenticity. Zoanne Clack discussed how merging health issues into the life stories of the characters in *Grey's Anatomy* has provided dramatically rich and audience-stirring accounts of HIV and other health issues. Karen Tenkhoff, spoke of how she finds the “DNA of a good story” through the cultivation of community. In crafting the stories that make an impact on our world, the panelists emphasized the importance of venues like EE5 to foster a vital, meaningful dialogue between established and emerging voices in the field. Vinta Nanda described how she began work in EE with short films for UNICEF on immunization and safe motherhood and how this work actually influenced her commercial television work—all her commercial work was produced with sensitivity towards social issues and the need for people to adapt to change. Michael Nash ended the panel by discussing the development of his film *Climate Refugees* and how it changed him personally and professionally. “Our lives are created by the stories that we live.” He spoke about how what is really exciting is not the



work we've done in the past but the stories we will write in the future to "motivate, educate, illuminate and influence" people who cannot fight for themselves.

DAY THREE

Dr. David Gere, Director Art and Global Health Center, University of California, Los Angeles and Founder, MAKE ART/STOP AIDS: *ArtSpeak*

Dr. Gere took a slightly different view of EE than previous speakers and challenged us to put art, not science, first. He said artists should make art capable of stopping AIDS—art that can educate memorably to stop infection, reduce stigma, increase solidarity, prompt governments to do their jobs, etc. He remarked that he, as an artist and teacher in a performance-based environment felt like an "infiltrator" at EE5—a new traveler to the world of EE.

Dr. Gere wondered if, perhaps, the language of EE is too medical—that perhaps we were using entertainment like sugar that helps foul-tasting medicine go down easier. That art was "in service" to education and subordinated to the messages. "Is EE always about getting someone to do something?" He suggested that perhaps people need some space to figure things out for themselves. He coined the term "ArtSpeak" to describe an alternate form of communication that has a loose set of characteristics. "ArtSpeak":

- Emerges from a creative impulse
- Is open-ended in meanings
- Invites the receiver to participate fundamentally

He challenged the audience to be careful not to "relegate artists to consultants and creators" but rather see them as partners from the start—"to make sure that creativity isn't invited too late and asked to do too little."



Like Chris Keyser, Dr. Gere observed that sometimes EE is too single-meaning, seeing art as an instruction manual and the receiver as passive. If communication is more complex and open then the receiver has stimulating work to do—"sense-making labor" and can be alive mentally and emotionally. He acknowledged the risk in this approach—the recipient may choose not to do what you want them to do. But, he cautioned, we must guide from a respectful distance and leave room for the possibility that the receiver will come to different and unintended conclusions. "Passivity is the real devil to be avoided—nothing good comes from passivity. We need to enliven our work to engender change."

Dr. Mallika Sarabhai, Internationally renowned Actress and Social Activist: *Art of Change*

Fundamentally, Dr. Sarabhai agreed with Dr. Gere. She stated that there is much worthy but boring art



work created in the name of EE. “Art cannot come out of statistical analysis and NGOs that use art badly give the arts a terrible name. It makes art dead.” Ideas must come as a possibility—not via a hammer. Dr. Sarabhai spoke of the need to move people out of complacency—plant another seed so people see the same things differently. She stressed that we need to use the arts as a language, given it is such a potent language. Arts in India, she added, are used to talk about what you need to know to grow up as an ethical person.

Dr. Sarabhai then played three clips that illustrated her use of art to create change.

She ended by saying that the only possibility of changing the world is through the work that we do.

Dr. Maria Elena Figueroa, Director of Research and Evaluation, Johns Hopkins Bloomberg School of Public Health (JHSPH) Center for Communication Programs and Associate Scientist, JHSPH: *From EE to Individual and Collective Change Via Communication Science*

Dr. Figueroa spoke as a passionate researcher—“a professional trying to bring all the pieces together.” She began by taking us back over 20 years to India’s successful EE program *Hum Log* (1984) and reminded us of the groundbreaking evaluation work of Drs Arvind Singhal, Everett Rogers and others. She then spoke of the work of Miguel Sabido in

Mexico, which saw a three-fold drop in its total fertility rate within a generation. EE was just one mechanism to create change in these countries; the programming was strongly supported by changes in policy, law, leadership, services, and supplies.

