

A REPORT ON

THE SECOND INTERNATIONAL CONFERENCE ON



Entertainment-Education and Social Change



THE CENTER FOR COMMUNICATION PROGRAMS
The Johns Hopkins University



COMMUNICATION AND DEVELOPMENT STUDIES
THE CENTER FOR INTERNATIONAL STUDIES
Ohio University

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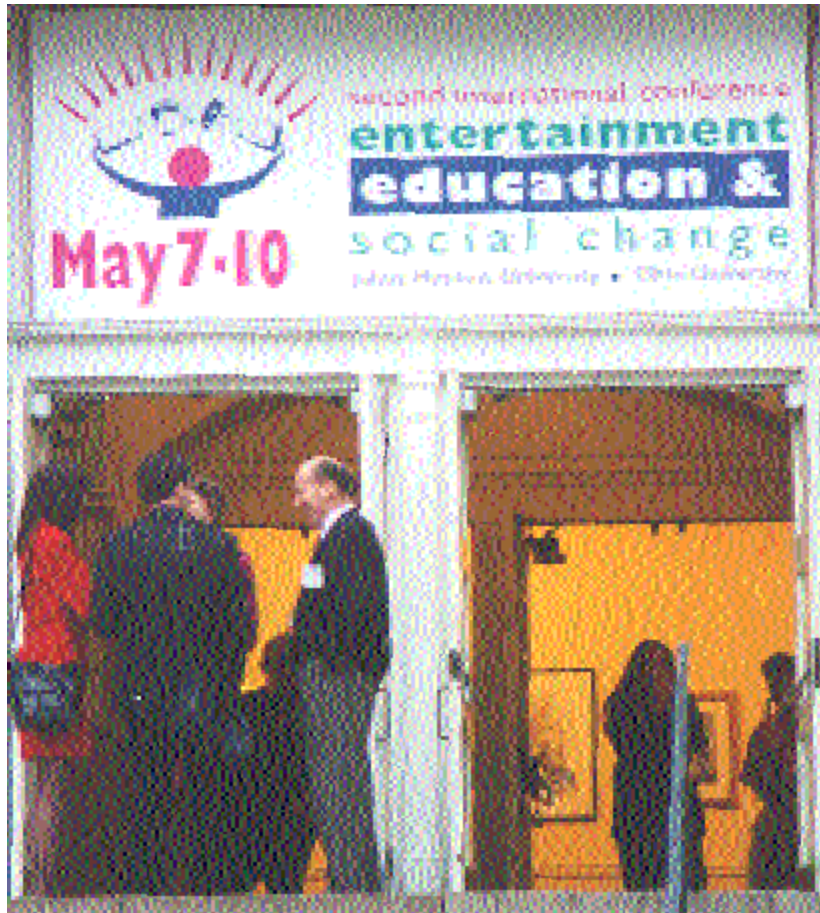
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The conference organizers, hosts, presenters, and participants join in thanking them for making these four days productive, instructive, and inspirational.

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This conference report is based on transcripts of audiotapes and written copies of speeches of selected participants at the conference. The report focuses on the highlights of the major themes and innovations in the field of Entertainment-Education as discussed and exemplified at the conference. Whenever possible we have used the presenters' words; otherwise, their presentations are summarized.

A REPORT ON

THE SECOND INTERNATIONAL CONFERENCE ON



Entertainment-Education and Social Change

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Entertainment-Education: What is it?

The term “Enter-Educate,” coined by the Johns Hopkins University Center for Communication Programs, is a contraction of the words “entertainment” and “education.” It describes any communication presentation that delivers a pro-social educational message in an entertainment format.

Every Enter-Educate product consists of two equally important parts: the format (entertainment) and the message (education). The purpose of entertainment is to attract and hold the attention of the audience by engaging their emotions. The purpose of education is to enhance the knowledge and skills of the learners so that they can reach their potential. Entertainment is enjoyable. Education is empowering.

The idea of combining education and entertainment is not new—examples can be found throughout history. Myths have served important functions in societies around the world. Parables have been used by prophets to illustrate religious tenets. Fables have been used to demonstrate the validity of moral teachings. Aristotle, in his book *Rhetoric*, proposed some principles of persuasive communication that hold true today. Referring to the orators of his day, he said, “Speakers should be credible, excite the emotions of the audience, and provide proof to support their arguments.” Throughout history, effective Enter-Educate has adhered to these principles.

Today Enter-Educate is widely accepted as an effective communication tool and is used almost everywhere. The popular approach has proven itself a persuasive and profitable means of communicating a pro-social message. The passion that emotional performances convey can make many Enter-Educate messages resonate at a personal level, and often elicit a passionate participation from the receivers of the messages. As Enter-Educate products and performances become more profitable and more capable of influencing people’s attitudes, intentions, and behavior, practitioners and would-be practitioners will increasingly pay attention to how one develops the best products and performances.

The First Enter-Educate Conference: Entertainment and Social Change confirmed that Enter-Educate was viable. The Second International Conference on Enter-Educate and Social Change highlighted the need for an increased focus on building and maintaining partnerships between entertainment and social development entities. The Third International Conference on Enter-Educate will explore the creative process of making high-quality Enter-Educate products.



ROBERT GLIDDEN



*Dr. Robert Glidden is
President of Ohio University.*

Entertainment and Social Change

Ohio University was very proud to host the Second International Conference on Entertainment-Education and Social Change in the spring of 1997. This conference report celebrates the partnership we developed with the Johns Hopkins Center for Communication Programs in organizing the conference. The conference was an important contribution to finding ways to improve the quality of human life globally.

At the opening of the conference, I reflected on the importance of education to the development of individuals, communities, and nations. I noted that some value education for the economic opportunities it can open, while others develop a real intellectual zest in their lives and enjoy learning for its own sake.

Some years ago, as a consultant for the Getty Foundation, I was part of a group that responded to the challenge of educating children in artistic principles through entertainment television. The process was an education in itself. There appeared to be an irreducible

tension between what was acceptable artistically and what was entertaining.

As a group we gave up. In retrospect, we tried to do too much. We should have tried to affect values about arts rather than trying to teach artistic principles themselves.

We are aware that entertainment can have positive and negative societal values. Again, some years ago, I was working with a group of music business people on issues of music education, when we became aware that the dramatic increases in the sales of saxophones in the previous year—by the hundreds of thousands—may have been influenced by a popular MTV video.

The field of Entertainment-Education affords the global community a theory-based strategy to ethically integrate the power of entertainment with the emancipating power of education. Ohio University is happy to have hosted the Second International Conference on Entertainment-Education and Social Change. We are proud



Entertainment-Education: Reproducing at a Rapid Rate

Nine years ago, not many people had heard of Enter-Educate. A small group of producers and entrepreneurs had been exploring the idea that entertainment could play a role in education and health promotion. These included Miguel Sabido in Mexico; Elaine Perkins in Jamaica; Judith Senderowitz in Washington, D.C., and Los Angeles; David Poindexter, Everett Rogers, and Patrick Coleman. But they were almost alone in this field in 1989.

How has Enter-Educate fared since 1989? I know that those of us who work in family planning have strong feelings against rapid reproduction, but as far as Enter-Educate is concerned, we support what is clearly an important trend and the basic theme of this conference. Enter-Educate: Reproducing at a Rapid Rate.

In 1989 the first Enter-Educate conference was held in Los Angeles and co-sponsored by the Annenberg School of Communication at the University of Southern California, the Center for Communication Programs at Johns Hopkins University, and the Center for Population Options (now Advocates for Youth), in Washington, D.C., and Los Angeles.

Compared with its forerunner, this conference has expanded tremendously. We have more than ten times as many Enter-Educate performers, more than three times as many sessions, about three times as many organizations represented, and at least four times as many participants.

Enter-Educate is also growing in academic recognition and in programmatic applications. A simple check in POPLINE shows that in the broad field of reproductive health including population, family planning, and STDs/AIDS prevention, the number of POPLINE references to Entertainment-Education has increased from 5 before 1988 to 64 in the nine years from 1989 to 1997.

In 1989, we were not even sure from the program evaluations that the Enter-Educate approach, as we called it, could change family planning and reproductive health behavior on a significant scale. So we struggled then to try to explain why Enter-Educate was a useful approach. It was then that we came up with the idea of the 4 Ps—that is, that Enter-Educate works because of the 4 Ps. It is:

pervasive: It reaches everyone, everywhere, via media, local events, music, or drama.

popular: People like and enjoy entertainment.

persuasive: People are persuaded because they can see and copy role models.

profitable: It generates revenue and helps pay for itself.

Today, our research shows that Enter-Educate is important for at least nine reasons, and possibly more. Not only is it pervasive, profitable, persuasive, and popular, it is also:

passionate: evoking emotions that help to stir recall and action.

personal: enabling individuals to identify strongly with the depicted characters.

participatory: in providing op-

PHYLLIS TILSON PIOTROW



Dr. Phyllis T. Piotrow is founder and Director of the Johns Hopkins Center for Communication Programs.

*The nine
P's of
Enter-
Educate:
pervasive
popular
persuasive
profitable
passionate
personal
participato-*





Patrick L. Coleman is Deputy Director of Johns Hopkins Center for Communication Programs.



Cover of the first Enter-Educate Conference report

Between Conferences

The world and in particular the communication industry has changed much in the eight years between the First and Second Entertainment-Education Conferences. Satellites now beam television into remote hamlets in almost every country. Computers and the Internet make it possible for people to send instantaneous messages throughout the world. With the explosion of inexpensive video technology, everyone can be a producer and director of video programs. Wind-up radios make it possible for people who have no electricity or batteries to listen to radio programs. More and more, entertainment programs of all kinds are bombarding people with messages urging them to be consumers, as well as exposing them to ideas, values, and conflicts that challenge their social and cultural norms.

The more than 300 people from over 30 countries who came together for the second Entertainment-Education conference were aware of this backdrop.

Over four lively days of intense communicating we learned:

- Entertainment is everywhere: no country, culture, or society is

without some form of entertainment.

- Entertainment has a long history in every culture of being used for development and education.

- Pervasive globalization of communication is driving change at such a pace that many societies are facing difficulties in coping with it.

- There are many people all over the world who are trying to utilize the power of the entertainment industry to disseminate pro-social messages.

- There are many types of relationships between health educators and the commercial entertainment industry, and each has its advantages and disadvantages.

- Young people are particularly vulnerable to exploitation from the entertainment industry.

- We must expand our efforts to maximize potential synergistic alliances with the entertainment industry.

The Johns Hopkins Center for Communication Programs is publishing these proceedings with support from the United States Agency for International

perva-



A Lasting Collaboration

VIBERT C. CAMBRIDGE

The tenth anniversary of the Communication and Development Studies Program provided the context for organizing the Second International Conference on Entertainment-Education and Social Change. The Communication and Development Studies Program is devoted to the interdisciplinary teaching of, and research on, the utilization of information and communication systems and processes to promote national and regional development, to support specific development projects, and to facilitate social change.

Since 1988, the program has been developing close relations with our colleagues at the Center for Communication Programs at Johns Hopkins University. Over the years our faculty and students have benefited from these relations. Ohio University is also the home for many important Entertainment-Education scholars and researchers. It was in this context that we co-sponsored the second Entertainment-Education Conference with the Johns

Hopkins Center for Communication Programs.

My colleague Patrick Coleman has shared with you some of the excitement associated with the developments that took place in the field since the first Entertainment-Education conference in 1989. The second conference was designed to give participants opportunities to:

- Review and critically assess the state of Entertainment-Education theory and practice;
- Advocate the wider use of Entertainment-Education as a tool for promoting social change;
- Develop strategies for generating political and financial support for Entertainment-Education programs; and
- Provide opportunities for sharing state-of-the-art research and production techniques.

We achieved all of our goals, and in the process consolidated the network of Entertainment-Education scholars and practitioners. This augurs well for the future. The Communication and Development Studies Program was proud to have been a co-



Dr. Vibert C. Cambridge is the Director of Communication and Development Studies at the Center for International Studies, Ohio University.



The Communication and Development Studies Program's tenth anniversary provided the context for organizing the Second International Conference on Entertainment-Education and Social Change.



Patrick Coleman and Vibert Cambridge.



Conference Activities

The three main program activities of the second Entertainment-Education conference were: reports from the field, workshops, and research panels.

Reports from the Field

Over 40 case studies were presented, including: radio dramas, radio variety shows, street theater, community theater, stage plays, television comedy shows, television dramas, television soap operas, television news and commentary programs, songs, music videos, and puppet shows. Each case study highlighted how the project was developed, utilized, and evaluated. The presentations also examined how a project's design addressed the specific objectives and audience. Crucial to the presentations was a discussion of the impact the project had and how the project measured achievement of its objectives.

Workshops

In these sessions, experts provided insights, gave practical "how-to" demonstrations, and exchanged ideas on topics that ranged from the use of humor, to edit-free radio, to how to produce street theater. There were high-tech sessions that used the Internet and interactive CDs, and there were "low-tech" sessions that used flip charts, paper, and pencils.

Research Panels

The research panels were the most academic presentations at the conference. A formal call for papers was issued to academicians, social scientists, communication specialists, and other

interested people. The collected papers were reviewed by members of Ohio University and Johns Hopkins University. The highest rated papers were then presented to a selection committee for final acceptance. Each presenter was given his or her reviewers' comments.

These panels debated about what could be called Entertainment-Education and how to define the boundaries of the field. They examined the current state of knowledge about the field and assessed the methods commonly used to evaluate the impact of Entertainment-Education activities. Panels also examined Entertainment-Education's short- and long-term effects, at the individual and community levels, to stimulate behavior change and influence popular culture.

Special Presentations

Special presentations were scheduled to highlight important innovations, a pioneering expert, or a trend-setting individual and/or organization with a global impact. These presentations ranged from the Mexican Television Soap Opera Experience, to the Hollywood Producers Panel, to Children's Television Workshop's Global Experience, to the United Nations Children's Fund and United Nations Population Fund experiences with Entertainment-Education. The Hollywood panel used a video-conference setup to bring Hollywood-based Michael Manheim, Jim Abrahams, and Neil Baer to Athens, allowing conference participants to interact with them in real time.

Special Events

From the opening pre-conference art exhibition to the closing post-conference jazz concert, it was non-stop entertainment and education. Over 50 sessions were squeezed into four days and nights that started at 9:00 a.m. and never ended before 10:00 p.m. Many of these sessions did not fit the previous four categories, and they truly were "special events."

After opening remarks by the President of Ohio University, Robert Glidden, and Johns Hopkins University Center for Communication Programs Director Phyllis Piotrow, a panel of four of the most respected academicians associated with Entertainment-Education kicked off the conference. The panelists included Stanford University theoretician Albert Bandura, University of New Mexico theoretician Everett Rogers, Santa Clara University cultural expert Emile McAnany, and Johns Hopkins University research pioneer D. Lawrence Kincaid. Each panelist presented updates on their ground-breaking work.

Another distinguished panel included University of Texas expert on children and the media Ellen Wartella, and the United States Corporation for Public Broadcasting General Counsel and Senior Vice President Lillian Fernandez, together with moderator David Kleeman from the American Center for Children's Television. This group examined the impact of U.S. television on children in the U.S. and around the world. They discussed the current legal and programmatic state of U.S. television and provoked discussions about how U.S. television might be improved and if it should be regulated.





Eight Bold Souls band members (top two photos).

The Critten Hollow String Band (left).

The Dairy Barn where the band performed (bottom left).

Traditional American dance demonstration (bottom right).





Jose G. Rimón, II and Albert Bandura.



Phyllis Piotrow, Everett Rogers, and Robert Giddens.



Thiloshini Naidoo, Li Ren, Angela Mulyaung, and Karen Hansen.



From left to right: Jose G. Rimón, Marie Celeste Condor, D. Lawrence Kincaid, Cecile Villa, Antje Becker, Aurora Sylayan-Go, and Doug Storey.

1. The Growth of Entertainment-Education

The Enter-Educate approach relies heavily on the *social learning theory* advocated by Dr. Albert Bandura. This theory states that most behavior is learned through modeling—a person observes other people and uses their behavior as a model for future behavior. People do not learn a new behavior unless they see it demonstrated. Entertainment both attracts attention and provides a format for demonstrating new, desired behavior.

Entertainment works by creating an emotional arousal in the viewer—a reaction necessary for behavior change to occur. In Entertainment-Education, entertainers, producers, writers, directors, and health

Social Modeling and Self-Efficacy

A comprehensive theory of human behavior must explain how people acquire attitudes, values, and the competencies needed to manage their lives, and how they motivate and regulate their own behavior. There are two basic modes of learning: learning through direct experience, which is a rather tough teacher, and through the power of example. The special advantage of social modeling is that it can serve as an effective instructor and motivate vast numbers of people simultaneously.

In prestige modeling, for example, culturally admired television models exhibit the beneficial styles of behavior, and their social attraction increases the impact of their influence. In similarity modeling, characters representing different segments of the viewing population are shown adopting the beneficial attitudes and behavioral patterns, and seeing people similar to oneself succeed enhances the power of modeling. In transitional modeling, positive models exhibit beneficial life styles, negative models exhibiting detrimental life styles, and transitional models change from detrimental to beneficial styles of behavior. Contrasting models highlight the personal and the

social facts. Different life styles and viewers draw inspiration from seeing others change their lives for the better. The other factors are vicarious, they motivate. The benefits of the favorable practices and the costs of the detrimental ones are vividly depicted. Depicted benefits provide the incentives for change.

Another factor that adds to the audience's acceptance is "attentional" involvement. Melodramatic and other emotional devices are used to sustain high involvement in dramatic productions. "Symbolic coding aids" such as epilogues and summarization of the model messages are used to underscore the importance of the social practices that are enacted and to enhance their "recallability." And the final factor is the provision of environmental supports. It is of limited value to motivate people for change if they do not have the needed resources and the environmental supports to realize those changes. Environmental guides and supports are provided to expand and sustain the changes that are produced by the media.

Belief in one's personal efficacy is the foundation of action. Unless people believe that they can produce desired effects by their actions, they have little

ALBERT BANDURA



Dr. Bandura, a renowned professor of sociology at Stanford University, pioneered the theory of social modeling. He recently authored a major text on the study of self-efficacy.

incentive to act. The realities of everyday life are strewn with difficulties, full of disappointments, impediments, adversities, failures, setbacks, frustrations, and inequities. Human accomplishments require an optimistic sense of personal efficacy to override the numerous impediments to success. To paraphrase H.G. Wells, "Reasonable people adapt to the world; unreasonable ones change it, human progress depends on the unreasonable ones."

