



Health COMMUNICATION



**Strategies
for Developing
Global Health
Programs**

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Chapter 5

Entertainment Education Saves Lives and Improves Health: Key Steps to Developing Effective Programs

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JESSICA

How could you do this to me?

SACHI

I'm sorry, I'm really sorry. Please understand that I love you. She gave me a choice between you and her tonight. And I chose you, I chose you Jessie, because I love you.

JESSICA

I thought you chose me the day you married me. And what do you mean she gave you a choice—you couldn't give yourself that choice?

SACHI

It's not like that.

JESSICA

It's not only that you cheated on me, but do you know the risks? You obviously didn't use condoms, is she alright? We have to get tested.

SACHI

No honey, I'm sure it's alright. I'm really sure it's okay.

JESSICA

(Shaking her head)

Sachi, wake up! How sure can any of us be these days? I was "sure" you weren't sleeping with anyone else, and just see how that turned out! Even people that have been tested for HIV can't be sure. Have you ever heard of the "window period?"

(Sachi looks blank and slowly shakes his head.)

JESSICA (cont'd)

Sachi, the window period is the time when an HIV-positive person is most infectious, or most likely to pass on HIV, in the first few weeks after he or she has been infected. The body has not yet started to fight the new virus, so HIV uses that chance

to start making more copies of itself. During this time, the amount of virus or "the viral load" in the newly infected person's body increases rapidly. The likelihood of transmitting HIV by having unprotected sex during this period is extremely high, about half of all HIV infections occur during the window period.

(In the next scene, Sachi explains to his friends what Jessica has told him.)

In the example above, from the award-winning Zambian TV drama, *Club Risky Business* (2009), Jessica, a nurse, reacts angrily when her husband Sachi confesses that he has a son by another woman. Not only has Sachi been unfaithful, but he has put them all at risk of contracting HIV. Developed under the auspices of the Zambian National AIDS Council and technical support from Johns Hopkins Bloomberg School of Public Health Center for Communication Programs (JHU-CCP), the drama addresses the difficult issue of multiple concurrent partners and HIV in a realistic and emotional manner so that audiences are able to relate to the story and reflect on their own behaviors. *Club Risky Business* is one of many powerful Entertainment Education (EE) productions that have shown considerable success in positively impacting people's relationships and lives. This chapter will share some recent effective EE programs and outline the key steps to developing successful EE programs.

Most conventional entertainment programs are not educational. Also, many programs with an educational intent are too didactic and do not engage audiences. The conscious aim of Entertainment Education is to grab and hold the attention of audiences and to purposely increase audience members' knowledge about an issue, create favorable attitudes, shift social norms, and change behavior (de Fossard, 2004; Singhal & Rogers, 1999; Singhal, Cody, Rogers, & Sabido 2004) by using a creative story-telling approach. The Entertainment Education approach can have significant influence on motivating people to change health behaviors (Kincaid & Figueroa, 2012; Storey, Karki, Heckert, Kar-macharya, & Boulay, 1999). An important Health Communication approach, EE has been used to address a myriad of public health issues, such as family planning, gender equality, cancer, and HIV prevention and stigma reduction, among others (Beale, Kato, Marin-Bowling, Guthrie, & Cole, 2007; Storey et al., 1999). EE is not a new concept. For millennia, people have been telling parables or stories to teach lessons. What is more recent is the blend of art and science of EE. The art is the creation of wonderful stories and characters that touch audience members' emotions and help them feel empathy for the characters and their situations. The science is the application of analysis and theory to shape a compelling story that moves audience members to examine a given issue in their own lives and, once they are thinking about making changes,

provides concrete ideas on how to do that. EE shows consequences of actions and models conversations, enabling people to experience things vicariously before they test them out in real life. The science is also the measurement of an EE program's impact.

In the last 10 years, EE has evolved from the foundations of traditional TV and radio dramas to embrace new technologies and formats. Programs are becoming even more creative—some more "Hollywood-like" and yet others tapping into reality programming—in the increasingly competitive media environments. Some channels used are:

- Mass media: television, film, radio, comic books;
- Traditional media: storytelling, drama, puppetry, music;
- Internet-based: gaming, social networking, mobile phones (Storey & Sood, 2013).