Now there is a trend towards less directive and more participatory measurement that allows the art to flow. She acknowledged the battle between art and science but said it is a productive and powerful battle. Having research frameworks can help us be more creative and make fewer errors in our work. We need to work together to move the field forward—to break the boundaries of theories and merge theories and ultimately merge art and science.

EE practitioners are using research in many ways—to have open-ended discussions with the audience. In one program to decrease HIV stigma, researchers gave cameras to participants to have them record their experiences. She said, “Research does not need to be opposed to art—research can be artistic, using participatory approaches, ethnography and direct audience involvement.” EE researchers also welcome social media because we hear from the audience in real time. We can see what is understood and what is not, what people think about the situation and how they feel emotionally about it.

Lastly, Dr. Figueroa believes we’ve come a long way in what we are able to measure. We can measure emotions, identification with characters. We can also measure cost-effectiveness as our programs reach large numbers of people. People will always seek out good entertainment and art. We can’t even capture all the reach of our programming as it moves virally, via DVD and by people talking about it. We need to continue to break the boundaries of our current methodologies and respond to needs. “We have powerful tools. Let’s be committed.”

Plenary sessions can be viewed on EE5’s YouTube channel:
<http://www.youtube.com/user/EE5conf>

Conference Tracks and Sessions



EE5 was divided into four “tracks” to allow participants to focus attention on the multi-faceted aspects of EE. Over 300 abstracts were submitted for Tracks 1, 2 and 3 and selected for presentation by an independent panel of reviewers. Topics and presenters for Track 4 were identified by conference organizers. **Track 1** focused on how we can use research and theory to better develop and assess the impact of our programs. **Track 2** allowed us to share our programmatic experiences. **Track 3** provided hands-on skills building facilitated by experts. Lastly, **Track 4** explored the future of EE including possibilities for partnership, collaboration and new technologies.

TRACK 1: RESEARCH

Track 1 panels focused on theoretical and methodological issues related to EE. They addressed four overarching themes: (1) formative research processes used to design EE programs, (2) programs designed to reach children, (3) use of new communication technologies and (4) measuring the impact of EE programs. Three panels focused on program design and research. One of these, *Entertainment-Education: the Intersection of Research and Storytelling*, examined the advantages of EE over other types of programming. In particular, this panel focused on the extent to which the use of narrative theories can result in programs that resonate with local culture. The second panel examined the design, implementation and evaluation of India's longest running and most popular television drama serial, *Kyunki Jeena Issi Ka Naam Hai* (Because...This is What Life Is). A specific focus of this panel was how the program addressed social norms related to the health of women and children. Yet another panel examined the *My Community* model pioneered by PCI-Media Impact, which builds the capacity of partners around the world to address community issues, using a blend of storytelling, interactive talk shows and community mobilization campaigns.

Geographically, Track 1 presentations spanned the globe (Bangladesh, Bolivia, Colombia, India, Mexico,



The Netherlands, South Africa and the United States) and covered a wide range of public health issues and audiences: maternal and child health, HIV treatment and prevention, early childhood education, earplug use and the use of EE to address underprivileged populations and reduce gender inequality.

Methodologically, the presentations covered a variety of qualitative and quantitative techniques for program design and evaluation. For example, a study of the *Scrutinize* HIV prevention campaign in South Africa used a semiotic approach to examine signs, symbols, situations and humor in animated messages and program materials and how they reflected and drew attention to HIV knowledge, risk-related attitudes, intentions and preventive behaviors.

EE's theoretical foundation was highlighted in almost all the presentations. Most of the examples described particular models that guided systematic program design, implementation and evaluation. These presentations also described how particular

theories and frameworks shape social and behavior change strategies. A variety of theories were presented – from individual behavior change models (including the Health Belief Model, the Elaboration Likelihood Model and the Theory of Reasoned Action) to theories that cover the interplay between individual and social factors (such as Social Cognitive Theory with its emphasis on vicarious learning and reciprocal determinism). Critical cultural theories were also represented in the use of communication for social change, community building and empowerment approaches based on Freirean dialogic approaches. Lastly, there was an emphasis on theories of message design and message retention and the growing interest in narrative theories, especially as they relate to character identification, empathy and emotional response.