The distinguishing characteristics of people who achieve success in what they do are an unshakable belief in their per-



sonal efficacy and a firm belief in the worth of what they are doing. This powerful internal resource enables them to withstand a lot of adversity.

People who have a strong sense of self-efficacy tend to approach difficult tasks as challenges rather than as threats. They set challenging goals and sustain strong commitment to those goals. They maintain a problem-solving focus that guides effective performance. They attribute failures to insufficient effort or inadequate strategies, they heighten their efforts in the face of difficulties, and they display low vulnerability, distress, and depression.

People's belief in their efficacy can be enhanced in four ways. One of the most powerful ways is through mastering challenges. A resilient sense of efficacy requires experience in overcoming obstacles through persevering efforts.

The second source is through vicarious experiences. Social modeling serves as a way of building a sense of efficacy. Competent models transmit knowledge, skills, and strategies for managing environmental demands. Seeing people similar to oneself succeed by sustained effort raises the observers' beliefs in their own capability.

The third way is through social persuasion, and this is the faith that people express in us. Social persuasion is another way of reinforcing people's beliefs that they have what it takes to succeed. Good social persuaders do more than just express faith in others, they also structure activities for them in ways that bring success and do

not place people prematurely in situations where they are likely to fail.

In judging their capabilities people also need physical stamina and a sound emotional state. The fourth way of building efficacy is to enhance physical stamina, reduce stress and depression, and correct negative biases.

There are several ways of building resilience through modeling. You can prepare people for the problems they will encounter by enacting prototypical problem situations and modeling effective ways of overcoming them. People also have to learn how to manage failure. You can model how to recover from failed attempts and setbacks and you can show people how to enlist social support for personal change.

People also motivate and regulate their behavior by the outcomes they expect their actions to produce. Your beliefs of efficacy determine the kind of outcomes you expect. These take three forms: 1) the physical costs and benefits, 2) the social costs and benefits, and 3) the self-evaluative costs and benefits. After people adopt personal standards, they do things that give them a sense of self-worth and pride, and refrain from behaving in ways that bring self-censure. "Evaluative self-incentives" operate as strong guides and motivators of behavior. Unless people see that their personal interests are served by adopting new patterns of behavior, they have little incentive to mount the effort needed to change their ways. Media production should highlight the per-

sonal and societal benefits of the promoted forms of behavior. Media production should be devised to encourage people to believe that they can do what is necessary to succeed.

The other motivator is aspirations. Once people commit themselves to valued goals, they enlist the effort needed to fulfill them. Goals alone have little motivating value unless they are translated into concrete steps that give substance to the vision. Some goals provide direction for one's efforts, and some goal attainments build a sense of efficacy and self-satisfaction. Media productions should model how to translate a vision in a desired future into a series of achievable steps.

Many of life's challenges center on common problems that require people to work together with a collective voice to change their lives for the better. Thus,

Media production should highlight the personal and societal benefits of the promoted forms of behavior. Media production should be devised to encourage people to believe that they can do what is necessary to succeed.

-Albert Bandura



The Impact of Communication Interventions on Popular Culture

another area that I emphasize is collective efficacy. This is the strength of families, communities, organizations, social institutions, and even nations. People believe that they can solve the problems they face and improve their lives through unified effort. Social change requires a strong sense of collective efficacy. People who have a sense of collective efficacy will mobilize their efforts and resources to surmount the obstacles to the changes they seek.

The belief in efficacy is the foundation for action regardless of whether you are in a collectivistic culture or an individualistic culture; namely, you have to believe that your effort, whether it is an effort by a group or an effort by an individual, can have an effect. We have to extend our theory of agency from individual agency to collective agency as well, and this is becoming progressively more important as our societies are becoming much more interdependent. The management of life is going to require increasingly collective efforts. n

I call our work "Entertainment Education and Social Change" without the hyphen, because we are not looking at messages that

were put there consciously by people who have an intention of changing behavior, but by scriptwriters who have a social agenda.

Are the writers determining the direction of social change? Is television influencing the social changes?

We are living in an interconnected world in which entertainment is playing a very central role in people's lives. One of the things we are finding in our research, and something that I think is related to the interests of Enter-Educate, is that an audience is an active audience. They are not simply passive receivers of the messages. There are people out there with a set of values who watch these programs and make comments on them. They don't take them simply at face value, but work them over in terms of their own lives. What we find is that parents, for example, watching television with their children, make comments on the characters. "Oh well, that was a bad thing to do, she made a mistake." In other words, there is an education going on between parents and children, and between spouses or adults who are talk-

EMILE MCANANY



Dr. Emile McAnany has spent several decades examining the impact of various communication interventions on popular culture. He currently is the Dean of the School of Communication at Santa Clara University in California. His most recent work with colleagues in Brazil and the United States focuses in particular on television, especially prime time soap operas, and Brazilian society.

popular





Miguel Sabido is a pioneer of writing and producing Entertainment-Education soap operas for television. He has produced more than ten prosocial soap operas that have been distributed worldwide.

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ing about what they're seeing.

What I always like to remind people is that you can't do a single message and expect change. Coca-Cola, for the past hundred years, approximately, has been advertising to its clients; they have lots of clients but they don't stop advertising. They keep reinforcing the message. That is an issue, I think, that Enter-Educate needs to face.

Another way we can help is by working with the scriptwriters in Brazil and working with "TV Globo" to understand how it is that they go about producing a story. I think Enter-Educate producers have succeeded very well in some cases, but not so well in others. If you begin to think about messages first, and simply look around for some sort of a place to put them, you miss out on the whole question of how you craft a story that is really engaging.

A question for me and Enter-Educate is: What do we know about how people incorporate this concept into their viewing habits? Often we don't look at process, we look at outcomes. Did they change? And we get disappointed because they didn't change enough. We forget that

there is a whole process going on there, that people don't change immediately when they watch a message. Change takes a long time; viewers have to process the messages. ⁿ

According to Miguel Sabido (one of the early proponents of the concept of social use in communication, based on Albert Bandura's work), the 20-year-old question about models of government monopoly of communication networks versus commercial networks has been decided in favor of commercial communication. He contends the mass audiences that commercial communication can create are absolutely necessary for the social change. To deal with the enormous human problems—ecology, poverty, and the prospect of human population's overwhelming the world's resources—the attention of mass audiences is needed. To be effective as a social communicator, commercial television cannot have low ratings: it must be entertaining.

In Mexico, new research methods are now being incorporated that augment older research and validation methods. The purpose is to provide the producers and writers with ongoing information about how characters and story lines can be tweaked on a weekly basis to improve audience interest and recall. Focus-group families are visited twice weekly by an observer who remains with the family during the major viewing hours. Nearly 100 observations and interviews a week about how the family members relate to the



2. Partnerships: Perspectives on Collaboration

One of the most ubiquitous topics at the conference was “partnerships.” At least four different types of partnerships were identified: 1) an organization making its own communication product and arranging its dissemination; 2) co-producing with a commercial entertainment company; 3) influencing the content of existing programs by “purchasing” a message; and 4) mutual interest, a “synergy of interests” where no funds are exchanged. Each of these partnerships has its own mer-

Aspects of Health Communication and Television Entertainment Collaboration

The central issue of Ms. Bouman's research is how health communication professionals manage an entertainment and education collaboration with television media professionals. She approached the issue by asking three questions: How can we describe the process of collaboration? What factors facilitate or hinder the process? How can these factors be influenced to maximize efficiency and effectiveness?

Ms. Bouman suggests the following as the factors that influence partnerships:

- “Social Capital”—good name and fame;

- cultural differences or different fields and contexts of expertise;
- personality traits of the parties involved;
- selection criteria—who chooses whom;
- professional standards; and
- backing—who are the supporters each party needs to satisfy.

Ms. Bouman concluded that the process of understanding one's partners in their terms and having them understand you in yours was essential to a successful collaboration. In particular, partners from different fields of expertise must attempt to make their expertise intelligible to each

MARTINE BOUMAN



Martine Bouman is a researcher and consultant for the Department of Communication and Integration at the Agricultural University of Wageningen in the Netherlands. She specializes in the field of mass media and health communication.

Health Education Goes to Hollywood: Working with Prime Time and Daytime Entertainment for Immunization

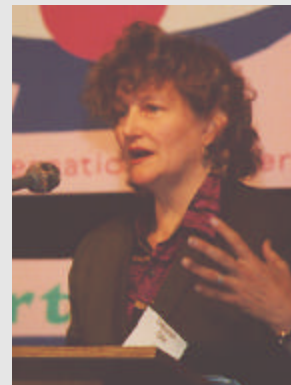
Dr. Glick talked about a collaborative project between the UCLA School of Public Health, the California Department of Health Services, and the UCLA Television and Film Department—Theater, Film, and Television. Her group was given the charge of trying to infuse the content of prime time television shows and daytime television soaps with messages about immunizations.

“Our funding source was interested in getting the message

across that immunizations are important throughout one's life. You never lose your need to get an immunization of one sort or another. We were interested in motivational value, and the degree to which behavior was modeled.”

Through strategic lobbying and collaboration, the project managed to get their immunization messages into a number of popular television shows, including *Frasier*, which reaches an estimated 18 million households;

DEBORAH GLICK



Dr. Deborah Glick is an Associate Professor in the Department of Community Health Sciences of the University of California, Los Angeles (UCLA), School of Public Health. She has worked on numerous health promotion projects, including the Center for Disease Control's Child Survival Initiative.



Forging Commercial Partnerships in Television

PATRICIA POPPE



Patricia Poppe is Chief of the Latin America Division at Johns Hopkins Population Communication Services. She is a native of Peru and has worked in communication and development since 1978.

Time for Love: Teenagers' Sexuality Hits Mainstream Media in Peru

Time for Love is a five-episode TV mini-series on unplanned parenthood targeted at teens and their parents.

We used Albert Bandura's social modeling theory to develop the characters of the TV mini-series. *Time for Love* offers positive modeling for those girls who encounter sexual pressure from their boyfriends. It promotes assertiveness and self-esteem among teen girls. The ultimate goal is to stimulate girls to value their own opinions, and feelings, and to stand up for them—that it's okay to say "NO." It reinforces the practice of safe sex as a smart thing to do, showing that protecting oneself and one's partner is also an emotional response, and not just something rational that

has to be done. The series demonstrates that safe sex, and the consequences of unprotected sex, are the responsibilities of both men and women. The intention is to subvert the status quo that assigns women control over men's sexual drive and responsibility for liberating men from any of its unwanted consequences.

Factors for successful television partnerships.

The critical factor in forging partnerships with the private sector is a deep understanding of the media environment and the industry's "modus operandi." For any television partnership to be successful you need a vibrant local programming industry; a popular and receptive "prime-time;" and access to the industry



Patricia Poppe and Doe Mayer at the conference.

person-



The Partnership Between Black Entertainment Television (BET) and the National Campaign to Prevent Teen Pregnancy

Working with the Media

Black Entertainment Television's show *Teen Summit* is an award-winning live show for teenagers that delves into teen issues. Teen pregnancy is an issue that BET is very interested in and committed to talking about. Our goal at the Campaign was to reach out to teenagers where they are—to work through channels that they

already listen to and believe in. Thus we formed a "partnership" with BET. They produced and broadcast the show, and we provided the research data and potential topics for discussion.

Corporate Sponsorship

BET raised \$100,000 in sponsorship and brought our message to their advertisers, because they

MARISA NIGHTINGALE



Marisa Nightingale is Manager of Youth Development and Media Programs at the National Campaign to Prevent Teenage Pregnancy. Her work aims to integrate teen pregnancy prevention with other efforts including collaborations with youth development organizations and with young people themselves.



Photo credit: James Hicks Photography

Materials resulting from the partnership between Youth Development and Media Programs and Black Entertainment Television for the National Campaign to Prevent Teenage Pregnancy.





Warren Feek was the health communication and HIV/AIDS officer for UNICEF. He was responsible for working in support of UNICEF country and regional offices for the development of more effective communication strategies to achieve gains in health status.

Programming Partnerships with Existing Popular Entertainment

UNICEF comes from a tradition of making and funding our own products. The series *Meena* took us one step further. This time we used our resources, not to make the program, but to bring together the people with the best skills in order to make a product that works.

A Partnership of Shared Talents

The partnership that I'm working on at the moment for UNICEF is with MTV International. MTV International reaches about 600 million households around the world through 27 networks, and they want to expand. They have a vested interest in UNICEF's name's being associated with their expansion. It gives them credibility. It also gives them technical skills because they want to deal with the issues that young people and children, their future audience, are addressing in those developing countries. We have 180 offices around the world, we have 7,000 staff, we have some technical skills in education, in health and sanitation, in child rights, and in women's development. They want access to those. We, of course, want their communication capacity. It's an example of partnership building.

Types of Partnerships

- We use our resources to fund a partnership where we bring the best people to the table.
- We use our clout for the development of some products.
- We find some synergy of interest.

The implication is that we need to increase the extent to which we develop partnerships in these areas, and decrease the extent to which we attempt to do it by ourselves. And I would suggest that's a lesson for many other organizations as well.

Let me ask you: What's the point of making another sexual-health-related soap opera in a country that's already got ten such soap operas on the air that are carrying the wrong information? We are challenging our people to say Why do it? Why not just work with their script writers and producers?

A Win-Win Situation

UNICEF is increasingly moving from being perceived only as being people with a good cause, or people with their heart in the right place, to being seen as being able to offer something concrete. For partnerships to work, each member has to offer some benefit to the other(s). If you have that, then there is a great reason for each of you to

prof-



3. Community-Based Projects and Audience Participation: Reaching Out to the Active Audience

The objective of this panel was to describe innovative ways to conceptualize and conduct research among audience members. The researchers approached Entertainment-Education audiences as active participants in the process of health communication and social/behavioral change. Presenters discussed how research can be used to guide the design and evaluation of Entertainment-Education programs.

Evolution of the Entertainment-Education Strategy: The Importance of Peer Education and Improved Evaluation Research Methods

I'd like to start off with a clip from the recent episode of [the popular television situation comedy] *Ellen*. This is her "coming out" episode. This episode represented what Albert Bandura was talking about in terms of similarity modeling. *Ellen* was "operationalizing" this concept by showing people who are struggling with coming out a way to model their behavior by modeling her behavior. This is a good example of how modeling behavior encourages people to talk about particular issues. It's also related to the concept of self-efficacy, the definition of the degree to which an individual believes that she or he can control his or her future.

Albert Bandura spoke about this yesterday in terms of degrees of self-efficacy. High self-efficacy individuals were

people who perceive threats as challenges—they turn threats into a very positive thing. People with low self-efficacy perceive threats as threats. One way that role modeling helps people with low self-efficacy is to build up their resilience through this kind of modeling.

Many of the Entertainment-Education programs that we know of, starting way back with *Simplemente María* in 1969 up to *Ellen* today, encourage people to interact with particular media characters. Para-social interaction is that perceived illusion of face-to-face connection or relationships by the audience with the particular media character. We are conducting research in this field to see how para-social interaction encourages people to talk to each other, which in turn

*"The advancement
of the field
requires us
to know
its history."*

—Everett Rogers

The Case of Tanzania

Dr. Everett Rogers presented examples from a research study in Tanzania that illustrate the use or the study of self-efficacy, para-social interaction, and peer communication in interventions. Dr. Rogers's research supported the contention that thoroughly planned and well-executed Entertainment-Education efforts have positive effects. His data demonstrated the effects of self-efficacy, para-social interaction, and peer communication on family planning and adoption and

CORINNE SHEFNER-ROGERS



Corinne Shefner-Rogers (right) is an independent health communication consultant, and a Research Associate and Instructor in the Department of Communication and Journalism at University of New Mexico.

EVERETT ROGERS



Dr. Everett Rogers is Chair of the Department of Communication and Journalism at the University of New Mexico. He is a pioneer in the study of the diffusion of innovations within social networks.



Using Drama to Communicate HIV/AIDS Information in India

THOMAS W. VALENTE



Dr. Thomas W. Valente currently teaches health communication and social network evaluation at the School of Public Health, Johns Hopkins University. His main research interest is in understanding the diffusion of innovations through mathematical and network models.

Dr. Valente reported on the evaluation of a street theater project in Madras, India.

Community drama or street theater may be the ideal communication vehicle for some settings because it has the strengths of both mass media and interpersonal communication.

Community drama can be culturally appropriate and sensitive to the context. Sometimes the audience is actually generat-

ing the messages and influencing the medium that's being used to deliver them. This medium is public and nonintrusive, everybody is aware of it, and people can participate in or watch it without actually admitting that they are agreeing with the messages or feeling that they are being intruded upon in the process. It's portable. We can record it and rebroadcast if we want to, or save it as a permanent document in a

Community drama or street theater may be the ideal communication vehicle for some settings because it has the strengths of both mass media and interpersonal communication.

-Thomas W. Valente

UTTARA BHARATH



Uttara Bharath is a Program Assistant in the Johns Hopkins Center for Communication Programs Training Division.

AIDS prevention in Tanzania. n Uttara Bharath, a health communication programmer from India, discussed *Nalamdana* shows and how these village performances draw more people than city performances—about a thousand people for each performance.

When planning the timing of the shows, the program planners make sure it doesn't conflict with any of the current popular shows on television.

The characters are played by young actors who present their roles in ways that encourage young people to identify with and emulate the characters' behavior. Youths think the characters are cool enough to be like them. And,

after the play, when programmers talk to some of these young people, they find that it's much easier for the young people to ask questions freely about HIV, about sexuality, about any of the issues that are otherwise fairly taboo.

Ten of these HIV/AIDS performances were evaluated. The study design used for this evaluation used one group both pre/post-test. One of the interesting things about this study is that the cast members themselves debriefed audience members after the show. Doing the qualitative interviews made them realize exactly what the audience members had learned and picked up from the drama.



Radio and Participatory Approaches to Message Design

New Home, New Life: Afghanistan Radio Drama

GORDON ADAM

New Home, New Life is a radio serial drama. You might imagine that in a wartime situation it is not easy to get writers. In Afghanistan the fighting broke out at the same time that the radio soap opera was being developed in Kabul, which is where most intellectuals are based. Luckily for the radio soap opera, unluckily for the writers, they became refugees and began to write the scripts for the soap opera. They happened to be Afghanistan writers, but there was a problem with this; they were intellectuals from Kabul. Kabul had been cut off for fifteen years from the rest of the country. They didn't know the countryside, they didn't know the rural areas, and they didn't know how the country had developed over the past decade. We sent them out on field trips, sent them back to their own country to really learn about it so that they would be in tune with some of the issues that were going to be discussed in the soap opera.