Examples of effective and innovative EE approaches were recently demonstrated at the 5th International Entertainment Education conference (<http://www.ee5.org/>). Highlights included EE programs from Africa and Asia that had a positive effect on people and government-level policies (see Case Studies 1–3).

CASE STUDY 1: Do you know your lover's lover? *Intersexions*: Exploring sexual networks in South Africa

Intersexions (2012), an award-winning 26-episode TV drama series in South Africa, explores the lives of those infected and affected by HIV, the circumstances of their contracting the virus, and the relationships in their lives. Each stand-alone episode takes viewers closer to understanding the interconnectedness of sexual networks. The program also addresses audience self-efficacy to resist multiple concurrent partnerships, use condoms, and get tested for HIV.

A 2012 survey revealed that 9 million South Africans watched *Intersexions*—28% of men and 38% of women (Kincaid & Figueroa, 2012). Of those who watched the series, almost 50%, or 4.5 million South Africans, watched at least 13 episodes. According to the survey, *Intersexions* increased audience self-efficacy to resist multiple concurrent sexual partnerships (MCP). The series increased positive attitudes towards condom use and self-efficacy to use them. It also reinforced the perceived norm that more people are getting an HIV test and increased discussion about testing (Kincaid & Figueroa, 2012).

For more information about *Intersexions*, see the official *Intersexions* website at <http://www.intersexions-tv.co.za> and "*Intersexions* wins Peabody

Award" at <http://www.jhuccp.org/news/intersexions-wins-peabody-award-accolades-keep-coming-south-african-serial-drama>.

CASE STUDY 2:

Award-Winning Film Influences Pakistani Health Policy

Bol ("Speak Up"), a full-length Entertainment Education feature film that addresses social realities and advocates women's rights, opened in Pakistan on June 24, 2011, and has earned more box office revenue than any other film in the nation's history. The film revolves around Zainub Khan, who has been found guilty by Pakistan's Courts and is to be hanged. Her last wish is to speak out about her father Hakim, and the lengths he went to in order to have a son instead of his seven daughters. While the film has received critical and widespread acclaim, its critical message was aimed specifically at opinion leaders and policymakers and has had an influence on national health policy. In January 2012, Pakistan's National Assembly and Senate unanimously passed bills that prohibit forced marriage (one of *Bol*'s central issues).

For more information, see "Pakistan women hope to gather gains as bill moves forward to Senate," on the Women News Network at <http://women.newsnetwork.net/2012/01/29/pakistan-women-gather-gains/> and "The Making of *Bol*," in *The Vigilant* at <http://www.thevigilantinternational.com/component/content/article/34/67-November2012.html>.

CASE STUDY 3: Get H2O:

Using games to promote peace among young people in urban East Africa

Get H2O is a serious game that provides young people skills to deal with themes that lead to violent conflict. Get H2O simulates the complexity of life in an informal settlement, focusing on the scarcity of resources, especially water and housing. Players learn how to manage resources, invest in the community, and prevent escalation of conflict. The mobile version of the game at www.geth2o.com garnered more than 85,000 downloads, including 5,000 downloads from East Africa.

Before playing the game, a majority of youth noted "friendship" and "helping people in need" as key community contributions. After playing, participants noted "building public toilets and community houses," "protecting the resources like water," and "working together and cease revenge" as other possible ways that can contribute to improve the well-being of the community (Beamer, 2012).

EE has many possibilities for application. Three additional case studies (Annex 1) showcase using comic books to prevent diabetes among Native American youth, radio reality programming in Malawi, and a short mobile film that reached Indian migrant laborers with HIV-prevention and testing information.