TRACK 2: PROGRAMS

This track focused on real-time, real-world EE programming. The approaches presented highlighted the creativity, imagination and innovation of EE practitioners. A wide range of topics and issues were addressed including gender-based violence, maternal and child health, malaria, HIV prevention, reproductive health, economic empowerment, faith and terrorism, lesbian, gay, bisexual and transgender (LGBT) issues, gender and labor equity, smoking, air quality, and solar heating. Many programs used multiple channels (mini-, mid- and mass media) and there were several presentations on reality approaches, gaming, broad-based “Youth Beat” interventions and combinations of game shows and SMS texting.



Panels in this track provided in-depth focus on individual programs from Asia (*Meena Ki Duniya – Meena's World*), Africa (*Soul City* and *Intersexions*), Latin America (*Minga Peru*) and Europe (featuring the work of the Center for Media and Health (CMH) in The Netherlands). One panel focused on the evolution of EE in Indian television and explored the explosion in TV programming in India over the past two decades, from one network to over 700 national, regional and local channels. The presenters examined how planned EE programs, pioneered in India in the 1980s, have reinvented themselves to survive and even flourish within a rapidly changing media landscape. *Soul City* and its regional partners hosted the *EE in Southern Africa* panel which explored how EE messaging can be developed for both national and regional audiences. This panel highlighted the role of formative research as key to addressing both the health messaging and entertainment needs of the intended audiences.

From a geographical perspective, track 2 presentations underscored the wealth of EE programming in the developing world. With the exception of two presentations from US-based programs and a panel lead by the Netherlands-based CMH, all the other presentations described programs in developing countries with the majority of the programs from Africa. Not surprisingly given the location of the conference in New Delhi, there were a relatively large number of presentations from India as well.

Although health was a key focus of the

presentations, the broad range of other social issues tackled by EE programs demonstrates its reach and appeal. Examples include: *Ruka Juu* (Jump Up!), a TV reality show competition about youth entrepreneurship in Tanzania; *The Taxi Takes on Terror* program from Mumbai, India that addressed issues of terrorism, gender, faith, identity and conflict via videotaped conversations between taxi drivers and passengers; *Free Hot Water from the Sun: Turning Townships on to Solar Energy* which focused on the benefits, features and advantages of solar heated water and *Mass Media Interventions for Media Dark Audiences*, which tackled the issue of bonded labor in India. In addition, many presentations dealt with the development of life-skills to help young adult audiences make informed decisions and become responsible citizens.

TRACK 3: SKILLS BUILDING

Track 3, unique to EE5, provided opportunities for hands-on learning from EE experts. Each panel explored a specific skill and encouraged participants to try them out. These sessions proved to be very popular with participants. For example, EE5 organizing partner Hollywood, Health and Society brought several successful Hollywood writers and producers to the conference to share their powerful storytelling techniques. They worked with small groups of participants to develop their own narratives in a two-part session: *The Power of Story: Learning Storytelling Techniques from Hollywood Master Storytellers*. Other skill-building opportunities included: creating an EE program by



using the Design Document process (*Designing for Change*); working in and with the film industry (*Directing Performances for EE Film and Television* and *Making EE Feature Films*), using new technologies (*Gaming in the Developing World*); applying EE in various settings to reach diverse audiences (*Using EE to Facilitate Community Dialogue* and *Integrating Pleasure into SHR Training*); and strengthening performance techniques (*Body Language* and *Using Live and Animated Media*).