A monthly consultative committee meeting is at the center of a whole cycle of stages of designing soap opera messages. First of all, in the script development meeting, the writers get together in a brainstorming session and decide the key issues and the main storylines. They come out with script development notes. Then there is the consultative meeting. This is where the organizations that specialize in particular fields brainstorm on the basis of script development notes with the

scriptwriters. The synopses, on the basis of that meeting, are prepared in English and Persian. The synopses are revised by the script editor and the project manager. Detailed scenes are then written in Persian and Pashtu. Script revision follows that; then there is the recording, the editing, the broadcasting, and, after that, the monitoring and evaluation.

Evaluation

There are a number of interesting, brief quotes from our evaluation of listeners who have heard the program and their reaction to it. Someone said that people stopped poppy cultivation after listening to the drama. Instead of poppies they grew vegetables and wheat. One listener said there is no school, so he is setting up one himself, in his house. And that is very much in line with a storyline that we ran in *New Home, New Life*.

We do have one big advantage from a evaluation perspective: besides this radio program there are virtually no other mass media or sources of information. If people are changing their behavior or attitudes, then we can be 95%–99% sure that it is because the radio program has stimulated something.

Why has this radio program had such an impact on Afghanistan? Because the country has an oral tradition of learning, people remember what they hear, they don't have a lot of mass media stimulation in their society, there are few other forms



This presentation was made by Gordon Adam, Director of the Radio Partnership of the International Center for Humanitarian Reporting. The goal of the radio partnership is to promote the use of radio in development, in humanitarian crises, and for conflict resolution.



Radio Soap Opera in India: *Jeevan Saurabh*



Usha Bhasin is Director of Programs at All India Radio.

of entertainment, and there is a lack of alternative information sources. It is also high-quality entertainment, scheduled after the evening prayers, which is the time that people are at home and can listen to it. Additionally, the skill of the writer is very important, as I mentioned before. They are lucky enough to have some of the best writers in Afghanistan.

In doing research for *Jeevan Saurabh*, I decided to seek out youth voices by visiting schools and colleges, and by meeting with young people in our studios. And there were beautiful reactions. One youth said, "At last,

somebody is thinking about us. I wish you would make our parents listen to all this." In order to create a balanced series, after listening to the youth, I went to their parents and said, "This is what your child feels. What is your opinion?" At the end of each episode of *Jeevan Saurabh* I asked the listeners two questions. Their answers had to be based on the information from the episode. I also asked them to send me questions, if they felt that their problems had not been addressed. I told the listeners, "You send me the questions that you think should be asked at the end of this episode."

*I told the listeners,
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of this episode."*

—Usha Bhasin



"Field Report 3" Panel, from left to right:
William Ryerson, Gordon Adam, Lori Hieber, Arvind Singhal,
Usha Bhasin, Sweetie Law, and Suruchi Sood.

Radio Soap Opera in India: *Tinka, Tinka, Sukh*

Jeevan Saurabh had 6,000 registered listeners who wrote thousands of letters. Several listeners identified specific educational issues: for example, "We learned about why not to become mothers as teenagers." We received letters from groups and youth organizations. There was participation at various levels, in terms of the format, content, and in terms of message

reception and feedback. The letters show that the serial stimulated interpersonal communication among the listeners. The youth who listened to the serial with their parents often discussed these issues with them. n

One cannot understand *Tinka, Tinka, Sukh* [*Happiness Lies in Small Things*] without understanding the radio serial *Jeevan Saurabh*, which literally means

"The show [Tinka, Tinka, Sukh] entertains us and makes us laugh at the same time that it educates us... [teaching us] that society should be made a healthy place.... It inspires us to make positive changes in our lives and surroundings."

—*Tinka, Tinka, Sukh*
audience member

son show: Mrs. Usha Bhasin was the executive producer, director, writer, and programmer. She did everything. *Tinka, Tinka, Sukh*, on the other hand, had a team of 11 writers and 6 producers. Mrs. Bhasin was the executive producer and director of *Tinka, Tinka, Sukh*. I point this out to illustrate that AIR has had experience with radio serials. n

Tinka, Tinka, Sukh followed where *Jeevan Saurabh* left off. I analyzed the content of the text of the serial and found that it had many pro-social characters, yet the pro-social characters were not always rewarded. This I thought added realism and acceptability to the characterization and made listeners feel that even if one adopts positive behavior, one cannot hope to be

ARVIND SINGHAL



Arvind Singhal is an Associate Professor in the School of InterPersonal Communication, Ohio University.

SWEETY LAW



Sweety Law is a Ph.D. candidate at Ohio University.

SURUCHI SOOD



Suruchi Sood is a Ph.D. candidate at the University of New Mexico.





Doe Mayer is the Mary Pickford Chair and Professor of film and television production in the School of Cinema and Television at the University of Southern California. She has been working in film and television for the past 25 years and has produced, directed, and provided technical support for hundreds of productions with issues ranging from family planning to disaster relief.

GABLE—Girls Attaining Basic Literacy and Education in Malawi

I'm going to talk about a project in Malawi that was part of a broad development project called GABLE—Girls Attaining Basic Literacy and Education. The problem in Malawi is that most girls are not attending school. There are reasons why girls don't go to school. And unless you address those reasons, and unless you do something to change those attitudes, they're not going to go to school, or if they do, they're not going to stay in school. The idea in the design of this campaign was that we could use theater as a way to find out what people think about this issue. Not just as a way to get messages out, but actually as a way to measure how people are feeling about this, and to reflect back what some of those issues are.

Designing the Project

Eight to ten members of the student troupe live in selected villages for four to seven days. They do what the villagers do, and they get involved in life in the village. They pay their respects at funerals, they travel, they record the local songs, and they engage in conversations with members of the community about girls' education.

Involving the Audience

What's interesting about this is that these improvisers tailor their work to deal with the issues that are of importance to the village,

so they are reflecting back what they heard. The idea, of course, is that the villagers will recognize their own plight, because it's been mirrored back to them. Because performances are participatory, the troupe enters into a dialogue with the audience, which leads to the audience's playing parts in the plays. There is often a discussion after the play, because the audience is usually very revved up over the issues. They tend to have a lot more to say after the performance than before it.

Results

The pilot project was chosen because it was in one of the very poorest and most illiterate areas in Malawi. Originally, 77% of the females in the district had never attended school, and 87% of the girls in the age range of five to nine had never attended. The project went on for a year, and the enrollment for girls increased 17.7% in one year. In some areas it increased 34%.

When I was there last year, I observed a play where one of the bad girls came home to her parents. They asked her where she was, and she replied that she had been at school. A large lady at the front of the 400-person audience got up and said to the actor's parents, "Look at her unbuttoned blouse and her wrinkled skirt. Look at that grass in her hair. She wasn't at school, she was out in the bushes with her boyfriend. Don't believe her." It is this emotional, evocative response to entertainment that makes it so sustaining and so important to our own efforts at social change. One has to



Using Theater to Create Social Awareness

Living the Dream Theater

When I found many of my friends dying in 1985, '86, '87, I felt a very strong need to respond to the HIV crisis. So we produced the play entitled *Black Response to AIDS*. The idea was to get people to develop a compassionate response to those affected by the disease.

In order for theater to evoke social change, it has to evoke a compassionate response. If I cannot get my audience to feel what I'm feeling, to see what I'm seeing, to understand the need to take action, they might give me a standing ovation, but they're going to go home and do the same thing they did before they saw the play.

Our evaluations showed me something that was very interesting. People loved the play, people saw it, they were affected by the message of the play, they would reconsider their attitudes toward people with AIDS, and they would seek out information on how to prevent becoming HIV-positive. But when the play was over, I listened to another evaluation. An evaluation that you can hardly put on paper. I listened to what people were saying to us. They felt that the odds of it personally affecting them were slim to none.

So we threw that play away. We started over and decided that the best way to effect social change in a particular community is to address that whole community in a holistic way that addresses all their issues. We produced a play called *All The Young Black Men Are Dying, And Nobody Seems To Care*. It

addressed AIDS, crack addiction, violence, self-esteem issues, relationship issues, domestic violence, violence perpetrated against women, rape, date rape, and the effect all of this has on the entire African-American family structure. We had a special emphasis on women, because it seems that African-American women are often blamed for everything that goes wrong in their community.

We suffered from a problem that I hope every play we produce suffers: it was too good. The play ended up Off Broadway for 36 weeks, and has toured the United States since January 18, 1991. It has been performed before over 100,000 people at colleges and universities.

What did we learn? First, keep the focus on the message, without letting the message weigh it down. People come to see a play first and foremost because they want to be entertained; if they want to be educated, they'll buy a book or take a class. Second, strive for the highest quality of art. There's no reason that a play about AIDS, or about drugs, or about rape, or any other social issue, has to be dull, boring, ill written, poorly performed, technically inadequate, or artistically poor. Thirdly, before developing the work, listen to the target audience. Take a group of actors, if you want to do a play about Alzheimer's, and have them sit down and talk to people with the disease and to people who have been affected by the disease. If you want to do a play about AIDS, have them sit down

JAMES CHAPMYN



James Chapmyn is President and Producing Director of the Living the Dream Theater in Columbus, Ohio.

If you are not moved by what you are doing, people will not be moved either.

— James Chapmyn

and talk to people living with AIDS, people practicing the behaviors that lead to AIDS. Have them "leave themselves at home."

The most important and final point I'd like to make: if you're going to do this work, do it fervently. We do it as though our lives depend on it. Theater, if it's going to be effective, has to be real, tangible, substantial, and something that moves people. If you are not moved by what you are doing, other people will not be moved either.

I always quote my grandmother. One of the things she kept saying was, "It's gonna be



Producing Street Theater

INTERACTIVE WORKSHOP

This was as an interactive workshop, and exercises were performed with the session participants to illustrate the kinds of theater performed by Peruvian and Brazilian street theater groups.



A young couple who were just beginning sexual relations and considering family planning methods...



...talk to a pharmacist, Don Victor. Meanwhile, Ms. Rumors tries to spread incorrect information.

APROPO—Maria Elena Alva, Carlos Alcántara, Monserrat Bruge, and Carlos Victoria, are all members of APROPO.

The Peruvian street theater project was part of a reproductive health communication campaign run by APROPO and supported by USAID, to promote correct information on sexual reproductive health issues and refer potential clients to the Ministry of Health's Department of Reproductive Health and Family Planning. This was to be accomplished through the use of mass media, street theater, print, and interpersonal communications.

Between mass communication and interpersonal communication, lies a medium that has aspects of both, and it was represented by the innovative enter-educate 20-minute street theater play *Ms. Rumors*. The play presents a young couple who wants to wait to have children, surrounded by rumors and misconceptions on family planning and encourages people to seek professional information from health providers. Through this enter-educate approach, messages were delivered that were both entertaining and educational. The theater scripts were researched with the target audience using focus groups and in-depth interviews. The plays were written by an experienced writer, and a well-known director produced the play making decisions about sets, costumes, and music. Face-to-face counseling

was also available at the performances.

Evaluation of the project was ongoing, and lead to changes in the location of the plays: they went from performances in the markets and plazas to waiting rooms in the Ministry of Health hospitals and pediatric clinics in order to get closer to the intended audience. Another shift was toward younger people, between fifteen and eighteen, who were ending high school and entering college.

Commercial television also became a supporter of the family planning message. The highly rated magazine-style TV program *Alo Gisella* became interested in the street theater productions. The show offered APROPO free time to air 12 four-minute sketches by the theater group on family planning and modern methods, to be shown on the program followed by discussions with an expert from APROPO. The program runs four times per month during one year and it was considered the highest rated show for women in Peru.

Another shift was the creation of a telephone hotline to disseminate family planning information. The hotline was very well received and logged up to 800 calls per month. It was staffed by a psychologist who answered questions on repro-



The Brazilian street theater experience is different from other programs in that the communities played the lead role in identifying the reproductive health themes (STDs/HIV, and breast-feeding) and in the selection of the actors to participate in the project. The aim of this specific project was to contribute to a change in reproductive health habits among young adults in two municipalities in state of Ceará.

The theater groups were made up of volunteers selected by the communities and were from all walks of life (physicians, nurses, herbalists, religious leaders, etc). The members, with no specific prior theater training, committed to putting on productions throughout the year. Their training in theater came from participating in street theater workshops facilitated by street performers. The workshops covered the basics on designing, writing and, acting in street theaters.

The process the group followed started with working with the community to identify the

specific reproductive health problems most relevant to the community members. Once the problems were identified, the group canvassed the community for the available resources to resolve the problems identified. The next step was to incorporate the solutions into the play (for example a pregnant woman is shown going to a health clinic instead of giving birth in the streets). Once the plays were ready, street theaters were shown multiple times. The goals of the project and specifically the street theater performances were to increase individual and community dialogue on priority health issues, and to promote local reproductive health services. In addition to the actual performances, audio and video tapes were produced with the tapes being played on local radio and the video used in clinic waiting rooms, and eventually broadcast on television.

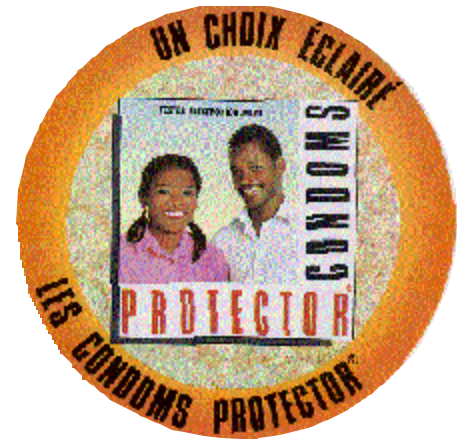
This program was recognized for its effectiveness and the state government is extending the use of street theater to other municipalities to promote



street theater performer



Examples of social marketing for youth from Population Services International and SOMARC.



4. Programs for Young People: Reaching Young People Through Participatory Media

As countries all over the world become more technologically advanced, social communicators are critically challenged to compete with commercial programming for the hearts and minds of children and young adults. The pervasiveness of television, radio, film, and even the Internet means the next generation is receiving myriad messages and observing behaviors that are not always conducive to their mental, physical, social, and moral well-being. This section explores some of the major challenges involved in reaching this audience segment.

Videos Promoting Healthy Values for Adolescents

Until a little over a year ago, the Foundation for Adolescent Development had at its disposal traditional information materials which consisted of locally produced overhead slides that a facilitator would use while reading an accompanying script out loud. Sometimes American-made videos were lent to us, or we would show a two-hour commercial film relevant to our work; e.g., *Philadelphia*. The traditional "sermon" was no longer effective with the new generation.

The Foundation embarked on the development of a popular, user-friendly educational tool for adolescents in the form of thirty-minute Enter-Educate video modules with accompanying discussion guides. The guides were intended to deepen the learning experience through group discussions.

The stories featured were drawn from problems raised by our *Dial-A-Friend* project, a teenage hotline service. Topics such as heterosexual relationships, peer pressure, parent-child miscommunication, and gender issues in male-female relationships were addressed. A special feature of the five video modules is the intro-extro on-camera spiels delivered by Ms. Lea Salonga. She has been a consistent Filipino youth role model—not only for her interna-

tional success but for her portrayals of responsible sexual behavior.

The Foundation's next challenge was how to market, disseminate, and eventually replicate these tools to benefit as many teenagers as possible. First, we forged an agreement with a popular commercial teenage brand of clothes labeled, "*Penshoppe*." With their help we introduced the project to forty private schools nationwide. A second cooperation, this time with the House of Sara Lee, an American distributor of cosmetics and female underwear, further allowed us to reach more schools. Termed "*Sara Lee Goes to School*," this activity was an award-winning project.

The third collaboration came with an endorsement by the Department of Education. Copies of the Enter-Educate video modules and discussion guides were distributed to pilot regional schools as part of the Department's Population-Education Program. Education Secretary Ricardo Gloria committed financial support for the purchase of additional copies.

Finally, the latest partnership is a historic tri-media collaboration with a popular television station, a youth-oriented FM station, and a widely-circulated daily newspaper. This alliance will

AURORA SILAYAN-GO



Mrs. Aurora Silayan-Go has over twenty-five years of experience in development communication. She is the president of the Foundation for Adolescent Development, a non-profit organization that is involved in adolescent health and sexuality programs in the Philippines.



"Edutainment" and the Young: Media as a Vast Educator

AMY THOMPSON



Amy Thompson is the Outreach Coordinator of WOUB—Ohio University's public television station.

"If you are wondering if a program is a positive place for children to be visiting, all you need to do is count how many times, during any given program, positive values are reinforced."

—Amy Thompson

Educational Television for Children

enable the videos to be shown on television. The partnership recently presented the concept to advertisers and supporters alike using an audio-visual presentation. We explained in detail the Foundation's Enter-Educate project, and we showed snippets of the English-dubbed videos and samples of Lea Salonga's participation. n

Public Television is committed to educating young children. One of the things that makes us so different from commercial television stations is that we use community outreach. We concentrate on a project called *Ready to Learn*.

Ready to Learn is a response to President Clinton's "Goals 2000." All children by the year 2000 should start school ready to learn. Right now there are 100 public television stations that are participating in *Ready to Learn*. The people we train are parents, child care providers, and educators.

In our training we try to help parents, educators, and care givers take the learning off the screen and bring it into the home or the classroom. We show par-

ents how to take a segment from, say, *Puzzle Place* or *Sesame Street* and extend the learning by doing related activities that go along with that program.

One of the points that we drive home is that what children are viewing on television is either going to make their job as a parent, as an educator, or as a child-care giver much easier, or it can make it much more difficult. We try to educate parents and educators on how to choose what is good and appropriate programming for young children.

When you consider that by the time the average U.S. child goes to kindergarten, he or she will have viewed roughly 4,000 to 5,000 hours of television, and roughly 20,000 acts of violence. When you consider that children do learn best from repetition, you have to think that this is affecting their minds in some way. Now, the degree to which this violence affects their minds depends very much on the continuum of violence in the child's life. If a child lives in a neighborhood that is not safe, or if a child goes home to a family in which there are a lot



Educational Hyper Media: Children as Audience and Authors

of domestic difficulties and some domestic violence, then obviously that child is going to internalize that violence much more than a child who lives in a very safe and nourishing environment.

If you are wondering if a TV program is a positive place for children to be visiting, all you need to do is count how many times positive values are reinforced in that program. If you find that positive values are reinforced often and negative ones are reinforced as little as possible, then most likely it is a positive place for your child to be visiting. That is an over-simplified point but it usually gets parents thinking. ⁿ

My work has been with middle-school students over the last five years, particularly in using Hyper

Media, a software environment in which people can link to information in any particular order—a non-sequential environment. The work that I have been doing has involved using the software packages Hyper Card and Hyper Studio in classrooms with kids.