The EE Development Process

Although each EE program is unique, quality EE programs follow a systematic development process (Noar, 2006). EE requires dedicated, professional experts from different fields to work together. Social scientists and communication personnel research, design, implement, and monitor impact in a systematic and thoughtful way; scriptwriters, graphic designers, filmmakers, and others bring the imagination and creativity to attract the audiences (Bouman, 2002). Having a systematic process enables everyone to work together efficiently and effectively.

Below, using an illustrative example of the *Club Risky Business* case study, we describe the basic steps required in formulating and implementing EE programs.

Part 1: Design—Audience Assessment, Theory, and Technical Brief

The first and arguably most important step is to analyze and come to understand the intended audience members' social context and psychosocial profile so the program can address their specific needs and appeal to them in a meaningful, engaging way. Some key data that is gathered at this stage include the audience members' age and gender profile, locale, socioeconomic status, cultural beliefs, interests, media habits, and key behaviors for change, along with the facilitators and barriers the audience will encounter and information about existing policies or programs. While some audience information can be gleaned from existing demographic, epidemiological, sociological or economic studies, many programs conduct further research.

A critical part of the EE process is to determine which behavior change theory or theories will be most effective for influencing change with a given audience on a particular topic. Two widely adopted theoretical perspectives of how EE affects change are presented in this chapter.

Social cognitive theory (SCT) (Bandura, 1977, 1986) explains that individuals learn by observing the behavior of others and evaluating the apparent consequences in order to make behavioral decisions of their own. Individuals can learn from behavior modeled in the real life around them or the behavior of characters depicted in the media. The theory asserts that people will repli-

cate behaviors they are exposed to if they perceive the behaviors to be beneficial. Similarly, negative behaviors are more likely to be emulated if those exhibiting the behaviors are shown not to suffer negative consequences. People interpret the consequences of actions, assess their own ability to enact similar behaviors, and then act (or choose not to act) accordingly.

Self-efficacy is the belief that one has the ability to exert personal control over outcomes. EE programs focus on strengthening self-efficacy through characters modeling the key positive behaviors and achieving their desired goals.

The extended parallel process model (EPPM) (Witte, 1992) suggests that, in order to promote behavior change, individuals must perceive a significant amount of threat associated with their current behavior. For example, those who do not use condoms must first perceive that this behavior puts them at risk of negative consequences. Second, individuals must perceive that they have the self-efficacy to bring about change.

Thus, EPPM proposes that behavior change occurs when both perceived threat and efficacy, or the ability to do something about it, are high. In EE programming, this is often accomplished by showing the negative consequences of high-risk behaviors (which may include an unwanted pregnancy or the realization that one is HIV-positive) and modeling the correct or desired behaviors.

Technical brief

Every successful EE program—be it a street drama, film, radio program, or video game—has a technical brief, which outlines the “education” that goes into an EE program before making any decisions about the creative aspects or the “entertainment.” An effective brief is developed with participation from key stakeholders—researchers, content experts, communication professionals, social scientists, artists, writers, producers, stakeholders, and audience members, as relevant to the program. Based on the audience and theory considerations described above, the technical brief becomes the guiding document for the creative people to develop storylines, script, characters, etc. The technical brief is also the foundation for script and program review, monitoring, implementation, and evaluation.

Technical briefs are done in varying styles. For example, a long-running drama serial may have a more comprehensive document (de Fossard, 2004). Shorter programs may only have a one-page brief highlighting key points. That said, the following are the essential elements for any EE technical brief.

- **Intended Audience:** Determine primary audience (individuals whom the program is to reach directly) and secondary audiences (those who influence the primary audience). For both audiences, at a minimum, gender, age, income, where they live, and marital status should be included.
- **Behavioral Objectives:** Clarify what the program wants audience members to know, what attitude they should hold, or what they should do after they see or hear the EE program. Ensure that the objectives are SMART—Specific, Measurable, Appropriate, Realistic, and Time-bound. These objectives will serve to guide the program as well as to provide the foundation for evaluating whether the program is successful.
- **Communication Objectives:** Determine the two or three key messages to get across to the primary intended audience.
- **Positioning Statement:** Consider competition (barriers and facilitators), key promise, or main benefit of doing the behavior.
- **Call to Action:** Clarify what individuals can do after seeing or hearing the program.
- **Creative Considerations:** Consider tone, brand personality, format, color schemes, clothing to be worn, and any underlying social issues of which to be aware or to address.
- **Technical Program Specifications:** Identify geographical placement, media plan, languages, promotional materials, pretesting needs, and program-related issues.