TRACK 4: INTO THE FUTURE

The five Track 4 panels focused on future directions for EE. *Globalization and the Woods* engaged representatives of the growing and emerging entertainment industries outside Hollywood such as India (Bollywood), Nigeria (Nollywood) and Swahili-speaking sub-Saharan Africa (Swaliwood) in a lively



discussion about the future of the industry. The panel explored ways the various models are different and also similar and how they are evolving in their understanding and response to social change. This panel also provided an opportunity to share information on selected partnerships between the development sector and the commercially-oriented entertainment industries. *Into the Future: EEEhealth* focused on the rapid proliferation of interactive and handheld technologies, most notably the Internet and mobile phones, which decentralize access to media production and stimulate interaction. A challenge for EE programmers is to ensure program content is designed to appropriately match these new channels and to not further marginalize people on the “digital divide.”

Consistent with the growing consensus on localization of EE, *Making Theories and Data Work for You*, focused on how the broad spectrum of older and emerging communication for social change theories can be tapped to develop working theories of how a particular audience makes social and behavioral choices, then translate that program theory into creative and engaging program strategies and messages. It also looked at how to effectively verify how and why impact happens.

Integrating EE into Tertiary Institutions brought together academics to consider the present and future of formal EE training in tertiary education. Panelists agreed that EE currently does not occupy a prominent space in university curricula. No known academic programs provide a degree in EE, in part

because the breadth of knowledge required for successful EE work spans many different disciplines and skill sets. Many schools of communication and schools of public health do integrate EE themes and examples into their broader curriculum as one of numerous approaches to communication and social change. As one participant succinctly put it, “The ongoing challenge is to facilitate the interaction of art and science in productive ways and teach the next generation to be creative communicators with a purpose.”



The closing plenary offered a final opportunity to examine how we can continue to take EE forward. Emer Beamer spoke of taking the energy of change and EE and youth and translating it into the digital realm through gaming and mobile phone use. “We can use digital media,” she said, “to harness the power of the network.” These experiential media offer the opportunity for immediate reflection and participation by the audience and it is an especially effective way to engage youth. Jose Rimón reminded us that in a time of limited resources, EE, because of its ability to reach huge audiences in an intimate and personal way, is a “best buy” in the development toolkit. EE, he said, is “the gift that keeps on giving.”

The Power of EE5 Travels to Australia

"You never really understand a person until you consider things from his point of view - until you climb into his skin and walk around in it".

– Atticus Finch. "To Kill a Mockingbird"

Australian Penny Taylor attended EE5 and was struck by a presentation on CheniCheniNtchi? and the Malawi radio diaries during a session on reality programming. The methodology used by this radio program to engender community dialogue and breakdown HIV stigma was exactly what she was looking for to address issues facing Aboriginal people thousands of miles away. As Penny wrote, *"...although Aboriginal people make up roughly 20% of the population in Darwin, the Aboriginal population is extremely marginalized and stigmatised. Negative attitudes and stereotyping by the mainstream population are significant contributors to the underlying causes of ongoing Aboriginal disadvantage."*

Inspired by Atticus Finch and what she heard at EE5, Penny developed the concept for *Walk In Our Shoes*, a series of radio diaries produced by Aboriginal people. The stories will include a frank telling from real people of what it is like to be Aboriginal in Darwin. *What is a day in the life of a mother in the Bagot community like? What does she think, feel, and worry about? What happens in an average day in those mysterious town camps? What about the experiences of my Aboriginal coworkers? Is their experience in the office tea room chats any different from mine? What is a morning before work like in their house? And how about that Long Grasser - what happens at night in their park?*

The aim of the project is to help others see things from the point of view of Aboriginal people and to break down stigma and stereotypes and increase understanding and respect for Aboriginal people at a grassroots level.

So far, the concept for *Walk in Our Shoes* has been enthusiastically received by the indigenous community and the radio industry. And through the

connections made at EE5, Penny is receiving mentoring and virtual support from producers in Malawi and Canada.

We hope to hear more about this inspiring program at EE6!



"Meaningful experiences. Another way of saying it is experiential learning. We don't want rote learning, we don't want young people to be told that - 'This is what you need to think, repeat after me.' We want them to have engaging content, messages that speak to their lives, for them to have a chance to reflect upon it, and then have them come up with their own issues/ agenda and drive it themselves."

