

ENTERTAINMENT-EDUCATION TOOLKIT
PRIMER AND CHECKLIST FOR MANAGING
ENTERTAINMENT-EDUCATION FOR HEALTH PROMOTION

Produced by:

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1. What is Entertainment-Education?

As the term suggests, entertainment-education is the use of entertainment for educational purposes. The use of entertainment media for an educational purpose is not a new phenomenon. The concept, perhaps, is as old as the tradition of storytelling itself. As a distinct subject, however, entertainment-education or EE as it is called, was first introduced in 1970s. Miguel Sabido (1937-), a producer, writer, researcher and theorist from Mexico, is credited with pioneering EE. He was intrigued by popularity of radio and television soap operas and the large-scale societal changes as a result of it. However, it was not until 1999 when Arvind Singhal and Everett Rogers published their manuscript titled 'Entertainment-Education: A Communication Strategy for Social Change' that EE was formally presented as a distinct theoretical approach.

It is important to distinguish between the concepts of edutainment and entertainment-education. The former emphasizes education and learning with use of entertaining approaches and is conceived and applied in educational settings or contexts, e.g. classrooms. The latter, however, implies the use of mainstream entertainment vehicles, such as film, television, theatre and other formats, for social impact.

Today, EE is widely recognized for its effectiveness. It is applied across various spectrums and contexts for development communication purposes, including health promotion. The World Bank, for instance, considers EE as "a game-changer for development." The United Nations Children's Fund (UNICEF) believes the approach is underutilized and "has the potential to be more widely used." Johns Hopkins Center for Communication Programs (CCP) considers the approach to be "a catalyst for behavior change."

2. Defining Entertainment Education

As noted above, EE can be defined as the intentional placement of educational content in entertainment contexts. The 'education' in entertainment-education denotes building self-efficacy, i.e. the ability of the audience to reproduce the desired change, while the 'entertainment' provides them with immersive experience by creating multiple entry points for emotional and cognitive interaction. One of the most quoted definitions of EE is by Arvind Singhal and Evert Rogers. They define EE as "the process of purposefully designing and implementing a media message to both entertain and education, in order to increase audience members' knowledge about an educational issue, create favorable attitude, shift social norms, and change overt behavior."

Figure 1: Entertainment-Education is the Embedding of Educational Ideas into Entertainment Contexts



3. What are the Essential Elements of Entertainment Education?

There are five essential elements of EE:

1. Purposeful: All entertainment provides information and performs some social function. EE, however, is purposeful and created with the intent to serve a predetermined educational purpose.
2. Theoretically grounded: EE is grounded in communication theories or theories from related disciplines. Communication is a multidisciplinary subject and, therefore, EE is also a multidisciplinary field. Since EE is directed at humans, it takes impetus from the academic field of study of human communication.
3. Evidence-based: EE is based on evidence. It is designed in response to a certain social and behavioral concern. EE requires understanding the extent of the problem and uncovering audiences' barriers and facilitating factors to change. Some evidence may already exist but requires synthesis. To fully understand the extent of the issue, formative research may also be needed and is in fact recommended. During the course of implementation, EE also entails summative research to measure its effects on intended audiences and ascertain the extent of the desired change.
4. Collaborative undertaking: EE requires collaboration between media practitioners and development professionals. This collaboration can take on many forms but essentially requires the creative team and the educationists to come together to develop media content that serves both entertainment and educational objectives.
5. Entertaining: Needless to say, EE products have to be high-quality entertainment. While there is no formula as to what the extent of the educational content within an entertainment product should be, as a rule of thumb they should be as entertaining as

any other mainstream product is in the same genre. Essentially, the audience should not perceive it be serving educational purposes.

Box 1: Keeping the Balance: The Entertainment-Education Equation

$(5E \times Q) + (7C \times A) = EEE$						
5Es of Entertainment	x	Q: Quality	+	7Cs of Education	x	A: Accountability
Emotional Empathy Example Efficacy Enhancement		Quality entertainment that is truly engaging must be of the highest of the quality. Quality requires T + T = Talent and Training.		Correct Clear Complete Concise Consistent Compelling Culturally appropriate		For education knowledge to be relevant, it is essential to hold ourselves accountable for the changes we promote in the lives of others. We must be accountable for each of the 7Cs.

Successful EE creates balance between entertainment and education, maintains quality, and is accountable to the desired change. This is illustrated in form of an equation known as Excellence in Entertainment Education.

4. Formats of Entertainment Education

EE can be applied to all media, arts, and mediated events during which communication takes place. It is a flexible, adaptable, and versatile media strategy. It works in a wide variety of situations. To date, it has been successfully applied to various media formats, including film, drama, theatre, music, folk art, performance art, and sports events. EE is not restricted to any one or a few genres. In film and television, it has used comedy, romance, documentary and action. In music, it has used rock, rap, and folk music. In television and radio programming, soap operas, talk shows, game shows, animations and magazine shows have been developed using EE. In print, there are comics, fiction, and graphic novels based on EE.

EE has also been used to address a range of problems in various development sectors, from agriculture, environment and water and sanitation to women empowerment, family planning and health promotion. When using EE, the selection of the format and genre depends on the audience, their access and preference. Where possible, consideration is also given to the commercial viability of the produced content. Regardless of the format, if implemented correctly, EE can be applied to whatever is considered entertaining.