The amount of detail covered in the technical brief depends on program need, but the key idea is to keep it as concise as possible.

Illustrative Example: Club Risky Business Part 1: Design—Audience Assessment, Theory, and Technical Brief

Zambia's HIV prevalence was high at 14.3% among 15–49 year-olds (Central Statistical Office (CSO) [Zambia] & Macro International Inc, 2007). Multiple and concurrent sexual partnerships was identified as a key driver (Halperin & Epstein, 2009). Urban residents were twice as likely to be living with HIV compared with their rural counterparts, and prevalence increased with age. While the general perception was that marriage and long-term relationships provided a safe haven from HIV, in fact, over 20% of new infections occurred among people who reported having only one sex partner (NAC, 2009). Men were not aware of the “window period” and its relation to HIV transmission.

Table 1. Club Risky Business chapter study: Technical brief

Intended Audience	1	2
	Phase 1 primary target: men Age: 25–50 Income: medium to high Education: medium to high Where they live: urban/per-urban Marital Status: married	Phase 1 secondary targets: women (wives and girlfriends) Age: 20–45 Income: low to medium Education: low to medium Where they live: urban/per-urban Marital status: wives or unmarried girlfriends
This mass media campaign will be a “wake-up call” or “epiphany” for target groups. After seeing the campaign, people engaged in multiple concurrent sexual partnerships (MCP) will do the following:		
(a) Realize the risks posed by MCP; (b) Have one partner at a time who has no concurrent sexual partners, or simply reduce their number of concurrent sexual partners; (c) Realize that sexual partners have mutual rights and responsibilities to know and disclose their HIV status to each other; (d) Go for Voluntary Counseling and Testing (VCT) (preferably with partners) and disclose their status to partner(s); (e) Improve relationship with primary partner (better communication and sex); (f) Use condoms correctly and consistently with all sexual partners, including regular/long-term/trusted partners.		
1. Increase personal risk perception for acquiring HIV through better understanding of “window period” and sexual networks (role of concurrency); 2. Increase understanding of protective behaviors (partner reduction, condom use); 3. Increase sense of responsibility to not infect others.		
Partner Reduction: Having one partner at a time can greatly reduce your risk of HIV infection and can reduce the stress/strain on your resources (time and money). VCT: You and your partner(s) have mutual rights and responsibilities to know and disclose your HIV status to each other. Condoms: Condoms are not just for those who are unfaithful or infected/worried about being infected with STIs (including HIV); they are a sign of love/care for your partner.		
Call to Action Get yourself tested.		
Creative Considerations - Concept of “risk” needs to be expanded from focusing on the individual to raising awareness that HIV risk depends on sexual patterns of both partners (and partners’ partners, etc.) - Capture ideas that resonate with Zambian culture and specific target groups, as portrayed by people, clothing, phraseology, sayings; - Concept of monogamous relationships such as marriage should be re-defined and spiced up. - Challenge gender norms (e.g., having more partners does not make you more of a man). - Challenge people to take responsibility and not use cultural/social “norms” as excuses for their actions; - Model positive, healthy relationships.		
Technical/Program Specifications - Geographical placement: Nationwide - Other languages: 7 local languages - Materials to be used for promotion: Facebook, launch, newspaper insert, bus stop and mini-billboards, radio talk show, adverts on radio and TV, bumper stickers, T-shirts, caps and pens		

Urban and peri-urban men (ages 25–45 years) with some disposable income and aspirational lifestyles were identified as those most likely to engage in multiple concurrent partnerships. Many men did not know if they were in a sexual network or that being in a sexual network would put one at increased risk of HIV.