Emer Beamer

Co-founder, Butterfly Works

<http://youtu.be/R4vWPhzzKOA>

Movie Night



“We work hard in this work. Coming together as a community, it validates what we do, it recharges our batteries, it deepens our commitment and passion going forward. [This conference] gives us a chance to celebrate success: to see what's working, to put a spotlight on what's working, to learn from what's working.”

Sean Southey

Executive Director,
PCI-Media Impact

<http://youtu.be/iSKSCOEPzWc>

<http://youtu.be/J6LYK2pvG7ok>

Two movies were screened at EE5. Both looked at issues that predominantly face women and children, but in different styles and with different lenses. On Friday night, audiences were treated to a special showing of the award winning film *Bol* (Speak Up!), a full-length film from Pakistan that explores maternal health and gender issues including family planning and son preference. *Bol* was created by the celebrated Pakistani director and writer Shoaib Mansoor and is currently the highest-grossing film ever in Pakistan. *Bol* is as much an advocacy tool as an entertaining drama; it is aimed specifically at policymakers who have the power to make decisions on gender equity and maternal health.

On Saturday evening, audiences viewed Hollywood filmmaker Michael Nash's *Climate Refugees* and discussed it with him. This powerful documentary-style film illuminates the human face of climate change. The film examines the creation—and migration—of hundreds of millions of climate refugees who will be displaced as a result of climate change. The burden is particularly high on women and children. This film is influencing the way world leaders and others look at our changing climate.



Night of the Stars

The power of EE comes from its ability to move one's soul. And our souls were moved by the powerful performances that capped Saturday night at EE5. Emotions flowed as we witnessed VAMP's (Veshya Anyay Mukti Parishad, the Prostitutes' Collective Against Injustice from Maharashtra, India) dramatic portrayal of the struggles of sex workers to be treated as human. Nalamdama, from Chennai, India, vividly demonstrated how one woman's lack of power and voice in sexual relationships and marriage is a mirror for all women's vulnerability to HIV. Special Guest Mallika Sarabhai and Darpana performed *Memory is a Ragged Fragment of Eternity*, a dance first inspired and performed in 1963. Its messages about forced marriage and lost dreams are as true and relevant today as they were the first time it was performed.

The night then turned to song as Moreira Chonguiça and Patrick Devos of Mozambique regaled the crowd with inspired jazz tunes straight from the heart. Moreira performs with the Prevention (of HIV) and Active Communication for All project in Mozambique and works with young aspiring musicians. The Dirty Strikes, a popular indie-rock band from Manipur, India that uses its popularity to spread awareness about the risks of drug addiction, played a set of rock tunes. The Night of the Stars closed with impromptu performances by audience members and the musicians.



VAMP (Sangli, India)



Nalamdana (Chennai, India)



Jagran



Mallika Sarabhai and Darpan (Ahmedabad, India)



Moreira Chonguiça (Mozambique)



Dirty Strikes (Manipur, India)

Conference Evaluation Summary

Conference organizers conducted a short evaluation at the end of the conference. Attendees at the final plenary session were asked to complete a short survey. Highlights from the evaluation survey include:

Participants wished they had more time to get to know each other and learn more about other EE activities. On a positive note, participants thought there was an excellent variety of topics and that the conference was very well organized overall. Many said that the conference broadened their view of EE and “reinforced their faith” in EE methods. Negative comments mentioned confusion about room changes during the conference and prolonged speeches at the opening and closing sessions.

Suggestions for future conferences were thoughtful. They included providing contact information for panelists and participants (Note: these can be found on the development communication website for EE5), more skill building workshops, more sessions on social media and providing panelists with more details about attendees so they could prepare more effectively.

“Overall the experience was a good one as one gets to know the organizations across the globe who are working on similar issues. We also get to learn various methodologies employed by others to do research on topics of concern to us.”

“This has been a fantastic experience/ conference for me. I have learnt so much and re-found my zeal for the work that I do, when before I had lost it a bit.”

“Wonderful experience overall, very productive. I am leaving with a baggage of new ideas to apply to my work. I learned so much from India’s innovative ways of addressing social issues. I am impressed – thank you!”

“Really enjoyed the fostering of dialogue and cross-fertilization between different fields – Hollywood/Arts/EE. Thank you to the organizers – please do it again! It is very valuable.”