These programs allow children to explore the information in their own way and to choose their own path. They are highly interactive and there is a high level of learner control. But in all of these, even though they are in an exploratory environment, the children are usually constrained by the design decisions made by the authors. What I have been working with, instead, is *children* as authors; where children are the ones who design and author their own environment, their own soft-

SANDRA TURNER



Dr. Sandra Turner is a professor of technology and learning in the College of Education at Ohio University, where she teaches in the educational computing and technology program. Her research focuses on children as hypermedia and multimedia authors in a constructivist classroom.



"...students are more engaged in learning when they are actually constructing their own learning environment."

—Sandra Turner

participa-



LILLIAN FERNANDEZ

Public TV for Young People



Lillian Fernandez is the Senior Vice-President of Government Relations, the General Counsel, and the Corporate Secretary of the Corporation for Public Broadcasting.

We know that television is a pervasive medium among young people that can be—and is often—a powerful tool for teaching.

-Lillian Fernandez

ware, their own games, or their own curriculum.

The whole idea of children as Hyper-Media authors is based on a theoretical framework that views learning as a process of design and technology and a very natural tool for engaging kids in design projects. The learning is based on the “constructivist” theory that students are more engaged in learning when they are actually constructing their own learning environment. A critical element of this is the social interaction in the classroom among students. Students collaborate with each other, share information, and help each other. There seems to be something about the technology environment that makes it a more exploratory, student-centered environment than a more traditional classroom environment. n

Programming

The Corporation for Public Broadcasting this year released findings from a survey of more than 1,200 children ages 6 to 17, who were interviewed about their TV viewing habits. We found that children watch between 2 and 4 hours of television on weekdays and 10 hours on weekends. Almost 60% of the children interviewed have a TV set in their bedroom.

We know that television is a pervasive medium among young people that can be—and is often—a powerful tool for teaching. Public broadcasting has taken that potential for teaching as a responsibility. Much of our programming is educational.

American television, though, is mostly commercial; it treats the child as a consumer. Young peo-

ple have media produced specifically for them, with their own language and identity, separate from the adult culture. I think there are consequences to thinking that children have adult-like competence because they know how to buy things. But we also don't want the marketplace to be the only determinant of what defines quality children's programming. Their motivation is profit. The fact that we do not allow the marketplace to define quality children's programming is a distinguishing hallmark of public broadcasting.

The government has a responsibility to support and fund non-violent children's programming. Now, we have to be cautious in that we don't want the federal government to intrude into content; and to insure that, broadcasters are allowed to develop their own programming.

Violence

One of the most dominant aspects of American television, its violent content, has led the Centers for Disease Control and Prevention to declare violence in television a public health hazard. It is not that TV violence is the cause of all the violence in the world, but it is a contributing factor. Under some circumstances, children and adults can acquire positive attitudes toward the violent behaviors that they see on TV. In other cases, some of the viewers identify with the victims of violence. They see the overrepresentation of violence on television and think that it's an aspect of the real world. Finally, we know that exposure to violence over time can lead to desensitization, so that any act of



Public TV for Young People

Parental Involvement

In the U.S. there are fewer and fewer opportunities for families to come together and share experiences, given the nature of contemporary life with so many two-wage-earner or single-parent families. In many ways the television has become a hearth around which families come together.

Most people aren't aware of what local public television stations do to reach out to the community. They help teachers develop curriculum around television and help parents, in a variety of different economic and social groups, understand parenting skills through the use of television. I happen to be involved in a community public television station, KLRU in Austin, which has a remarkable outreach program. The head of that program, Linda Smith, is my example of the unsung hero.

One of the earliest findings of the original Educational Testing Service study on *Sesame Street*, going back to 1970–71, was the finding that when parents sat down to watch *Sesame Street* with their children and were able to help focus their attention and to interact with the messages, the children learned more as a consequence of that viewing. The real issue about parent viewing with children is that if you want to have a role in the moral and ethical development of your child you have to be able to know what they are being exposed to. Which means, even if your kids are watching things you don't like, you can at least point out that you don't like them.

Television Violence

We did a content analysis of how violence is portrayed on television. We found that not every given act of violence is equal to another, and that violence can have pro-social consequences by giving anti-violent lessons. We knew from the considerable and growing body of research about the importance of the context of portrayals, the rewards or punishments for characters, the nature of the weapons or non-weapons used, the extent to which there was motivation for the actions, the kinds of violence that are portrayed, whether it is very explicit or less so, whether it is gory or not. The portrayal itself can have a modifying influence on the outcome, and determine whether there is a positive perceptual learning outcome, desensitization, or fear. Our study attempts to describe the landscape of violence on television in these terms.

Joint Responsibility with Hollywood

We move the conversation beyond saying "all violence is bad" to a "contextual" interpretation of violence that says an Arnold Schwarzenegger movie like *Terminator II* is a different violent movie from *Schindler's List*. The violence in *Schindler's List* may have aesthetic, moral, and political outcomes that are very different from *Terminator II*. Our point and our position is that we need to work with the Hollywood community of writers, producers, and directors. We need to approach them, not to say, "get violence off the air and you are bad people," but rather

ELLEN WARTELLA



Ellen Wartella is the Dean of the College of Communication at the University of Texas at Austin.

*In many ways
the television
has become
a hearth
around which
families come
together.*

-Ellen Wartella

to develop workshops and arguments on how to increase the potential pro-social aspects of portraying violence. We need to learn how to present violence in socially responsible ways that are relevant to the social and narrative message of the program. We have been less successful in getting into the Hollywood community to run this type of workshop, but it is that form of media advocacy, an advocacy in working with this





Video production in Nigeria



Video teleconferencing in Ohio



Filming in Indonesia



outdoor theater performance in the Philippines

5. New Technology

This section discussed the challenges of improving the quality of life via technological advances. Computers and other technological developments over the last decade have enhanced our capacity to learn and communicate. The Internet offers immediate access to venues and opportunities for more information from more sources than ever before in human history. Opportunities for exchanging/sharing resources, opinions, and ideas have expanded with the Internet, and this trend promises to continue.

Interactive Software for Learning: The CD-ROM on Parenting Adolescents Wisely

This workshop demonstrates a CD-ROM interactive program developed for parents whose children have displayed delinquent behavior. What we found consistently is that interactive video is superior to just about all forms of learning: better than lectures, better than reading self-help books, better than watching videotapes, and better than group discussions. Interactive video is superior in terms of speed of learning, retention, and performance.

Traditional interventions require large amounts of time and are expensive to carry out. They require lengthy training for the therapist and lengthy sessions for individuals and families. By their nature, traditional interventions are not standardized in the quality or content of the presentation. Therapy is generally oriented toward talk about behavior without being able to provide actual models of effective behavior. Parents of delinquent children need to recognize dysfunctional interactions; even more, they need new behavior patterns. They need to be able to react effectively to and with their children if they are to change their own and their children's behavior. Modeling is demonstrably an effective way to illustrate and teach behavior. However, it also needs to be pertinent to specific situations and to a specific audience.

The CD-ROM program meets these criteria. The pro-

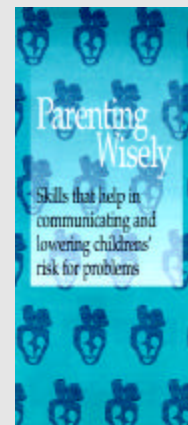
gram can be implemented anywhere a computer can be set up. The program is currently being used in juvenile courts, social service agencies, public libraries, and other places where computers can be made available publicly. The person using the program does not need to own a computer to take advantage of it and completing segments can be done privately; mistakes are not public, so don't inhibit learning.

The program consists of segments playing out a behavior scenario that demonstrates ineffective and effective behaviors. A series of on-screen questions must be answered correctly by the participant in order to move to the next segment. The audio portion of the multimedia presentation allows reinforcement by audible responses (applause for a correct answer, for example) to the participant's choices. Correct responses permit the participant to move to the next segment, but it is also possible to explore the array of incorrect choices if the participant wishes. Questions at the end of each scenario segment reinforce critical points (cited "the critique"), name the skill or skills being practiced, identify its components, and elaborate on what has been shown on the video. A vocabulary for discussing behavior is being introduced and taught throughout the program. To assist in learning such new terms, the CD-ROM software

DON GORDON



Dr. Don Gordon is a professor of psychology at Ohio University and is a child clinical psychologist. He conducts research on the effects of family therapy with juvenile delinquents and their families. With Dr. Jack Arbutnot, Dr. Gordon has developed an interactive CD-ROM for parent training.



A new interactive CD-ROM for parent training offers communication tips.

provides an interactive cross referencing system with hyperlinks from a word or phrase to definitions where additional help can be found. In addition to these features, there is a separate audio response feature, available with a keystroke on specified terms, that provides audio





Dr. Josep Rota is the Director of the Center for International Studies at Ohio University. He is a professor of telecommunications, and the founding director of the Communication and Development Studies Program at Ohio University. He was the UNESCO Professor of Communication and Culture at the Autonomous University of Barcelona, Spain, 1995–96.

Internet as a Tool to Guide Entertainment-Education Research

examples of modeling to demonstrate and reinforce a term's meaning through listening.

The intent is to make use of the simplest possible technology so that everyone, from agency staff members to parents unfamiliar with computers, can use the program.

The program is designed to be completed within 1½ hours

at the fastest rate (all correct answers) to 2½ hours on average. A workbook accompanies the session. n

The purpose of this session was to show some of the uses of the World Wide Web as a research tool and also as a way of accessing information.

Material is continuously being added to the Internet. It's



Edit-Free Radio Production: Interactive, Hands-On Experience

like walking into a bookstore or magazine shop that changes or adds inventory daily.

Discussions between the audience and the presenters also focused on some of the disadvantages of using the Internet. They raised several ethical issues about what information should be available to whom. One participant said, "Kids in school are searching for something about Martin Luther King for a school project and stumble on the KKK Web page. In a library they might have had difficulty accessing information that was inappropriate for them but on the Web, they can look at anything." ⁿ

In the modern world of audio production, there is a great deal of costly and time consuming post-editing. We use multiple tracks and then we mix them. In the production of commercials, the voices are recorded and then later the sound effects, the music, and anything else, is edited into or mixed into the tape. What I'm recommending for you to consider is a system where you don't do post-editing—where you put everything in at the same time—and save time and money.

This type of radio requires creativity, and it's a whole lot of fun. I want you to cast your mind to the stage for a moment, and think of stage drama. When people say to me, "You cannot possibly record a radio drama in one

go," I say, "Well, think about the stage. When you go to watch a stage play, do they say, 'Well, we're going to show you bits and pieces of it. And then later we'll edit it and show you the whole thing.' No, it has to happen in front of you. If somebody makes a mistake, on the stage, what do they do?"

Ms. de Fossard proceeded to demonstrate, using the participants as radio actors, how to record with minimal editing and re-recording.

1. *Script layout.* Scripts are set out clearly with technician's instructions underlined.

2. *Sound effects and music.* These are prepared in advance on cartridge tapes or on cassette tapes that are ready to be inserted as needed. Actors prepare and rehearse their scripts before recording.

3. *Acting rehearsal.* The actors prepare and rehearse their scripts before recording. The director holds an off-microphone rehearsal on recording day.

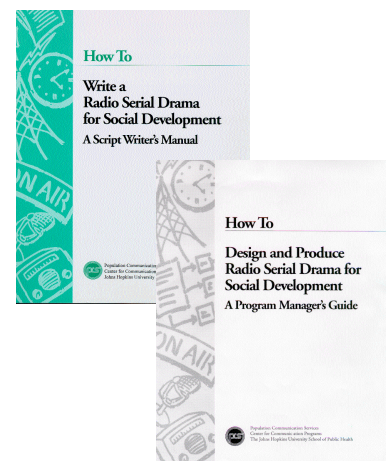
4. *Studio preparation.* During the off-microphone rehearsal, the assistant director and the control room technicians prepare for the recording session by setting up the microphones, installing and testing headsets, and readying "live" sound effects.

5. *Control room preparation.* Preparation takes place before or during the off-microphone rehearsal: the mixing board is

ESTA DE FOSSARD



Esta de Fossard is a television and radio writer and director for social development, education, and enter-educate programs around the world. She has worked in fifty-six countries and is the author of over twenty books and numerous training manuals. Currently she is a faculty member in the Johns Hopkins School of Public Health.



These How To manuals, by Esta de Fossard, were published by JHU/CCP.



This issue of the UNFPA newsletter *Cambodge Soir* promoted condom use in Cambodia and contained an actual Number 1 brand condom sample for readers to try. The condoms were marketed by PSI Cambodia.



6. Mass Media

There can be little doubt that the mass media have had a tremendous impact on people's lives throughout the world. Daniel Lerner's milestone book *The Passing of Traditional Society* in 1958 predicted the impact that media would have on individuals and societies and their "modernization." Over the last decade there has been increasing criticism of the mass media as the purveyors of negative content. The conference highlighted people who are promoting behaviors and values that are considered universally

Hollywood Goes Educational

When you hear the word Hollywood, glamour, glitz, celebrities, fame, and money come to mind. However, this conference proved there is another side of Hollywood. Three well-known producer/directors gave insights into the business of entertainment and how they manage to sell stories that contain educational messages.

PANEL



Seated left to right: Neil Baer, Jim Abrahams, and Michael Manheim—
"Who's going to answer that question?"

"My experience is that every movie or television show gets made because someone involved is persistent and passionate about getting it made."

—Michael Manheim





*Jim Abrahams, the creator of a number of hit comedy films including **Ruthless People**, **Airplane**, and **Naked Gun**. He is the producer and director of the TV movie **First Do No Harm**, starring Meryl Streep.*

"You never get something for nothing. As an adult, I've always taken that to mean that it's not enough to count your blessings, but with each one a payback is owed."

—Jim Abrahams



Jim Abrahams' son, Charlie, whose story was featured on *Dateline NBC* and the television drama *First Do No Harm*.

First Do No Harm

able to attract the stars and the director necessary to do it. There were lots of quite famous battles, with the network, with the casting, over their concern for balance. There was one point at which the Standards and Practices Department of the network actually suggested that we alter the wording of the Supreme Court decision in order to give more weight to the anti-choice side of this case. It took 18 drafts of the script to complete it. On the other hand, when the movie aired, 30 million people saw it in one night.

The bottom line is that it is possible to get movies and television made about social issues, it happens all the time, it's just not easy. Which is not to say that it's not worth it. When they work, we can reach millions of people. If we do our jobs right, we can also move them and make them laugh or cry or maybe think about the world and themselves in a new way. I believe that is a satisfying, worthwhile endeavor, and one that I'm committed to continuing to do. n

In 1993 my wife and I had a one-year-old child who was suddenly stricken with a severe case of epilepsy. Watching it destroy him was destroying my whole family. I had superb medical insurance, money was no object, and we literally would have given anything to have the seizures go away. My wife and I took Charlie to a half dozen of the top pediatric neuro-

logists in the world. We conferred with the Epilepsy Association of America. They all concurred: drugs, then brain surgery were the only treatments available. Charlie took all the drugs, he had the brain surgery, but nothing worked. The drug reactions made the situation worse: he was averaging 50 to 100 seizures per day. They told us that over time, he would become progressively retarded.

Then, doing research on my own, I came across a ketogenic diet for kids with epilepsy. It stops seizures in about a third of the kids who try it and improves an additional third. It's been practiced since the 1920s at Johns Hopkins. When I approached them on the subject, Charlie's doctors tried to talk us out of the diet, because they said it was too difficult, it was unhealthy, and there were no scientific studies proving it worked. We took Charlie to Johns Hopkins three years ago and put him on the ketogenic diet. His seizures were gone in two days, he was off all drugs in a month, his EEG went from grossly abnormal to normal, and he started to develop again.

My father-in-law said to me, "You never get something for nothing." As an adult, I've always taken that to mean that it's not enough to count your blessings, but with each one a payback is owed. It seemed to my wife and me a way to pay back for this

A Tough Sell, But Worth It

tions as to how we should look at commercial soap opera from an Entertainment-Education perspective. Do we bring them into the kind of work we are doing, or do we basically let them go? With Entertainment-Education, we know that messages are being produced systematically and experts are designing the messages. With commercial soap operas, we don't have that luxury. Partnerships between health communicators and creative talent are the best way to go. n

There are significant barriers to getting any movie or television show made. Each of the seven major theatrical film distributors gets about 1,000 pieces of material submitted to them each year and yet they only make about 2% or 20 movies each. Similarly, if there are about 250 television movies that are made by the networks, about 5,000 are presented or pitched. In terms of series, there were a total of about 3,000 new series pitched to the major networks last year and only a little over 1% or 35 of them got on the air. So the question is, why are the odds of getting anything made so low? The answer is because of the high cost of manufacturing, marketing, and distributing motion pictures and television. Getting individuals and companies to part with millions of dollars is not easy. Companies want to know that they have a reasonable possibility of getting a return on their investment. That's why it's called show business, not show art.

The reality is, from a business standpoint, that most movies and a lot of television shows fail. When a movie fails to perform as planned, companies lose millions of dollars and the executives who said "yes" often lose their jobs. On the other hand, when they succeed, those involved can get very, very rich. One of the industry's most successful managers has a large painting on the wall of his office, it just has two words on it. At the top, it says "everything" and at the bottom it says "nothing." And that is the reality of our business. When you lose, you lose big, and when you win, you win big.

The stakes for everyone involved are very high. That's why many executives play it safe and why there are so many movies and TV shows that are copycats of others that were successful. It's also why it's hard to get any project made that is different. By definition, any movie or TV show that has a social message at its core is in some way different. A general rule is that major companies are not motivated by social issues, they are motivated by money. If the pictures happen to have a social issue message, that's okay, but it's rarely the primary reason that movies get made.

So the question is, "How do movies and TV shows with social messages get made?" My experience is that every movie or television show gets made because someone involved is persistent and passionate about getting it made.

MICHAEL MANHEIM



Michael Manheim has produced 14 pictures, including theatrical films, and those for television and cable. His ground breaking film, Roe vs. Wade with actress, Holly Hunter, earned him an Emmy for best picture.

If I encounter an idea for a movie or a TV show, the first question I ask myself is, "Is this something I'm passionate about? Do I want to spend two or more years of my life on this subject?" And then I ask myself, "Is there a mass audience for this idea? And if so, what's the best way to reach that audience? Should it be a studio released theatrical film or an independent film?" The bottom line is that I become a passionate advocate, which is another way of saying, a salesman.