As the goal of the program was to increase self-efficacy and risk perception among Zambian men, the main theoretical framework was a combination of social cognitive theory (SCT) and extended parallel process model (EPPM). The design team decided that the main characters should be people who are just like everyone else, so that the audience would relate to them. The design team determined to use SCT by being sure to demonstrate the consequences of actions and also to model characters changing their own behaviors based on consideration of these consequences. The design team utilized EPPM by showing how characters’ risk perception increased along with their self-efficacy to engage in risk-reduction behaviors. All critical partners developed the technical brief. (see Table 1).

Part 2: Artistry and Pretesting

The key to successful Entertainment Education is a good story. The creative process starts after the team completes the technical brief. Artists develop character profiles and stories. Next, a designated review team ensures that the characters and story will resonate with the audience described in the formative research and that they will demonstrate the desired behavior change outlined in the technical brief. The creative team then develops the stories into scripts, followed by storyboards (if using a visual medium like TV or gaming). Note that EE reality programming follows a different creative process where the “stories” and “characters” are based on who is interviewed, but the principles of ensuring that “characters” resonate with the audience and having an emotionally appealing story are the same.

Characters are important. Characters must be people with whom the intended audience can relate and identify (Kincaid, 2002). By representing certain characters or processes in particular ways, audience members come to adopt similar approaches in their own thinking, or integrate such thinking within their own practices (Parker, Ntlabati, & Hajiyannis, 2005). In a South African TV Drama *Tsha Tsha* (<http://www.cadre.org.za/about-tsha-tsha>), viewers identified with characters to the point that particular values and problem-solving strategies were internalized and audience members “wanted to be like” the depicted characters (Parker et al., 2005). Some key characteristics of developing good characters are:

- Each character should have a unique personality, shown by the way they walk, talk, move, and react.
 - Characters should be believable and someone the audience can relate to.
 - Characters must have quirks or flaws.
- The main quirk or flaw of the character should drive the plot. For example, in a successful American detective drama (not an EE program), the main detective Monk is obsessive compulsive—which makes things difficult for him. But he solves crime *because* he is obsessive compulsive.
- Effective EE programs demonstrate key characters going through their own behavior-change processes in realistic ways. Rather than being perfect role models, they must be human by making mistakes, by being glib, or by having to try something a few times before they get it right.

Elements of a good EE story

An EE story must touch the emotions of the audience (e.g., a love story, a competition, a quest). It should be exciting with lots of action or twists in the plot that catch and hold the audience's attention. A good EE story's main conflict is about something more than the health or social topic, because the depiction of only a health issue is immensely difficult to present in an engaging manner.

Pretesting

Technical program experts, and drama experts provide critical review at key points in the production process to ensure that characters, story, scripts, storyboards, etc., are in line with the technical brief and appeal to the audience.

Despite the rigor with which the program has been developed up to this point, all EE must be pretested with the audience. This generally involves focus group discussions with audience members to pretest scripts, storyboards, and entire episodes or program segments. Pre-testing secures audience feedback on attractiveness and identification with characters, appeal of episodes or storylines, credibility and originality, cultural, religious and social authenticity and acceptability, gender sensitivity, message completeness, take-away points, and avoidance of stereotyping.

Illustrative Example: Club Risky Business Part 2: Artistry and Implementation

The artists of *Club Risky Business* created characters with whom the main intended audience, Zambian men, would relate, and they made sure to include an interesting story.

Sachi, in his late 30s, is a middle-income civil servant with an infertile wife and a girlfriend who is the mother of his one-year-old son. He loves both women but has to figure out which one to be with. Formative research showed that condoms signify mistrust and disease and are rarely used in long-term relationships. Sachi does not use condoms with his wife and long-term girlfriend because he trusts them. The “window period” of acute HIV infection is not well understood.

David is a rich businessman in his early 40s with a wife and three children. He cannot communicate his sexual dissatisfaction to his wife and so seeks comfort and distraction with three other women, including a co-worker and a college student.

Charlie Lucky is a “player” in his late 20s. He is single and has many girlfriends but always uses a condom. He has to figure out what to do when the love of his life shows up.