Digital Media Contest Winners



EE5 held a Digital Media Contest to shine a light on successful EE projects from around the world and to showcase the wealth of emerging talent in the field. Entries were judged on their adherence to three main criteria: compelling narrative, rich characters, and capacity to bring about social and behavior change. The wider EE community was invited to vote for the People's Choice Award.

Winners were chosen in four categories: Judges Picks, Honorable Mentions, People's Choice, and Best Entry from an EE Practitioner Under Age 25.

Winning entries were announced by judges Peter Roberts and Harriet Gavshon (*above*) at the conference on November 18th and November 20th, 2011. Click to watch the winners!

<http://entertainmenteducation5.wordpress.com>

Judge's Picks:

1. Handicap International Helmet Spot
2. What's the Big Hurry?
3. Mark of a Man
4. Mofanana
5. MuDcaKE

Honorable Mentions:

1. Mr. Doubt
2. This is How we Wash Our Hands
3. Motivating Behavior Change around Vitiligo
4. At the Right Time
5. True Manhood

Under Age 25:

1. Silent Sufferers

People's Choice:

1. My Life is More Beautiful
2. True Manhood
3. Mofanana
4. Undesired
5. MuDcaKE

Posters and Exhibits

The plaza at the India Habitat Centre was home to the EE5 Poster Exhibition and Exhibit Booths. Each of the 20 posters was selected for display by a panel of expert reviewers. EE5 also hosted 20 entertaining and educational booths and displays that allowed participants to get to know projects and presenters more in depth. Both of these added additional richness to an already stellar conference!





"[The conference] is like a festival of ideas from so many different people from so many different countries."

"This is a place [that is] also a creative space. I have seen in a very short span of time, the use of puppets, the use of music, the use of reality television, the use of radio. I've just seen a documentary where somebody was speaking to taxi drivers about their views on terrorism because they meet so many people from across the world. [The conference is] like letting a child loose in a candy store because there are so many ideas that people have thought about."

Lebo Ramafoko

CEO, Soul City

<http://youtu.be/tsSbozckkUo>



Press Coverage



NDTV 24x7 TV ticker



Sulekha



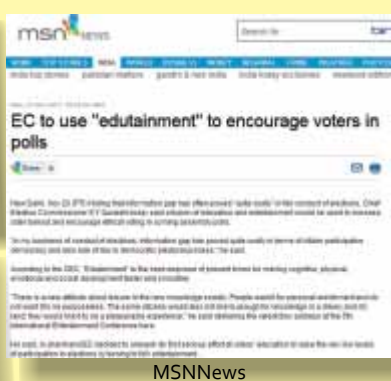
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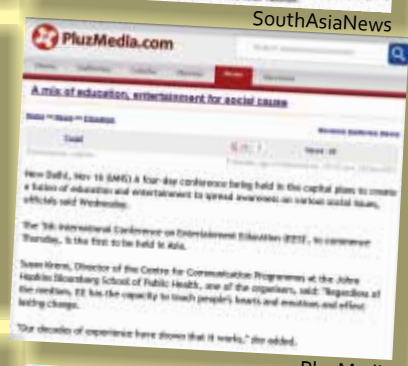
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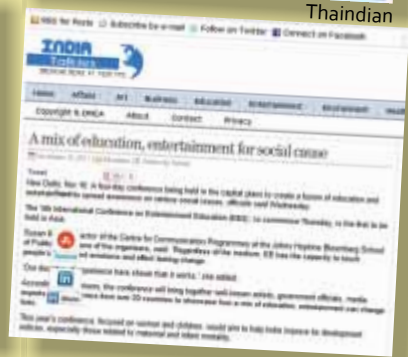
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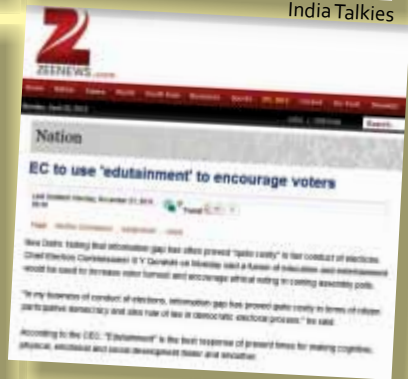
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India Talks



Zee News

Unifying Themes and Final Thoughts

The EE5 conference was a wonderful, inspirational and insightful celebration of EE. But the true test of its impact begins now as each participant considers and applies new learning. As we reflected on the four days of the conference, a number of themes emerged. We've summarized these into a "top five" list that we hope will be a springboard for continuing the conversations on EE and its future and a preamble to EE6.