I sold *Roe vs. Wade* to NBC, the true story about the landmark Supreme Court case that changed abortion laws in this country. I spent four years out in the wilderness pushing it around by myself before I was finally

passion-





Neil Baer is an Emmy-nominated co-producer of television's number-one show, *ER* on NBC. He earned his medical degree from Harvard University, he wrote an award-winning After School Special on sexually transmitted diseases in 1990, and he's currently writing a feature film called *Doctors Without Borders*.

"If you have a story about someone in a conflict or making a decision that's difficult, that can reveal what they're about. The audience can identify with them, because we go through the same things in our lives."

—Neil Baer

"ER"

miracle in our lives would be to let other people, and in particular the 300,000 children with seizure disorders in America today, know about the ketogenic diet.

We made a one-hour videotape introducing and explaining the ketogenic diet to others. Meryl Streep, a friend, volunteered to narrate it. One of the guys working on the video with me had a friend who was a producer for *Dateline NBC*. He called his friend and told him our story. That led to a segment which has now run twice on *Dateline*. As a result of that segment we became flooded with requests for copies of the video.

The most dramatic success story we got was from a family from the Midwest whose child was put on a ketogenic diet in the 1970's. When I read the mother's letter, who wrote me about this story, it was so clearly dramatic that I had the notion that perhaps we could take it to a network and make a television movie out of it. With the mother's letter and with the *Dateline* story in hand, I went to ABC and pitched the idea for the movie, and they agreed to it. It was called *First Do No Harm*.

I think we were successful with our cause because we were passionate, we were lucky, and we were right. I think that if we had had poor luck, no passion, or if we were wrong, *First Do No Harm* would never have aired. n

ER struggled to get on the air for over 20 years! Michael Crichton wrote the pilot after finishing medical school at Harvard in the '70s. It languished for many years. Steven Spielberg acquired it and because of his passion for it, took it to the network.

Against many people's judgment, the pilot got made. *ER* was thought to be too fast-paced, with too many stories, too doctor-focused, and not enough patients. On *ER*, the focus was switched to the doctor and the way that the doctors and nurses dealt with the patient.

I think that there's a false dichotomy between what's educational and what's entertainment. Some people say that *ER* is for entertainment purposes, and if people learn something, well, that's great. My feeling is that it does both, because the stories are compelling. If you have a story about someone in a conflict or making a decision that's difficult, that can reveal what they're about. The audience, I think, can identify with them, because we go through the same things in our lives.

We believe in doing a lot of research on our show. Just having finished medical school while on *ER*, I was able to draw on a lot of my own experiences. I had numerous patients who were HIV positive, who had AIDS, and I was able to recall my talks with them and also talk to people who had dealt with these patients. We were fortunate to find someone who dealt with health professionals in general, from the Gay and Lesbian Media Association, and he told us many stories about how people cope with HIV. The big debate that we had as writers on the show was when we thought a character who is HIV/AIDS positive in the show should be able to take care of any patient. But when we would ask each other, "Well, would you want this character to take care of your child, your spouse, your



Following "ER"

lover, your best friend?" Then the writers and producers sort of sat up and said, "Hmm, I don't know." We thought, "That's an interesting issue," and it's truthful because we didn't really know how we would deal with the situation in our own lives.

That episode got so much response that the Centers for Disease Control called us and said to please notify them in the future when we were doing a story line that focused on HIV. They got so many calls, they needed more people to man the telephones. It was very satisfying

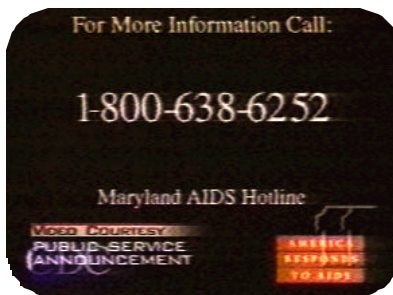
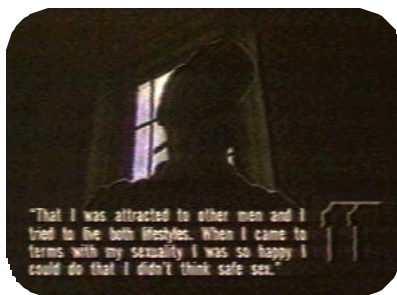
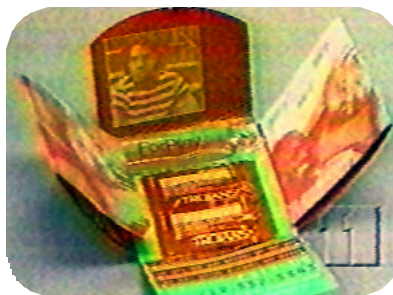
for us to know that we were educating the public, and at the same time entertaining them.

I came up with an idea and spoke to Alan Langleib at Johns Hopkins about doing a project where we could connect *ER* to the local affiliates. We deliver a large number of viewers to the NBC news affiliates at 11 p.m., and it seemed like a way to connect our show with the news. Maybe we could pull out one medical story that was on that episode and do a follow-up with experts who would talk about it.

ALAN LANGLEIB



Dr. Alan Langleib is a faculty member at Johns Hopkins School of Public Health. Dr. Langleib and colleagues created the Following ER initiative with help from the producers of NBC's hit show ER.



Linking the theme of HIV/AIDS in *ER* to real life, a story about HIV/AIDS and the Baltimore community was featured on the Evening News, WBAL TV Channel 11.



RAPHAEL OBREGON



Rafael Obregon is currently a Ph.D. candidate in the Interdisciplinary Mass Communication program at Pennsylvania State University. Prior to that, he worked as the Media Coordinator at the Population Reference Bureau.



Coffee with Scent of a Woman: Its Unintended Effects and Its Enter-Educational Implications

Unintended effects

Cafe con Aroma de Mujer was a Colombian health-oriented *telenovela* (soap opera) that was broadcast between 1994 and 1995. It reached the highest TV rating to date for Colombian soap operas; and it surpassed all other programs (domestic or foreign) broadcast on Colombian television. Apart from being a highly entertaining *telenovela*, *Cafe* had two unintended educational effects. First, it motivated people to pursue an education in order to improve their social and economic status. Second, *Cafe* literally taught millions of Colombians about their country's main product—coffee. We knew very little about coffee's history, how it affects people, and how it affects the economy. Within this melodramatic plot, people got to know what goes on in the coffee business and began relating to coffee as a national product.

Research

We conducted focus group discussions with people from low- and middle-income families. Participants said that they often talked to the characters on the TV, especially Sebastián and Gaviota. Another element that we looked at was audience identification. Viewers often felt they were going through the same struggles and experiences, so they related to the language and the problems that the characters faced.

People felt that Gaviota was a role model because she got an education and was determined to improve her life. All participants actually said those were key components of the soap opera and they really identified with them. There are no statistics that

will show “people knew this much about the coffee business before, and now they know this much.” But our participants said “we now know what goes on within the coffee business. We now know what happens when people go to the international meetings to fight for the price of coffee and how it affects the country.”

I have identified three contradictory or anti-social messages within the soap opera. The most important one was about alcohol consumption. Every time the characters had problems, they drank. The implications of this were not discussed in the soap opera. It was shown as part of daily life, and was never discussed as being a public health issue. People in the audience actually recognized that alcohol consumption was, to a certain extent, glamorized in the soap opera. A second example of irresponsible behavior that people quickly pointed out was when Gaviota was learning how to drive. She drove from her office to her house after only one driving lesson and without a driving license. The viewers said that it was irresponsible to show the lead female character in that scene without showing the consequences of her behavior.

Finally, if you have public figures as spokespersons for an Enter-Educate campaign, there is no way you can control how they are going to behave when they are out of character. Gaviota (the singer) was performing at national and international concerts wearing very little clothing and being very suggestive. People said “that isn't the Gaviota we know.” It raises ques-



Hits for Hope: The Road to Success in Uganda

The other concept was that the story could be brought to different communities by their local anchor or reporter. They could make it focus more on the community issues as well. If it was an organ donation story we had done on *ER*, they could do it at 11 p.m. and they could bring in a true story about the need for organ donations—some success stories, and failure stories. We tried to do this as a pilot project, and it has really begun to grow. I think if it's something you really believe strongly in, then then you can't just stop. You have to keep fighting. And if you do you will have some success. And that's the case of *ER*.ⁿ

About the time that *ER* was beginning, my colleagues and I began a program at Hopkins in preventive medicine and public health. It says in our guidebook that in public health the community is your patient. We felt that it makes it a little difficult to know where to go to work every morning when the community is your patient. When we started, our goal was to link health education messages with popular culture. We felt that as physicians we could play a much greater role in

providing resources to the community. We did everything our own way, not by the book, and it seemed to work.

What we tried to do was link the content of *ER* to local news segments that follow *ER*. Halfway through the news you would see a series called *Following ER*. It delivers messages from experts as a way to inform people about what they saw on the show, to answer questions they may have, and to provide added resources. Then, we got with it in the technological age by linking it to a web site for viewers who wanted even more information. There is also a toll-free number. It's a creative twist, and a way to link Hollywood with health.ⁿ Our project in Uganda was a youth HIV-prevention campaign with sexual responsibility as the prime message. We started with a thorough literature review. We did an AIDS baseline survey with about 1,500 respondents. We did focus groups with single males and single females in each of the six districts prior to the campaign.

Forty-two percent said they did not believe in using condoms and 50% thought condoms

PETER ROBERTS



Peter Roberts is a health communication specialist, with more than 19 years experience in educational communication. He has worked in all media, including print, audiovisual, radio, film, and video. He is currently a Senior Program Officer in the Africa Division at Johns Hopkins Population Communication Services.





Dan Odallo is the Resident Advisor to Johns Hopkins University/Population Communication Services in Kenya.

Radio Tackles Controversial Issues: The Kenya Youth Initiatives Project

couldn't prevent AIDS. We interpreted this largely as a reaction to a horrendous recent social history in the country. Even though many of these kids are too young to have remembered the worst, their parents obviously were involved.

Campaign Elements

The process for developing the campaign was to have a national strategy workshop in which we designed the key messages and supporting points. Some of the materials that were decided upon at the national level were: the *Hits for Hope* contest (that was a traveling road show with a song contest), *Straight Talk* newsletters, a youth variety show, posters, and leaflets.

The *Hits for Hope* contest was a national road show that went into each of the districts, announced the contest, and screened the auditions. Four performers from each of the districts would be able to perform on stage when the road show came through town, and the best from the ten districts got to perform in Kampala in front of a huge audience. The winner performed at a media launch.

The winners, *House Lane B*, got to record their song professionally. Once we had cassettes of those, we had them distributed commercially and we gave them

to the health clinics. So we were able to reach the audience at a number of different levels.

Results

There were 11 potential materials to be exposed to and we found that in the follow-up survey of about 1,500 people, 47% of them were exposed to five to eight of those materials, which is a very high percentage of exposure. I think that was largely because we were working at a district level in such an intense way.

Behavior change was significant. Consider the radio program: Sixty-eight percent of the population surveyed were exposed to the radio show; 61% reported taking some action as a result of listening to the show; 27% said they had decided to abstain; and over 22% said they had started using condoms. ⁿ There is no dispute in Kenya about the problems of adolescent sexuality. There are 6 million youth between 15 and 24 years of age, out of which we estimate that 40% are sexually active, 30% of the sexually active have multiple partners, and about 13,000 pregnant girls drop out of school yearly.

When the government wanted to expand family life education as a way of combating the problems of adolescent sexuality, problems of another type devel-



Hitting the Airwaves in South Africa

oped. The government and a very powerful religious establishment in the country, led by the Catholic Church, criticized the expansion efforts.

This is the background against which the Kenya Youth Initiatives Project started functioning. Our strategy was very simple: collaborate with everybody who had a youth agenda in their project. We realized that going at it alone was going to be very difficult. The question was how to forge a relationship that would allow us to carry out a project of this magnitude. The project became a collaborative effort between the Family Planning Association of Kenya, the National Council for Population and Development, Kenya Broadcasting Corporation, and 26 other youth serving organizations. The project had two primary components: the advocacy component and the communications component.

The *Kenya Youth Variety Show* was a weekly English language radio drama which was broadcast nationally on Saturdays at 10:30 to 11:30—peak radio listening time. The show was interactive, entertaining, non-judgmental, and promoted youth centers where health services were available.

The content revolved around promoting good health, decision making, careers, goals, boy-girl

relationships, communication with parents, teenage pregnancy, STDs (including HIV/AIDS), drugs and substance abuse, early marriages, and female circumcision.

A very important aspect of the show was live phone-ins that added an interactive dimension. Young people called the station and heard their voices on radio. That became a big attraction for them. For the rural youths who could not call in to the studios, we read their letters on the air.

The program started in March 1995 and continues to run. The data from the first 26 episodes showed we reached 56% of the youth in the whole country; 28% of the adults were listening to this program in 1995, and 41% were listening to us in 1996. We were reaching 60% of the boys and about 52% of the girls. Among adults we were reaching 44% of males and 37% of females. We seem to have reached both rural youth and urban youth equally.

UNFPA sponsored 20 episodes for the amount of \$35,000. Through negotiation we persuaded Johnson & Johnson to contribute roughly 12% of the total cost of the program. n

Vuleka Productions is a self-sustaining, non-profit NGO. We produce radio for development. *Vuleka Productions* was born

JULIE FREDERIKSE



Julie Frederikse is a scriptwriter, broadcaster, and co-director of Vuleka Radio Productions along with her colleague Madoda Ncayiyana.





Radio brings people together in rural areas. It is a powerful and popular way to share information and to convey new ideas.

Vuleka Productions' 60-second radio spot sponsored by Amnesty International to promote human rights in South Africa:

'BE QUIET! SILENCE!'...

IT CAN BE DIFFICULT TO SPEAK OUT WHEN THERE ARE THOSE WHO WANT TO SILENCE YOU. BUT REMEMBER THE OLD AFRICAN SAYING, THAT 'A SILENT BABY WHO DOES NOT CRY OUT CAN DIE ON HIS MOTHER'S BACK.' PEOPLE HAVE RIGHTS. YOU HAVE THE RIGHT TO SPEAK OUT. SPEAK OUT FOR YOUR RIGHTS.

IF YOU WANT TO KNOW MORE ABOUT YOUR RIGHTS, AND HOW TO SPEAK OUT FOR THEM, GET IN TOUCH WITH THE HUMAN RIGHTS GROUP IN YOUR AREA OR CONTACT YOUR LOCAL AMNESTY INTERNATIONAL GROUP.

Listen Up! Using Music to Motivate

PATTY CABRERA

along with the new South Africa during the 1994 elections that brought President Mandela to power.

At *Vuleka Productions* we feel radio drama is the way to capture the imagination of South Africans in many different languages. Why drama? In South Africa there's a very strong tradition of radio drama for a number of reasons. Television has only been in South Africa since 1976, because the apartheid regime was quite scared of the new medium and thus took many years before setting up a national broadcaster. Therefore, radio is still a very important medium for the majority of the population—especially for those who cannot afford to buy televisions or do not have electricity. There is also a strong oral tradition in South Africa—meaning African people like to listen to stories.

Among black South Africans there is a decades-old habit of listening to radio “soap operas” on the African language radio stations. Finally, there is a well-established tradition of radio drama among the rest of the population, many of whom have more years of experience of listening to radio dramas than of watching television programs.

As *Vuleka Productions* moved into the field of developing radio drama for education and entertainment, we felt it would not be wise to reinvent the wheel, so we thought we should develop dramas that would fit into the existing system. This is also what the audience is used to, so it would ultimately prove easier to reach that audience with the same formula. There was no chance, unfortunately, of using the existing scriptwriters, as scripts in this drama tradition



Patty Cabrera is a singer and songwriter whose debut album, Always and Forever, effortlessly blends Latin-rhythm-infused dance tracks, ballads, and pop songs into a bold, powerful work that reflects Patty's personal world view and Christian faith.



Ohio University students use drums to convey messages during a cultural Entertainment-Education event at the conference.

“I listen to a lot of different music on the radio. A lot of it is violent and a lot of it is extremely promiscuous. And they say, “But that’s real.” But is it not real to also celebrate hope?”

—Patty Cabrera



Rock-the-Vote

Ms. Donna Frisby is the Development Director at Rock-the-Vote, an organization motivating young adults to exercise their right to vote.

are written purely as entertainment—and not very great entertainment, at that. Few scripts demonstrate any social responsibility; e.g., HIV/AIDS is stigmatized, and clinics and hospitals are places where people go only to die. Mostly the plots revolve around gangsters and girlfriends.

Another motivation for using the existing formula has to do with the fact that the very first project produced by *Vuleka Productions* was part of the landmark elections that brought an end to apartheid rule. Our “democracy education” project required us to get a drama series on the air as soon as possible. We began in December 1993, and we had to have a 30-part drama ready to air from late March 1994, continuing up to the big national elections, scheduled for the end of April 1994.

In South Africa, radio reaches the vast majority of people. I’ve seen figures from 92 to 99 percent...there are more radios than mattresses in the area of Zulu. For the poorest of the poor it is the sole source of information and entertainment. So we decided to carry on after the first election. In fact, we did a second series on voter education, with the view that democracy doesn’t end with the casting of the vote, but begins with it. n

If you are a public figure, you *are* a role model, and what you do with that responsibility cannot be taken lightly. When I approach song writing and performing, I have to approach it very respon-

sibly—socially, to my culture, and to my faith. I don’t know of any single source that is more emotionally powerful or “motivationally” powerful than music.

Music can motivate positively or negatively. I have to face the latter constantly when I’m writing songs. That song might be the only three and a half minutes I have to communicate with somebody. I ask myself, What am I going to choose to say in those three and half minutes? What am I going to share with the public? How much of my hurt am I going to share, how much of the joy? How much of the reality of pain, how much of the reality of hope? Because you have to have both elements to make it be real, for people to relate to the message and understand the music.

I listen to a lot of different music on the radio. A lot of it is violent and a lot of it is extremely promiscuous. And they say, “But that’s real.” But is it not real to also celebrate hope?

Is it not real to talk about one’s dreams? Is it not real for someone to tune in to the radio and hear about someone who came from a hard life like my parents, who came from poverty?

I think it is important to celebrate our backgrounds. I love to see music groups who celebrate their culture, who celebrate the beauty of their differences and how in fact they can come into society and be accepted. I feel the same responsibility with my own culture as a “Puerto

prompts to





A CD message from Rock-the-Vote:

"This CD will not shape the future. It will not determine how clean or dirty your air and water should be, it will not send you to war or work for peace, it will not make your chances of getting a good job better or worse, it will not write or sign any legislation that will affect your life, yet you probably spent more time and effort choosing and buying this CD than you spent choosing the people who will do all of those things for you. Think about it. You don't let other people choose your music, why let them choose your future? Rock-the-Vote."