These three friends meet at the neighborhood bar, Club Risky Business, and exchange stories about their relationships and lives. The drama intensifies as the stories illustrate each man's sexual network. The audience is surprised to find out who is HIV positive at the end of the story.

Watch the show at http://www.youtube.com/watch?v=XY00mts_uZ8.

Part 3: Implementation

An EE program is more effective when a “buzz” is created and people are talking about it with their families, friends, partners, and communities. EE programs increasingly seek to open up dialogue because audience involvement appears to be a precursor for increasing self-efficacy and collective efficacy and in promoting interpersonal communication among individuals in the audience (Sood, 2002).

Program promotion is key. With the saturated media environments that are the norm in most countries, programs must be increasingly aggressive and creative to get the audience's attention. Promotion can include TV or radio spots, posters, wristbands, hats, T-shirts, competitions, launch events, public parades, mobile ‘blasts,’ flash mobs, among other ideas.

Media planning is a critical aspect of implementation, which, regrettably, is often left until the last minute. Media planning involves determining where and when the EE program will be broadcast or performed. Determining a media plan requires getting input from listeners about their preferred times and days for listening to and watching the programs, balanced with the high broadcast costs, as is the case in many countries.

Program implementation refers to community engagement activities, feedback and monitoring while the EE is 'on air.' Some ideas are:

- In facilitated discussion groups, audience members can see or hear the program and then talk about the issues raised in terms of their own lives in order to take action.
- Supplemental materials such as discussion guides, story books, informational brochures, and pictorial flip charts can reinforce the main motivational or educational issues.
- Social media is an emerging powerful tool through Facebook, Twitter, and mobile technology. Social media can be used to promote a program, hold discussions, gain feedback, or monitor interest in the program. Many EE programs will have their own Facebook and Twitter pages and post provocative questions after broadcast each week. This opens the space for dialogue between the program and the audience but also between audience members themselves.
- Mobile phones are becoming increasingly useful in an EE approach. For some time, texting through mobile phones has been utilized for feedback or promotional activities. In some countries mobile phones are now functioning as the radio or video screen to hear/see the EE program and as the means for audience members to engage in discussions about their experience on social media sites.

Illustrative Example: Club Risky Business Part 3: Implementation

The *Club Risky Business* program kicked off with a showy red-carpet launch, attended by partners, media, and senior government officials, so it grabbed attention right away. View the trailer for *Club Risky Business* at http://www.youtube.com/watch?v=NJ_ILKHs0VE&feature=related.

The series was then aired weekly on national and private TV channels. A new episode was broadcast every week with repetitions at different times that same week to maximize viewership. These were supplemented by animated commercials.

See a reinforcement spot on Saachi's network at: <http://www.youtube.com/watch?v=e6Rmd8-Kg3FE&list=UJgi-2Zi8Xti0SSA2XKWEwHg&index=1&feature=plcp>.

Club Risky Business's Facebook page named for the campaign tag line One Love Kwasila was very popular. Facebook fans more than doubled, from 2,000 at the beginning of the campaign in 2009 to over 5,000 in August 2010. As of 2012, people were still active on the Facebook page two years after the broadcast ended. View the program's Facebook page at: <http://www.facebook.com/#!/OneLoveKwasila>.

Part 4: Evaluation

It is not enough just to design a program and put in on the air. The overarching evaluation question for funders, program designers, and partners is: Did the program have an impact that can be documented? They may also ask more nuanced questions, such as:

- Which segment of the population appears to have gained the most from the program and which segment appears to have been least affected? What are the reasons for this disparity?
- How did exposure to the program result in the desired outcomes? Did the program, affect perceived risk or self-efficacy, which may have affected the desired outcome?
- Which actor appears to have had the highest level of identification from audience members and did this translate into desired behavior change?