1. EE begins and ends with a good story.

Over and over again we heard from our plenary speakers and panelists that the foundation of EE is a strong, compelling, dynamic narrative. Many of the speakers mentioned the tension between telling a good story and accurate messaging and how writers, artists, producers and public health professionals all need to keep this tension in mind and take it seriously. When the balance is achieved, the results are spectacular and can have a dramatic influence on people's lives.

2. Sometimes we need to let go.

As EE practitioners, we often need to step back and (1) give artists the room for their creative expression of messages and (2) allow our audiences to draw their own conclusions. We must acknowledge that sometimes the results may be different from what we intended and sometimes audiences get where we want them to, but not by the path we imagined. If we combine the art of EE with the science—evidence-based practices, communication theories and measurement tools --we can make certain we are staying on course, even as we let go.

3. Successful programs mix new and old technologies appropriately.

The use of new technologies—such as games, SMS, social media—open up creative possibilities to reach and interact with our audiences—they facilitate participatory approaches and allow for almost instant feedback. We need to embrace these, but in so doing should not lose sight of the value of traditional and community-based activities. New technologies are just one more set of tools for our toolbox. We should also keep in mind that the

evidence base for these is young and that the EE community can make enormous contributions to this literature.

4. As a community we must always embrace learning.

At each turn, EE practitioners need to question their approaches and assumptions—that's how innovation is born. We can't ask the same questions over and over and in the same way. We need to look at our work from the audience's perspective and look at what we are doing through a variety of lenses. And, as was seen in the popular "bloopers" panel, we can learn valuable lessons from examining what didn't work – and why.

5. We can all help grow the EE community.

There is great enthusiasm for the EE community to grow – into new sectors and with new partners, especially private sector partners. As a follow up to the conference we would like to examine how we can help the corporate world – our EE partners such as media conglomerates, production agencies and directors – and others in the development community, see the economic and social value of EE. We also need to keep up the conversation among ourselves, sharing new ideas, programs and results. We look to you for ideas on how this can best happen.

Join us on the EE5 Facebook page to continue the conversation!



Group Picture



Acknowledgements and Thank You's

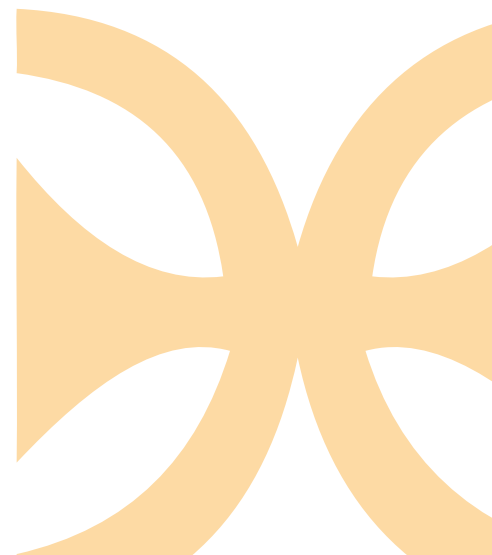
SPONSORS AND IN KIND CONTRIBUTORS

Special thanks to the various organizations who provided sponsorship and contributions to making EE5 a wonderful event.

The performance and participation of The Dirty Strikes was made possible through the generous support of the UN agencies.



The conference organizers would like to extend a very special thank you to all who gave their time and energy to make EE5 such a wonderful success. Special thanks to the JHU-CCP staff in India and Baltimore and our hard-working volunteers from the International Institute of Health Management and Research (IIHMR) and Lady Irwin College.





www.ee5conference.org