PANEL

Healing with Humor



Dave Pendelton, Troy Hammond, and Mel Helitzer (right to left) conduct the "Healing with Humor" session.

The power of humor is greater than we imagine. Cleverly used, humor can be a very effective means of communication. In a public-service announcement or a development message, humor can get people's attention (priming the audience) so the message can then be presented without trivializing it. Humor needs to approach an audience at its own level, in its own context. Humor can deal with difficult, taboo subjects in a way that formal presentations like speeches cannot.

Humor is one of the most powerful means of communication in the world and one of the most frightening to many people. Humor does three things for the person using it. It gets respect and attention, it makes words and ideas memorable, and it is rewarding because humor involves the audience. We can use humor in teaching—first to

get students involved and get their attention, then they will learn and respond.

It is key to understand what is not acceptable humor when using humor in a culture different from your own. Humor should never be used to target and separate people in the audience. Instead, you want to involve the audience and create respect for what you say so it can be remembered.

It is important to understand that criticism and ridicule are major components of humor. Humor is used to defuse tension and anger. In order to understand how humor works, I use the acronym 'THREEES' (threes with three e's). T is Target. H is Hostility because humor criticizes. R is Reward. Then, since everything we do with humor is based on a realistic premise, we Exaggerate the promise and

*Humor teaches
by example,
anecdote, story,
and modeling.*

—Mel Helitzer



Dave Pendleton (right) with Yaser Yasar (left).

7. Campaigns

It is extremely rare for large numbers of people to adopt or stop a behavior based on one intervention or one exposure to a message. In order to reach people and get them to do something, social and commercial communicators use campaigns. A “campaign” may be defined as an organized set of communication activities aimed at generating specific outcomes or effects in a relatively large number of individuals over time, but usually within a specified period.¹ How campaigns are defined, developed, implemented, and evaluated was an area of much discussion during the conference.

National Communication Campaigns and the Role of Entertainment-Education

A lot of Entertainment-Education is dominated by the making of the product. I want us to think a bit more strategically. What are the health trends, what's going on in health? What are the communication trends, what is going on in communication? What are the implications of that to how we use our resources? Where does entertainment fit into that? We posed ourselves the challenge of saying, “How would we program this area, in this new environment?”

In targeting the entertainment industry UNICEF was looking for the best value activities—what is going to give us the best value? We felt that first we would

communicate health information to key personnel, scriptwriters, producers, performers, and directors, in the entertainment industry. Second, we would create and manage technical assistance groups, involving health and entertainment people, to advise on addressing sensitive health issues. *Soul City* is an example of this. The partnership process was to bring together the best communicators with the best technical people. Third was the production of standard-setting entertainment vehicles. Fourth is to evaluate the impact of addressing health through entertainment. You can't treat entertainment separately. Entertainment needs to be relat-

WARREN FEEK



Warren Feek was the Health Communication and HIV/AIDS Officer for UNICEF. He is currently a freelance consultant facilitating donor coordination in health communication initiatives.

“You can’t treat entertainment separately. Entertainment needs to be related to news, to popular goods and services, to community media, and to interpersonal work. To treat it separately is... to make a strategic error.”

— Warren Feek

¹Adapted from Rogers, E.M. and Storey, J.D., “Communication Campaigns”, in Berger C.R. and Chaffee, S.H. (Eds.), *Handbook of Communication Science*. Newbury Park, CA: Sage, p. 821,





*José G. Rimón II is
Project Director of Population
Communication Services
at the Johns Hopkins
Center for Communication Programs.*

Integrating Entertainment-Education into a National Communication Strategy for Nigeria

ed to news, to popular goods and services, to community media, and to interpersonal work. To pull it out and treat it separately is maybe to make a strategic error.

n

In order to illustrate how Entertainment-Education approaches can be used in a context of a larger communication strategy, I'm going to use a case study from Nigeria. The approach of the Population Communication Services project, which is part of Johns Hopkins' Center for Communication Programs, is that the Enter-Educate approach has to be part of the national communication strategy.

In the Nigeria strategy of 1988–93 we integrated Entertainment-Education from the beginning. The first phase of our campaign included the commercial launch of the music project with King Sunny Ade and Onyeka Onwenu. The second phase focused on the messages in the two songs *Choices* and *Wait for Me*. The campaign's key messages would be carried in the mass media, through the songs and the power of celebrity. At the same time that the enter-

tainment component was going on, the national family planning logo was being launched. The third phase was a public service announcement, which incorporated the Entertainment-Education music elements as sound beds and repeated the national family planning logo and slogan at the end of the spot. So we had the songs accompany many aspects of the overall communication strategy.

The celebrities started going through the news media loop. They visited the Nigerian television authorities and newspaper offices and became spokespersons for the campaign.

The National Council of Women and Societies of Nigeria participated in the project, and all the directors of all the state radio corporations of Nigeria supported the project. King Sunny Ade and Onyeka Onwenu visited the largest maternity hospital in Lagos. We got Coca-Cola interested in supporting the project by mass producing many of the materials and by also having T-shirts with messages in front and Coca-Cola in the back.

So, what's the impact? We did a survey in urban Nigeria and we found that 64% had either



The *Soul City* Experience in South Africa

heard or seen the music video or heard the songs. An independent evaluation based on an analysis of the Demographic and Health Survey in Nigeria, in 1990, found that behavior change in family planning could be traced to the impact of the music project, without any doubt.

The synergy created by strategically weaving Entertainment-Education components into an overall national communication campaign can produce a positive impact upon intended audiences. ⁿ

Soul City was established in 1992. We harnessed the mass media to support health and development; "Edu-tainment" is the core of our strategy. A weekly television and radio soap opera, *Soul City* reaches about half the population of South Africa, but it also gets to another five African countries. South Africa has developing world health problems, yet we also have a developed media. For example, about 97% of our population has regular access to radio, approximately 65% have regular access to television, and approximately 45–50% have regular access to printed material.

Multi-Media Synergy

Soul City has used a multi-media strategy to penetrate the market. The weekly television soap opera is doubled with a radio drama that has the same characters. Beyond this there are pam-

phlets and cartoon books developed with the characters from the show. This combination of media increases the exposure of sponsors and makes them more interested in supporting the program. On the health side, not only does the variety of information sources increase penetration of public awareness for health and development topics, it also provides a forum for a high level of public discussion on a national basis and on a personal level. The displacement of individual preoccupation into recognizable characters also makes person-to-person discussions more open, whether they are with family, with community, or with health-care personnel.

Soul City has no "audience lag." After three successful seasons with 30% ratings, the show has achieved "branding" (an unquestioned audience identification with the show) so that attention can be paid to further program development.

Partnerships

Partnerships are what make this sort of intervention possible across health development media. The more you work together, the more people understand the intervention, and the stronger these partnerships get. Partnerships are possible because of the win-win philosophy. Everyone has something to gain out of this—the media, the creative team, the topic interest group, sponsors, and donors.

GARTH JAPHET



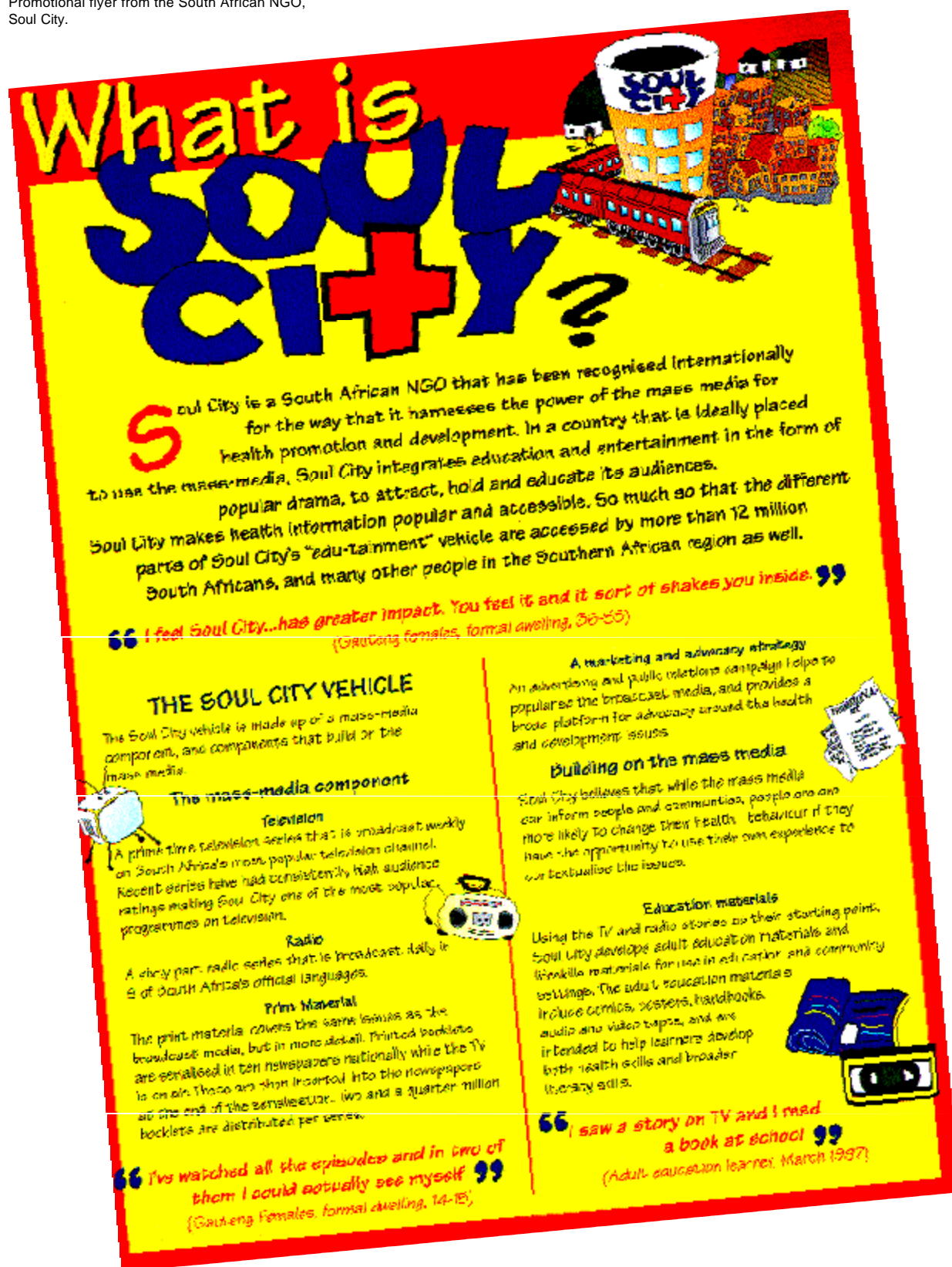
Dr. Garth Japhet is currently the director of Soul City, an NGO in South Africa. After getting his medical degree from the University of Witwatersrand, he worked as a physician for five years. This motivated his desire to use mass media in South Africa to tackle health and development issues.



"The more you work together, the more people understand the intervention, and the stronger these partnerships get."

—Garth Japhet





What is SOUL CITY?

Soul City is a South African NGO that has been recognised internationally for the way that it harnesses the power of the mass media for health promotion and development. In a country that is ideally placed to use the mass-media, Soul City integrates education and entertainment in the form of popular drama, to attract, hold and educate its audiences. Soul City makes health information popular and accessible. So much so that the different parts of Soul City's "edu-tainment" vehicle are accessed by more than 12 million South Africans, and many other people in the Southern African region as well.

“I feel Soul City...has greater impact. You feel it and it sort of shakes you inside.”
(Gauteng females, formal dwelling, 35-55)

THE SOUL CITY VEHICLE

The Soul City vehicle is made up of a mass-media component, and components that build on the mass media.

The mass-media component

Television

A prime time television series that is broadcast weekly on South Africa's most popular television channel. Recent series have had consistently high audience ratings making Soul City one of the most popular programmes on television.

Radio

A daily part radio series that is broadcast daily in 6 of South Africa's official languages.

Print Material

The print material covers the same themes as the broadcast media, but in more detail. Printed booklets are serialised in ten newspapers nationally while the TV is on air. These are then inserted into the newspapers at the end of the serialisation. Two and a quarter million booklets are distributed per week.

A marketing and advocacy strategy

An advertising and public relations campaign helps to popularise the broadcast media, and provides a broad platform for advocacy around the health and development issues.

Building on the mass media

Soul City believes that while the mass media can inform people and communities, people are more likely to change their health behaviour if they have the opportunity to use their own experience to contextualise the issues.

Education materials

Using the TV and radio stories as their starting point, Soul City develops adult education materials and life skills materials for use in education and community settings. The adult education materials include comics, posters, handbooks, audio and video tapes, and are intended to help learners develop both health skills and broader literacy skills.

“I saw a story on TV and I read a book at school.”
(Adult education learner, March 1997)

“I've watched all the episodes and in two of them I could actually see myself.”
(Gauteng females, formal dwelling, 14-18)

Soul City: How it Works

SUE GOLDSTEIN

So, how do we do it? We start by consulting with key role players, non-governmental organizations, trade unions, women groups, whoever is involved in the topic or particular issue. We do an international literature review, and then from those two aspects, we do audience research ourselves. We do formative research: we ask the people who are our target audience what they think about the issue. We find that out in focus-group research. Then we bring key people from all around the country together in a workshop. We present our research results to them and present the literature review. Together we design the messages in the workshop. From there, the message brief is written. Then we select very top-class scriptwriters, people who are really among the best scriptwriters in the country.

We then take our message to radio and to television. In television we have what we call the “creative workshop”; we bring together some experts on the topic, and ourselves and the scriptwriters, and we all sit together and throw around ideas—we brainstorm. Before we added this stage, scriptwriters would go away and write wonderful stories, but they were unhealthy stories, stories that had too much violence and with characters that were not appropriate.

We then get story outlines, and we take the outlines to our target audience again. We have

focus groups in both urban and rural areas. We see if they make sense to people and if they enjoy them. Next the scripting begins. Once this is done, we test the script. It's a very long process.

We've tried different ways of testing the script. Remember that South African audiences are often not that literate and particularly not literate in English. One way that we test in the rural areas is that we actually transcribe the material into audio tape and play the audio tape to the audience. It becomes almost a radio drama, which of course is not ideal because what happens visually is really important. The other way that we try to test it is with a local drama group to act out the episode. We found out that wasn't very useful because people got very involved with what the characters looked like instead of actually giving us feedback about the stories and the issues that we really wanted—feedback about the drama. Eventually what we have settled for in the urban areas is script reading. We also pass our scripts to the panel of experts, people who are working constantly in the field. They give us feedback on technical issues, on whether it's appropriate, and on whether we are sticking to the messages that we originally agreed on.

We have found that in television it is important to be “on site” when they are shooting, because although a lot can be fixed in the editing room, there are certain things that you can't change. In



Before joining Soul City, Dr. Sue Goldstein worked in the Greater Johannesburg Local Authority as a community education manager. She has a medical degree from the University of Witwatersrand. During the apartheid era, she worked with an organization that trained young people in the use of first aid—in the absence of health care which was common under emergency rule.

the first series, *The Prison Sunset*, we had several differences; the drama people wanted hard drama and we wanted more health content. In South Africa “hard drama” means high violence and, of course, as health people we say *No*, we don't want a lot of violence, cut down the violence. Being “on site” really allows us to be much more in control. I think that the most important aspect of that process is that we are the controllers, since we pay the money. We have regular meetings, we talk through the issues, and we call in experts to try to persuade our creative partners about



Left to Right:
Jeff Wray,
Aurora Silyan-Go,
and
Tama Hamilton-Wray



Jennifer
Daves

Alma
MockYen



Charles
Fox

Maisha
Hazzard



Ohio
University
students

Opia
Mensah-
Kumah



Joan
Yonkler



Curtis
Symonds

8. Evaluating Entertainment-Education

Every Entertainment-Education project usually has some type of evaluation as one of its components. As funding for projects becomes scarce, more projects are asked to demonstrate how they worked and with what impact. The conference presentations highlighted a wide variety of evaluation tools and methodologies that were used by various projects. This

This panel discussed the evaluation of integrated, multi-media health interventions that used radio drama as the centerpiece of the intervention. The authors derived and discussed

Integrating Entertainment-Education into Comprehensive Social Change Programs: The Radio Communication Project in Nepal

The main objective of the Radio Communication Project (RCP) was to satisfy unmet need in Nepal. About 42% of the women in the RCP baseline survey said that they had experienced either mis-timed or unwanted pregnancies, or wanted to space their children, but were not using any contraception. A second objective was to improve the interpersonal communication and counseling (IPC/C) skills of health workers, since prior research had shown that the negative image of service delivery was one of the main factors diminishing service utilization by clients.

This comprehensive program involved a weekly radio soap opera, *Cut Your Coat According to Your Cloth*, which was broadcast nationally on Radio Nepal throughout 1996. A second radio component, *Service Brings Rewards*, was a distance-education radio serial that, like *Cut Your Coat*, used an Enter-Educate format. It was directed at health workers throughout the midwestern region of Nepal and aired twice weekly during the first half of 1996. A third component was a set of radio spots and jingles, primarily focusing on the importance of husband-wife communication about family planning. These aired in the first quarter of 1995 and again in the first half of

1996 in support of the two radio serials. Complementing the distance education program was a series of formal district-level interpersonal communication and counseling training workshops for more accessible health workers in several target districts. Finally, there were supplementary print materials for participants in the distance education serial, and posters and client materials for health clinics.

The parts of this complex intervention were designed to complement each other, so an integrated evaluation design was needed to capture synergistic effects.

First, pre- and post-training examination scores of the distance education participants showed significant gains in technical knowledge, attitudes toward family planning, and written responses to a series of counseling scenarios. This indicated positive cognitive gains from distance education participation. Second, health worker interpersonal communication and counseling skills were shown to improve through observations of client-provider interactions at four-month intervals. The number of desired interaction techniques demonstrated by providers during those interactions increased over time.