Because EE programs often use mass media, it becomes a challenge to conduct randomized trials to assess program effectiveness. One cannot, for example, randomly assign people not to watch a particular program when it is aired on mass media. Therefore, researchers use other methods to attribute outcomes to particular programs. One such technique is conducting a dose-response analysis (Piotrow et al., 1992; Storey et al., 1999)—with the idea that those who were exposed to the program more extensively would change more rapidly or drastically, in comparison with those who were exposed in only small doses. Another technique is running a propensity score analysis (Mai & Kincaid, 2006), which matches people on key variables and assesses whether exposure to the program differentiates the exposed group from the unexposed group on key behavioral outcomes.

Evaluators have also found that indirect exposure to EE programs can have significant impact on behavior. Indirect exposure refers to people who have not watched or heard the EE program directly but discussed the program with family, friends or neighbors who were exposed. Program evaluations that ignore indirect exposure underestimate the impact of a mass media program on behavior (Boulay, Storey, & Sood, 2002).

Qualitative methods can serve as a mechanism for audience members to share how they or their community were impacted by the EE program. Potential methods include in-depth interviews, focus groups, audience feedback analysis (i.e., blog posts, texts, letters, and Facebook updates, among others) (Sood, 2002).

Illustrative Example: Club Risky Business Part 4: Evaluation

Club Risky Business won a national award for "Best Drama Series" in Zambia (2009) and the AfriComNet 2010 award for the "Best HIV/AIDS Multichannel Campaign in Africa."

The program achieved impressive results. For example, 32% of Zambians had heard of *Club Risky Business* (Kunkum & Clark, 2010). The campaign call-in radio program reached 3 million listeners in a country of 11 million, and during the text messaging competition, over 17,000 text entries were received in response to questions posed at the end of the episodes.

The program used primarily qualitative data for the evaluation. Indications of how audience members perceived the program and the impact it made on their lives was evidenced through comments on Facebook as well as other means. One Zambian health professional shared how the program affected her community: "The series woke Zambia up and broke a huge silence around MCP. Furthermore, the wake-up happened on primetime television and went into homes, directly to families and couples."

Lessons Learned about Entertainment Education

Our experience in Entertainment Education has taught us several important lessons:

- **Plan for evaluation from the beginning.** Many EE programs are not evaluated because of cost and time issues. There is no doubt that national programs are expensive to evaluate. But if planned and budgeted for at the start, impact assessments can be done, and the findings can then feed

back into the program to strengthen it. Our experience has been that, although some funders are reluctant to spend a lot of resources on conducting the campaign evaluation, they often do want to see results. Hence, an evaluation component is needed.

- **Utilize a participatory, theory-based design process.** Getting technical input from experts, audience members, and stakeholders on the program's design, theoretical foundations, objectives and content from the beginning makes the program more likely to be effective.
- **Hire the best creative minds and actors possible.** It is an art form to develop a story that is entertaining and one that weaves in educational messages in a subtle and yet effective way. When working with the best production team and talented actors, it is easier and more cost effective to develop a great product that will attract a wider audience.
- **Provide EE training for writers and/or producers.** In many cases, writers or producers may be at the top of their field but not experienced in integrating educational messages into their programs. This requires specific training.
- **Link with other resources,** such as health or social services, peer educators, community or religious leaders, talk shows, online discussion groups, Facebook, Twitter, and mobile technology.
- **Form partnerships** with TV or radio media houses, DVD, video CD (VCD), or comic book distributors, schools, implementing partners, drama groups, puppet teams, Internet service providers, mobile phone service providers, and others.
- **Work with the private sector.** Contact media houses and companies that could sponsor ads or airtime or make in-kind contributions. In South Africa, partnership with the South Africa Broadcasting Corporation facilitated free national broadcast for the *Intersexions* TV drama.

Entertainment Education is a powerful and versatile approach that can enhance the impact of communication strategies and programs. As discussed in this chapter, if implemented correctly and systematically, it works on a wide variety of health and social issues and through a number of channels: mass media, traditional media, or with the new information technologies such as social networking sites. EE has the promise to make the world a healthier, safer, and happier place for the millions of audience members who tune in every day to their TV, radio, community activities, and social networking sites.

APPENDIX

CASE STUDY: "Reaching Young Native Americans Through Comic Books"

Type 2 diabetes is an emerging problem among young Native Americans. In response, a comic book series was developed for Native children in grades K-4. Diabetes prevention messages are integrated into a mystery-adventure plot, in which the child characters foil a ring of fossil poachers with the help of three animal heroes that embody the cultural values of their tribe. Due to high demand, approximately 500,000 comic book sets have been distributed, and the program has expanded. The books were developed by Westat with support from the U.S. Centers for Disease Control and Prevention (CDC). For more information, see <http://www.cdc.gov/diabetes/pubs/eagle/index.html>.

CASE STUDY: "Reality Radio in Malawi—A Fresh Approach"

In rural Malawi, the rates of HIV infection hover around 10%. Programmers developed *Chenicheni Nchiti*? ("What is Real?"), a weekly 30-minute radio program broadcasting real individuals, community leaders, and action groups telling their stories. Stories were gathered by trained community reporters and then edited before broadcast. Listener demand for the show, which was produced by StoryWorkshop with support from the Johns Hopkins Bloomberg School of Public Health • Center for Communication Programs, has risen exponentially. Initially broadcast three times each week on the national local-language radio station, the show expanded to broadcasts on nine radio stations up to 15 times each week. For more information, see <http://www.jhuccp.org/whatwedo/regions/africa/malawi>.

CASE STUDY: "Reaching Migrant Laborers Through a Short Film in India"

In India, migrant workers are at higher risk of HIV than the general population because the loneliness and isolation combined with negative peer influence makes them vulnerable to engaging in high-risk behaviors, such as unprotected sex or drug abuse. Part of a larger "Safe Migrant Package," the short film *Jeelo Zindagi* ("Embrace Life"), produced by JHU/CCP, tells the tale of a shy, young man who is new in the city and encounters temptations. The film presents choices that either protect or make a migrant worker vulnerable to the risk of HIV infection. The short film touched a chord with the audience. More migrants went for HIV testing where the film was shown than elsewhere. One audience member explained, "All these characters are among us. We have more people like Raju and Shambhu (risk takers in the film) and less like Mohan (one who behaves responsibly). We liked Mohan."

Entertainment Education

Recommended Readings

- de Fossard, E. (2004). *Communication for behavior change, volume 1: Writing and producing radio dramas*. India: Sage Publications Pvt Ltd. Provides a detailed step-by-step process of developing a long-running radio drama using the design document process.
- de Fossard, E. (2005). *Communication for behavior change, volume 2: Writing and producing for television and film*. India: Sage Publications Pvt Ltd. Describes the step-by-step process of developing a long-running TV drama using the design document process.
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Chapter 6

Conversations about Cancer (CAC): A National and Global Strategy for Impacting Family and Medical Interactions

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Introduction

Cancer is a highly insidious and uncertain disease involving ambiguous diagnostic and treatment outcomes, changes in lifestyle and appearance, altered relationships, increased stress, and frequent financial hardships. Throughout cancer journeys cancer (the 'C' word) is understandably feared more than any other medical condition by Americans and one of the primary causes of health anxiety worldwide. When managing the trials and tribulations of cancer, from diagnosis through possible death of loved ones, the communication challenges faced by cancer patients, family members, and medical experts are considerable: For example, updating and making sense of both good and bad news, managing inherently uncertain futures, adjusting to changes in lifestyles and relationships (e.g., caregiving burdens), describing and assessing what doctors have reported and the overall quality of medical care being delivered (Beach, 2009). These and considerably more activities can create ongoing difficulties, but also unique opportunities exist to remain hopeful in the midst of fearful and uncertain events. Being hopeful exemplifies primal survival responses to managing diseases that cannot be fully controlled, events occurring over time that threaten quality and length of living.

While research in the social and medical sciences acknowledges these diverse challenges, and hopeful opportunities, little has been revealed about actual family communication when making sense of and coping with ordinary cancer circumstances. Direct access to interactions comprising family interactions has been constrained by a predominant focus on individuals'