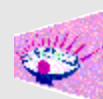
The client-provider interac-

J. DOUGLAS STOREY



Dr. J. Douglas Storey is a senior research and evaluation officer and adjunct faculty member at JHU/CCP. He has over 20 years' experience in health communication and international development.

tion data also revealed improvements in the client interpersonal communication behaviors over time. Since many of the clients reported listening to both *Cut Your Coat* and the distance education serial, this finding suggests that clients' expectations of service delivery and clearer notions of client behavior, obtained from the radio dramas, complemented the provider's increased interpersonal skills to enhance the quality of client-provider interactions from both sides. Further analysis of the interaction data supports this conclusion. The quality of the client-provider interaction was higher if either the health worker

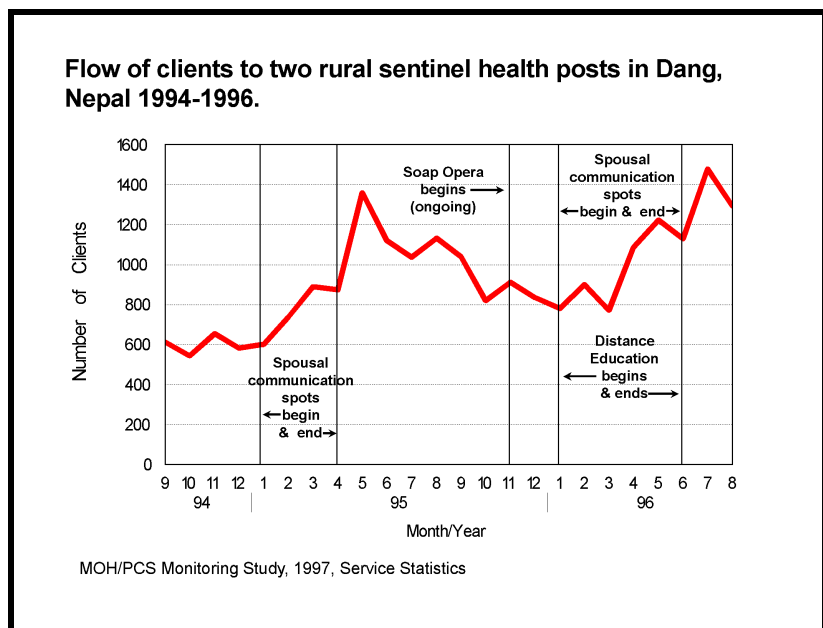


or the client had been exposed to one or more of the radio interventions. However, it was significantly higher still if *both* client and provider reported exposure to one or more of the radio interventions.

A third evaluation technique was the use of a pre- post-panel survey design. With measures at two points in time, we were able to classify survey respondents as continual non-users, adopters, discontinuers, and continual users, and then compare campaign exposure and attitude change across those groups. The panel data reveal significant differences between those who were exposed and unexposed to the RCP interventions. Adopters of family planning were more likely than continual non-users to be exposed to the RCP interventions.

The mechanism of behavior change was clearly ideational change. Analysis of attitude change scores showed that people who listened to the radio dramas were significantly less likely to express a preference for sons over daughters, more likely to have discussed the number of children they wanted with their spouse, more likely to believe that the majority of couples in their community were using family planning, and more likely to advocate the use of family planning to others.

All of these factors are positively related to the adoption of family planning. These relationships were significant even after controlling for the typical predisposing factors of age, education, parity, knowledge of family planning methods, and prior use of contraception.



Exposure to campaign messages is associated with an increase in visits to rural two rural health posts in Nepal.



Lessons Learned from a Field Experiment to Measure the Effects of Entertainment-Education Radio Soap Opera on Family Planning and HIV-AIDS

Lessons learned from the RCP project include:

- The advantage of linking project components in order to achieve synergy,
- the importance of matching integrated programs with integrated evaluation designs, and
- the value of designing one evaluation activity to serve multiple purposes.

Finally, it is useful to regard impact evaluation as the next step rather than the final step. Based on successes identified by this project's evaluation, sequels to both the radio drama and the distance education serial are already in production in Nepal. ⁿ

This study describes the evaluation of a radio soap opera called *Twende Na Wakati* (Let's Go with the Times). It was funded by UNFPA and produced and broadcast by Radio Tanzania, beginning in July of 1993. Technical assistance was provided by Tom Kazungu of Population Communications International. It was broadcast nationwide, except in one region of the country.

The evaluation in Tanzania was designed specifically to test whether or not these programs can have their intended effects. We chose an experimental design because, in general, experimental designs are considered to be the gold standard of designs. They confer both high internal and external validity on one's results. Internal validity

allows you to have confidence that relationships between your independent and dependent variables are a causal relationship. External validity allows you to extrapolate or generalize your findings from your sample to the population from which that sample is being drawn.

One of the unique characteristics of our study was the fact that it was a field experiment. Another fairly unique aspect was the use of several different measurement tools. We included (1) a script content analysis of the first 204 episodes so that we could have a good understanding of what the storyline was, and could determine the emphasis that each of the educational issues received in the storyline; (2) a series of approximately 3,000 face-to-face survey interviews annually, beginning just before broadcast went on the air and then each year; (3) clinic statistics provided by the the Ministry of Health from 79 clinics in the study areas, which included information on the numbers of new acceptors and detailed information for every fifth new adopter; (4) condom distribution data by region, also from the Ministry of Health, through the National AIDS Control Programme; (5) content analysis data from listener's letters provided by Radio Tanzania; (6) a survey of the letter writers, and (7) focus group discussions where pieces of *Twende Na Wakati* were played and we were able to get feedback around that.

Unlike true experimental designs, field experiments do not

PETER VAUGHN



In 1993 Peter Vaughn joined Professor Everett Rogers and Population Communication International to design and implement a large-scale impact evaluation of a radio soap opera in Tanzania. Dr. Vaughn has since worked on other projects in China, India, Pakistan, St. Lucia, and Madagascar.

include random assignment of individuals to treatment and control—or comparison—areas. Second, because you can't "treat" individuals with a mass media project unless you bring them in and sit them down and expose them to whatever it is, what we really are treating is geographical areas. The "treatment" is the broadcast, and then individuals self-recruit into the program. That's really the whole reason to use entertainment as a vehicle; that is, to enhance self-recruitment into the treatment. But because the investigators do not specifically control exposure to the treatment, there's a potential for bias. Finally, in Tanzania, as in any other country, there is a lot going on—many external variables—which are beyond the control of the investigators.

The result of this is that

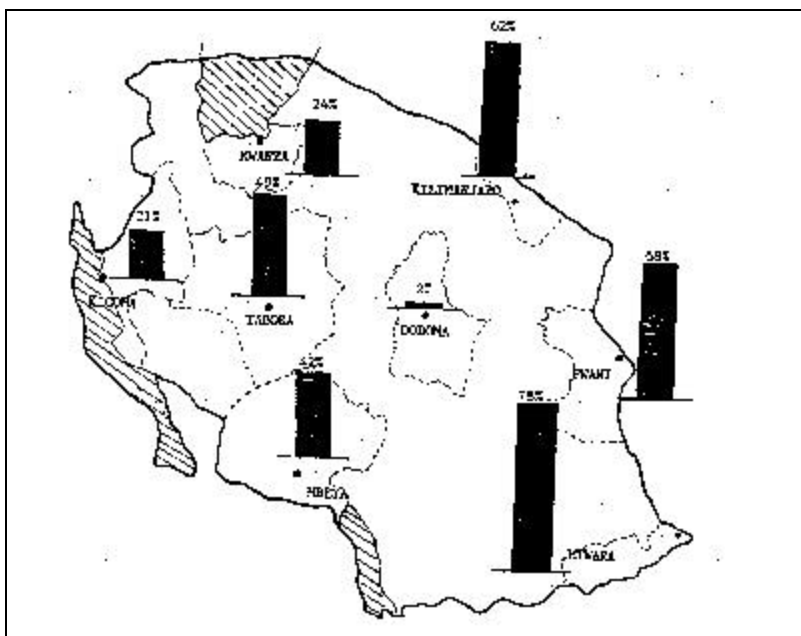


we've identified a number of potential threats to our study and tried, through the design of the evaluation and data analysis, to address those threats. The first threat concerns the issue of who was really treated. We didn't treat individuals, we treated geographical areas. Our response to this was to use the geographic area (ward) as a unit of analysis, which revealed a very high correlation between listenership and project outcomes within wards.

The second threat concerns the non-random assignment of treatment and comparison groups. Unfortunately, the comparison area was 63% urban, whereas the treatment area was 23% urban. This did result in significant initial differences in knowledge, attitudes, and practice of family planning between the compari-

son and treatment areas. Our response to this threat was to compare results from just rural samples to results from the total samples: four variables indicate intervention effects among the rural sample, but not among the total sample. Three variables indicate an effect in the total sample, but not in the rural sample. Thirty-one variables share the same results in both the rural and total samples. I think what that indicates is a stronger intervention effect among listeners in rural areas than among listeners in urban areas.

Using multiple regression, we assessed listenership to six other radio programs that had either HIV/AIDS or family planning content and that overlapped at some point with *Twende Na Wakati*. We had our interviewers



Listenership to "Twende na Wakati" in seven Treatment Regions and in the Dodoma Comparison Region in 1995 in Tanzania.

The Impact of Multi-Media Family Planning Promotion on the Contraceptive Behavior of Women in Tanzania

assess independently whether the family planning services promoted in those programs were available in that village. And we measured a number of socioeconomic variables. We did multiple regressions, regressing on exposure to other programs and also inter-year variation in some of these other independent variables. Thirty out of 38 of our dependent variables were significant.

Another potential threat to the external validity of the program evaluation is the potential that this program was only effective now and would only be effective in this one instance. One of the hallmarks of any scientific investigation is the potential for replicability of the results. In theory, anybody should be able to go out and reproduce our results to verify what we found.

Unfortunately, this is difficult with an Entertainment-Education program, because so much depends on the quality of the writing, the quality of the program, the nature of the audience that's receiving the program, where they are, and how receptive they are. True replicability is difficult, but this is one of the important reasons why we're trying to extend our study in the *Dodoma* area. This area was our original comparison area but is now covered by broadcasts of *Twende Na Wakati*. It's probably the closest we can get to a replication of our study. By following people in the *Dodoma* area, we should be able to see—with the same program—whether we see the same effects. n

The multimedia program I am reporting on today was built around a radio drama called *Zinduka*. The program had three main objectives: to improve family planning attitudes, to increase knowledge of family planning, and to increase family planning use.

The primary objective of the study was to measure the effects of exposure to multiple sources of family planning messages on the contraceptive behavior of women. We also wanted to look at the incremental or “dose” effects of multiple communication exposures on contraceptive use. The outcome variables we looked at included contraceptive use, family planning discussion among spouses, and clinic visits. We used logistic regression in order to understand the effects of communication exposure.

We found that 55% of the women in our sample were exposed to at least one of the media sources, and 45% were exposed to none, while only 1% were exposed to all seven sources of family planning information. With an increase in the number of media providing family planning information, the likelihood increases that people will be exposed to that information. Similarly, the more sources a person is exposed to, the greater the likelihood of behavior change. I call this “levels of exposure” or “dosage effect.” For example, of the people not exposed to sources of family planning information, only 3% were using family planning. Of those who were exposed to six of the family planning information

MIRIAM JATO



Miriam Jato, Dr.P.H., is the Regional Advisor in Gender, Population and Development for UNFPA/ Ethiopia. She is a former senior research and evaluation officer at Johns Hopkins Population Communication Services where she worked on projects in French-speaking African countries.

We concluded from this study that media exposure did seem to influence several family planning behaviors and that radio can be used as the locomotive for a project.

—Miriam Jato

sources, 45% were using family planning. Family planning use increases almost monotonically after exposure to one source, and reaches its peak at exposure to six sources.

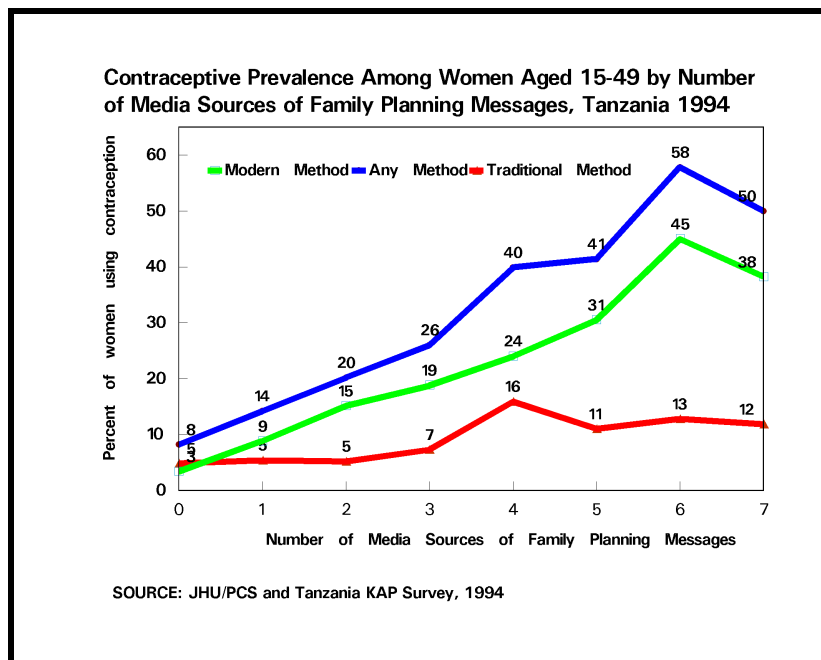
Discussion with spouses about family planning reveals a similar pattern: 14% of those who



were not exposed to sources of information had discussed family planning with their spouse, while 49% of those exposed to six sources had done so. Similarly, for clinic visits, we found that 9% of the people with no exposure to information sources had visited a clinic while 38% of the people exposed to seven sources had visited a family planning clinic.

Even when we control for the effects of variables that are usual-

ly associated with family planning use—rural vs. urban residence, age, education, children, and partner approval—we find that level of exposure is still a significant predictor of family planning use. Those who were exposed to one source of family planning information were two times as likely as those with no exposure to use family planning methods. Those who were exposed to six sources of family



Contraceptive use rises sharply with exposure to several media sources.



Evaluating Advocacy Efforts

Strategic public relations is a communication tool that has been critical to the successful execution of programs. It educates, informs, and changes behavior—it influences public opinion.

Ultimately, media and advocacy training is influencing behavior change and population

policy by creating more receptive marketing environments and enhancing program credibility. For a long time when we thought about what we were trying to do with communication in the field, we only thought about behavior change. What we have done in our conceptual framework is to

DEBORAH BENNETT



Deborah Bennett is the Director of Public Relations for Futures Group International—SOMARC project where she oversees public relations activities for more than 40 countries. She has worked in several fields including government relations, telecommunications, and interactive multimedia, the visual and performing arts, and corporate relations.



A poster for a conference for advocates who want to reduce maternal mortality in Latin America (above, right).

The first Philippine Entertainment-Education Conference advocated the Enter-Educate approach (above, left).

persua-



On to Amsterdam...

FROM CALIFORNIA TO OHIO TO

At the conclusion of the conference, many people asked, "What next?"
"Where and when do we next meet?"

During the conference and even before it, the organizers and many interested parties saw the need to expand the global reach of Entertainment-Education. Toward that end, the possibility of holding the third Entertainment-Education conference outside of the United States is being pursued.

During this conference representatives from Turkey, Japan, and several European countries suggested holding the next conference in their countries. It was very gratifying to me as an organizer of the first two Entertainment-Education conferences to note the growth in interest, enthusiasm, and dedication of our field.

Rounds of discussion with a variety of previous conference participants have led us to seek new and "entertaining" formats for the next event. Finding a venue that could offer these opportunities in single site with easy international access and major sponsorship was not as long and complicated as the selection of the host city of the Olympic Games, but it was close. We have a winner, and it is...Amsterdam, in the Fall of 1999!

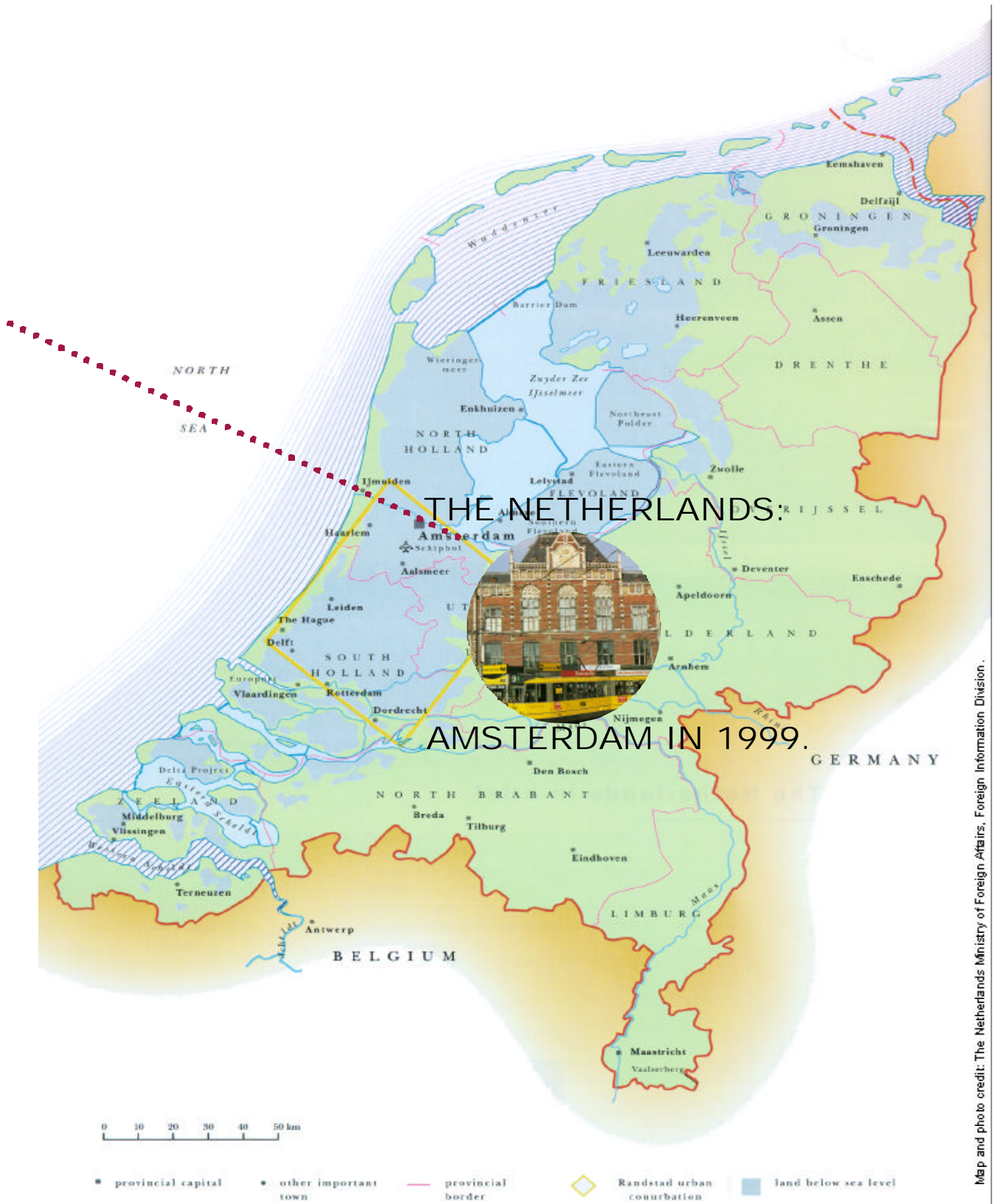
See you all there.



Patrick L. Coleman
Entertainment-Education Conference Organizer and Deputy Director
Johns Hopkins Center for Communication Programs

August 1998





Program

THE SECOND INTERNATIONAL CONFERENCE ON



Entertainment-Education and Social Change

Tuesday
May 6, 1997 Special Exhibition
Reception and Opening of The WRAP Room

8:00 p.m. Robert S. Duncanson Gallery, Lindley Arts &
Cultural Center

Wednesday
May 7, 1997 WELCOME
Baker Center Ballroom

9:00 a.m. Robert Glidden, Ph.D., President,
to 9:30 a.m. Ohio University

Phyllis T. Piotrow, Ph.D., Director, Johns
Hopkins University Center for Communication
Programs (JHU/CCP)

9:30 a.m. SPECIAL PANEL A
to 11:30 a.m. The State of Theory and Research on
Entertainment-Education Baker Center Ballroom

Participants:
Albert Bandura, Ph.D., David Starr Jordan
Professor of Social Science in Psychology,
Stanford University

D. Lawrence Kincaid, Ph.D., Senior Advisor,
Research and Evaluation Division, Johns
Hopkins University Center for Communication
Programs, (JHU/CCP)

Emile McAnany, Ph.D., Walter E. Schmidt, S.J.,
Professor of Communication, Santa Clara
University

Everett Rogers, Ph.D., Dean, School of
Communication and Journalism, University of
New Mexico

Moderator:
Maisha Hazzard, Ph.D., Senior Associate, GeM
Communication Group, Strategic Planning,
Public Relations, Community and Government
Relations, Los Angeles

11:45 a.m. LUNCH
to 1:00 p.m. Old Nelson Commons

Welcome: Robert Glidden, Ph.D., President,
Ohio University

1:15 p.m. SPECIAL PANEL B
to 2:45 p.m. Listen Up! Using Music to Motivate
Participants:
Patty Cabrera, Singer
Donna Frisby, Rock-the-Vote
Curtis Symonds, BET International

Moderator:
O. Patricia Cambridge, Ph.D., E.W. Scripps
School of Journalism, Ohio University

1:15 p.m. SPECIAL PANEL C
to 2:45 p.m. The Soul City Experience in South Africa

Participants:
Garth Japhet, M.D.
Sue Goldstein, M.D.

Moderator:
Ian McLeod, United Nations Children's Fund
(UNICEF)

2:45 p.m. COFFEE BREAK
to 3:00 p.m. Baker Center

3:00 p.m. FIELD REPORT #1
to 4:30 p.m. National Communication Campaigns and the
Role of Entertainment-Education

Participants:
Opia Mensa Kumah, United Nations Population
Fund (UNFPA)
Warren Feek, United Nations Children's Fund
(UNICEF)
Jose G. Rimón II, Deputy Director, Johns
Hopkins University Center for Communication
Programs (JHU/CCP)
Joan Yonkler, Prospect Associates

Moderator:
Charles Fox, World Citizens Television Network

3:00 p.m. FIELD REPORT #2
to 4:30 p.m. Forging Commercial Partnership in Television

Participants:
Yaser Yasar, Turkish Family Health and
Planning Foundation

Patricia Poppe, Johns Hopkins University
Center for Communication Programs,
(JHU/CCP)

Marisa Nightingale, National Campaign to
Prevent Teen Pregnancy

Moderator:
Lillian Fernandez, Corporation for Public
Broadcasting

3:00 p.m. FIELD REPORT #3
to 4:30 p.m. Radio and Participatory Approaches to Message
Design



	<p>Participants: Gordon Adam, ICHR Radio Partnership, UK Lori Heiber, ICHR Radio Partnership, UK Usha Bhasin, All India Radio, and Arvind Singhal, School of Interpersonal Communication, Ohio University Suruchi Sood, University of New Mexico Sweety Law, Ohio University</p> <p>Moderator: William J. Ryerson, Population Communications International</p>	<p>9:00 a.m. to 10:30 a.m. RESEARCH PANEL #1 Developing New Models of Audience Processes and Effects</p> <p>Panelists: J. Douglas Storey, Ph.D., Johns Hopkins University Center for Communication Programs (JHU/CCP) Peter Vaughn, Ph.D. June Mack, M.F.A., Ohio University</p> <p>Moderator: Karin Sandell, Ph.D., Director, Center for Teaching Excellence, Ohio University</p>
3:00 p.m. to 4:30 p.m.	<p>WORKSHOP #1 Designing Entertainment-Education Projects</p> <p>Facilitator: Esta de Fossard, Johns Hopkins University Center for Communication Programs (JHU/CCP)</p>	<p>9:00 a.m. to 10:30 a.m. SPECIAL PANEL E Edutainment and the Young: Don't Forget the Young-Media as a Vast Educator</p> <p>Participants: Amy Thompson, WOUB-TV, Ohio University Sandra Turner, Ph.D., College of Education, Ohio University Jeanne Rogge Steele, Ph.D., E.W. Scripps School of Journalism, Ohio University: Norma Pecora, Ph.D., School of Telecommunications, Ohio University:</p> <p>Moderator: Candice Thomas-Maddox, Ph.D., School of Interpersonal Communication, Ohio University</p>
6:00 p.m. to 8:00 p.m.	<p>OPENING RECEPTION Baker Center Ballroom</p> <p>Host: Johns Hopkins University Center for Communication Programs (JHU/CCP)</p>	
8:15 p.m. to 8:30 p.m.	<p>OPENING Exhibition of Children's Book Illustrations Featuring the work of Tyrone Geter, The University of Akron</p>	
8:30 p.m. to 10:30 p.m.	<p>INTERNATIONAL VARIETY SHOW The World As We See It</p> <p>Performers: Multimedia Montage APROPO street theater group (Peru) Dave Pendelton, Ventriloquist (USA) Kevin and Lita Giddins, Dancers (USA) Sistern Theater Collective (Jamaica) Patty Cabrera (USA)</p> <p>Host/MC: Patrick L. Coleman, Deputy Director, Johns Hopkins University Center for Communication Programs (JHU/CCP)</p>	<p>10:30 a.m. to 10:45 a.m. COFFEE BREAK Baker Center</p> <p>10:45 a.m. to 12:15 p.m. FIELD REPORT #6 Reaching Young People Through Participatory Media</p> <p>Participants: Aurora Silayan Go, Foundation for Adolescent Development, Philippines Antje Becker, Center for American Indian and Alaskan Affairs</p> <p>Moderator: Peter Roberts, Johns Hopkins University Center for Communication Programs (JHU/CCP)</p>
Thursday May 8, 1997 7:30 a.m.	<p>BREAKFAST</p> <p>Host: School of Telecommunications, Ohio University</p>	<p>10:45 a.m. to 12:15 p.m. RESEARCH PANEL #3 Stretching the Boundaries of Entertainment- Education</p> <p>Participants: Lisa Brooten, School of Telecommunications, Ohio University Rex Martin, College of Communication, Pennsylvania State University David Peirson, College of Communication, Pennsylvania State University</p>
9:00 a.m. to 10:30 a.m.	<p>WORKSHOP #8 Healing Humor</p> <p>Facilitators: Mel Helitzer, E.W. Scripps School of Journalism, Ohio University Troy Hammond, Touring Comedian Dave Pendelton, Ventriloquist</p>	<p>10:45 a.m. to 12:15 p.m. WORKSHOP #2 Branding and Marketing</p>



	<p>Facilitator: Charles Clift, School of Telecommunications, Ohio University</p> <p>Steve Smith, DSR Inc. Garth Japhet, M.D., Soul City Michelle A. Matarre, KJM3 Entertainment Group, Inc.</p>	<p>Carlos Alcantara (Peru) Monserrat Bruge (Peru) Carlos Victoria (Peru) Maria do Carmo Moreira (Brazil)</p> <p>Translator: Sandra de Castro Buffington, United States Agency for International Development (USAID)</p>
10:45 a.m. to 12:15 p.m.	<p>FIELD REPORT #9 Lebanese Television Tackles Difficult Issues: CANCELLED</p>	<p>3:15 p.m. to 4:45 p.m.</p> <p>WORKSHOP #5 Interactive Software for Learning: The CD ROM on Parenting Adolescents Wisely</p>
12:15 p.m. to 1:30 p.m.	<p>BROWN BAG LUNCH AND PERFORMANCES</p>	<p>Participants: Donald Gordon, Ph.D., Department of Psychology, Ohio University</p>
1:30 p.m. to 3:00 p.m.	<p>SPECIAL PANEL D Sesame Street Around the World: Curriculum Development and Research on International Adaptations of an Educational Television Series for Pre-Schoolers</p> <p>Participants: Charlotte Cole, Children's Television Workshop Rosa O'Campo, Plaza Sesamo</p> <p>Moderator: Lillian Fernandez, Corporation for Public Broadcasting</p>	<p>3:15 p.m. to 4:45 p.m.</p> <p>FIELD REPORT #7 Programming Partnerships with Existing Popular Entertainment</p> <p>Participants: Warren Feek, UNICEF Opia Mensah Kumah, UNFPA</p> <p>Moderator: D. Lawrence Kincaid, Johns Hopkins University Center for Communication Programs (JHU/CCP)</p>
1:30 p.m. to 3:00 p.m.	<p>RESEARCH PANEL #2 Reaching Out to the Active Audience</p> <p>Participants: Warren Parker, Population Services International Corinne Shefner-Rogers, University of New Mexico Tom Valente, Ph.D., Johns Hopkins University Uttara Bharath, Johns Hopkins University Center for Communication Programs (JHU/CCP) Everett Rogers, Ph.D., University of New Mexico</p> <p>Moderator: Gary Lewis, Johns Hopkins University Center for Communication Programs (JHU/CCP)</p>	<p>5:00 p.m. to 6:00 p.m.</p> <p>SPECIAL STUDENT PANEL</p> <p>Participants: Rob Ainslie, Johns Hopkins University Center for Communication Programs (JHU/CCP) and Ohio University Communication and Development Studies alumnus Antje Becker, Consultant, Center for Native American and Alaskan Affairs, and Johns Hopkins University School of Hygiene and Public Health alumna Scott Damon, Center for Disease Control and Prevention, Atlanta, and Ohio University Communication and Development Studies alumnus</p>
3:00 p.m. to 3:15 p.m.	<p>COFFEE BREAK</p>	<p>8:00 p.m.</p> <p>ADVOCACY PANEL Youth and the Media</p> <p>Participants: Ellen Wartella, Ph.D., Dean, College of Communication, University of Texas</p> <p>Lillian Fernandez, Corporation for Public Broadcasting</p> <p>Moderator: David W. Kleeman, Executive Director, American Center for Children's Television</p>
3:15 p.m. to 4:45 p.m.	<p>WORKSHOP #3 Evaluating Advocacy Efforts</p> <p>Facilitator: Deborah Bennett, The Futures Group: "Social Marketing for Change (SOMARC) Project's Media and Advocacy Training Workshops"</p>	
3:15 p.m. to 4:45 p.m.	<p>WORKSHOP #4 Producing Street Theater</p> <p>Facilitators: Maria Elena Alva (Peru)</p>	<p>Friday May 9, 1997 9:00 a.m. to 10:30 a.m.</p> <p>FIELD REPORT #5 Hitting the Airwaves in West Africa</p>



	Participants: Maria Celeste Condor, World Health Organization Dr. Moncef Bouhafa, GLOVIS Project Julie Fredriske, Vuleka Radio Productions		Moderator: David O. Poindexter, Population Communications International
		2:00 p.m. to 3:30 p.m.	SPECIAL PANEL G Hollywood Goes Educational
	Moderator: Stephen Howard, Ph.D., African Studies Program, Ohio University		Participants: Jim Abrahams, Abrahams Boy, Inc. Neil Baer, Television Producer and Writer Alan Langleib, M.D., School of Public Health, Johns Hopkins University Michael Manheim, Manheim Company, Pacific Palisades
8:45 a.m. to 10:15 a.m.	FIELD REPORT #8 Tune in Tomorrow: Television Soap Operas		Moderator: Jennifer Daves, Advocates for Youth
	Participants: Peter Chen, Ph.D., UNICEF Rafael Obregon, College of Communication, Pennsylvania State University		
	Moderator: D. Lawrence Kincaid, Ph.D., Johns Hopkins University Center for Communication Programs, (JHU/CCP)	3:30 p.m. to 3:45 p.m.	COFFEE BREAK
8:45 a.m. to 10:15 a.m.	WORKSHOP #6 Internet As a Tool to Guide Entertainment-Education Research	3:45 p.m. to 5:15 p.m.	FIELD REPORT #10 Radio for Health
	Facilitator: Josep Rota, Ph.D., Center for International Studies, Ohio University		Participants: Alma Mock Yen, Radio Education Unit, University of the West Indies Estella Luz Porras, Communication and Development Studies, Ohio University
8:45 a.m. to 10:15 a.m.	RESEARCH PANEL #4 Perspectives on Collaboration		Moderator: Mary Anne Floumoy, Ph.D., Center for International Studies, Ohio University
	Participants: Martine Bouman, Department of Communication and Innovation Studies, Wageningen Agricultural University: Deborah Glick, Ph.D., School of Public Health, UCLA Garth Japhet, MD, Soul City	3:45 p.m. to 5:15 p.m.	WORKSHOP #7 Dance and Environmental Education
	Moderator: Duncan Brown, Ph.D., School of Telecommunications, Ohio University		Facilitator: Sheila Barnett, University of the West Indies, Jamaica
11:00 a.m. to 1:30 p.m.	APPALACHIAN CULTURAL EVENT AND LUNCHEON at The Dairy Barn	3:45 p.m. to 5:15 p.m.	Introduction: Madeleine Scott, School of Dance, Ohio University
	Performers: The Critton Hollow String Band		FIELD REPORT #4 Straight Talk on the Road and Radio: Experiences from East Africa
	Coordinator: Cindy French, Athens County Convention and Visitor Bureau		Participants: Miriam Jato, Dr.P.H. Johns Hopkins University Center for Communication Programs (JHU/CCP) Peter Roberts, Johns Hopkins University Center for Communication Programs, (JHU/CCP) Dan Odallo, Johns Hopkins University Center for Communication Programs, (JHU/CCP)
2:00 p.m. to 3:30 p.m.	SPECIAL PANEL F A Conversation on Theory and Practice		Moderator: Roy Jacobstein, Chief, Information and Training Division, Office of Population, United States Agency for Interanational Development
	Participants: Miguel Sabido, TELEVISA Heriberto Lopez Romo, Research Department, TELEVISA Everett Rogers, Ph.D., School of Communication and Journalism, University of New Mexico	3:45 p.m. to 5:30 p.m.	FIELD REPORT #11 Acting Out: Using Theater to Create Social Awareness



	Participants: Myrtle Rose, Sistren Theatre Collective, Jamaica Karen Bulsara, Population Services International Doe Mayer, School of Cinema-Television, UCLA James H. Chapmyn, Living the Dream Theater Moderator: Toni Dorfman, School of Theater, Ohio University	Stephen Safran, Ph.D., College of Education, Ohio University Moderator: J. Douglas Storey, Ph.D. Johns Hopkins University Center for Communication Programs, (JHU/CCP)
8:00 p.m.	COMMUNICATION AND DEVELOPMENT STUDIES 10TH ANNIVERSARY RECEPTION	10:45 a.m. to 12:15 p.m. WORKSHOP #9 Edit Free Radio Production
Saturday May 10, 1997 9:00 a.m. to 10:30 a.m.	FIELD REPORT #12 Folk Traditions for Community Health	Facilitator: Esta de Fossard, Senior Advisor, Johns Hopkins University Center for Communication Programs, (JHU/CCP)
	Presenters: Christine Claypoole, Population Services International Karen Bulsara, Population Services International Moderator: Clayton Vollan, City University, Seattle	Welcome: Josep Rota, Ph.D., Director, Center for International Studies, Ohio University Conference Report: Vibert C. Cambridge, Director, Communication and Development Studies Program, Ohio University
9:00 a.m. to 10:30 a.m.	WORKSHOP #10 Producing Audio and Video with Digital Technology	2:00 p.m. to 4:00 p.m. SPECIAL PANEL Ethics and Entertainment-Education
	Facilitators: Roger Good, School of Telecommunications, Ohio University Keith Newman, Telecommunications Center, Ohio University	Welcome: Arthur Zucker, Ph.D., Institute of Applied and Professional Ethics, Ohio University
10:30 a.m. to 10:45 a.m.	COFFEE BREAK	
10:45 a.m. to 12:15 p.m.	FIELD REPORT #13 Entertainment-Education and the African American Experience	Participants: W.E. Baker, Director, Producer Michael Bugeja, Ph.D., E.W. Scripps School of Journalism, Ohio University Eileen McLaughlin, School of Telecommunications, Ohio University Yegan Pillay, College of Education, Ohio University
	Presenters: Art Cromwell, School of Telecommunications, Ohio University Maisha Hazzard, Ph.D., GeM Communication Group Tama Hamilton-Wray, School of Telecommunications, Ohio University Moderator: Austin Allen, Ph.D., Cleveland State University	Moderator: George Korn, Ph.D., Director, School of Telecommunications, Ohio University
10:45 a.m. to 12:15 p.m.	RESEARCH PANEL #5 Deconstructing the Context and Effects of Entertainment-Education	4:00 p.m. to 5:30 p.m. CLOSING RECEPTION
	Presenters: Simon Akindes, Ph.D., African Studies Program, Ohio University June Mack, M.F.A., School of Telecommunications, Ohio University Regina Silva, Ph.D., Flumenixe University Brazil	Host: Kathy Krendl, Ph.D., Dean, College of Communication, Ohio University
		8:00 p.m. to 10:00 p.m. JAZZ IN THE BALLROOM
		Performers: Chicago's Eight Bold Souls with Ed Wilkerson, Musical Director
		Host: Department of African American Studies, Ohio University