Box 2: Social Learning Theory

Albert Bandura introduces Social Learning Theory in 1963 as a result of a large number of observational experiments he conducted with children. The theory posits that most human behavior is learned by observation through modeling. By observing others, people form rules of behavior, and on future occasions, this coded information serves as a guide for action. In other words, people learn a behavior by watching other people perform the behavior. Miguel Sabido extended Bandura's Social Learning Theory to television dramas to show that observation learning through real-life models is no different to models created in television dramas. In the 1970s, Sabido produced several telenovelas and confirmed that viewers learned socially desirable behaviors from role models depicted in television. Social Learning Theory remains at the heart of EE.

5. What Does Entertainment-Education Look Like?

One of the earliest and most notable illustrations of EE is a radio serial called 'The Archers' broadcasted in England in 1951. It was aimed at British farmers to promote innovations in agriculture and farming. With nearly 20,000 episodes, The Archers is still aired on BBC Radio 4 and continues to meet several of its educational goals. In television, Sabido produced the first EE telenovelas titled *Ven Conmigo* [Come with Me] in 1975 to promote adult education. It encouraged nearly a million adults to enroll in adult literacy in Mexico. In film, one of the earliest examples of EE is *Sonamoni* [Golden Pearl] released in theatres throughout Bangladesh in the 1980s. The film helped increase knowledge of safe drinking water and rehydration therapy throughout Bangladesh.

In the Eastern Mediterranean Region, the following are some leading examples of EE:

1. *B100 Ragl* [Worth 100 Men], a 30-episode radio drama later transformed into an animated comic series, is produced by Womanity Foundation. Aimed at the Euro-Mediterranean region, it follows the story of Noha, an intrepid young radio journalist who confronts gender discrimination that many Arab women face at home, at work and with their families.
2. *Naway Kor, Naway Jwand'* [New Home, New Life] is a BBC radio soap opera produced and designed for broadcasted in Afghanistan. First aired in April 1994, the drama series has both practical and informative purposes. It covers a whole range of subjects from women's issues, the preservation of oral traditions and historical monuments, income-generation activities, methods for conflict resolution, awareness of mines, community participation in development, livestock and agriculture to personal and environmental hygiene.

3. *Mana* was produced in cooperation with the Documentary and Experimental Film Centre and the Visual Media Institute in Tehran. Released in 2008, the film narrates the story of an eight-year old girl 'Mana' who finds herself in hospital after she experienced a seizure in school. After she is discovered to be HIV-positive, her parents become deeply embroiled in an emotional battle on how to cope with Mana's illness, find out how the disease has become introduced into the family, and to survive as a family in an environment that is uninformed, prejudiced and deeply hostile.
4. *Bol [Speak Up]* is Pakistan's first and only EE feature film. Produced in 2011 by CCP as part of a large-scale mother and child health initiative, the film explores the need for family planning and the state of gender equality in Pakistan through the story of a family in old Lahore.

6. Why Entertainment-Education?

Today, EE has become a leading media strategy for development. It is being used to promote healthier lives across the globe. EE projects in reproductive health and communicable diseases have demonstrated impact in terms of increase in contraceptive usage, prevention from HIV, safer sex and increase in antenatal care services. There are multitudes of reasons why EE should be used:

- EE has the unique advantage of being able to demonstrate the various positive and negative outcomes of a particular behavior or social norm.
- The entertaining element allows audiences to assess the desired change without making the messages overt.
- In the era of media abundance, where people are faced with overwhelming multimedia and overload of mediated information, EE – more than anything else – has become people's route to civic participation, education, employment, community engagement, commerce and social relations.
- By using EE, the process to the desired change can be reliably and accurately depicted in storylines, plots, and characterizations.
- By emotionally engaging audiences on a relevant issue, EE stimulates people to construct, reconstruct, and deconstruct the messages through the mode of discussion, thereby making it a part of their popular culture and part of the larger narrative of people's lives.
- When coupled with storytelling, EE has the ability to grab people's attention to get them to focus on the issue from different and reinforcing standpoints.

- EE has the advantage of making abstract and detailed concepts clearer, concrete and relevant.
- EE interventions typically go beyond creating awareness of an issue or increasing knowledge about it to shaping people's understanding and interpretation of issues and events; it has the ability to bring about attitudinal, behavioral and social changes.
- One of the key strengths of EE is that it provides vicarious experiences to the audience that prepares them for real-world situations.
- With EE, the ability of the audience to be empathetic is enhanced by the engagement of familiar and real-life characters.
- EE allows persuasive communication and shows both positive outcomes of taking the desired action and the negative consequences not taking such action.
- EE can also tackle sensitive issues in a subtle and culturally appropriate manner than many other communication strategies; it has the ability to create and reinforce positive social norms and challenge prevailing harmful cultural practices.

Box 3: The Modern History of Entertainment-Education

The history of EE can be divided into pre-modern and modern era. The pre-modern history dates back to the earliest days when media only consisted of oral communication. The idea of storytelling goes back thousands of years. Performing arts is also spanned across oral cultures and times. These traditions have combined education with entertainment to impart wisdom and life lessons. As a distinct subject, however, EE is relatively new.

There is an agreement among academicians and practitioners that Miguel Sabido first introduced EE, as a distinct subject, in the 1960s and 1970s. Miguel Sabido extended Bandura's Social Learning Theory, which posits that most human behavior is learned by observation through modeling, and developed a series of telenovelas to confirm viewers learning of socially desirable behaviors is based on role models depicted in stories. This period coincided with the golden age of radio and increasing popularity of television. By the time Miguel Sabido had developed his series of telenovelas, there were already examples of successful use of EE in radio and television. In radio, the foremost are an Australian radio program aired in 1940 called Lawsons and a British radio soap opera called The Archers aired since 1950s. Both radio programs contained agricultural information and aimed at promoting innovation in farming. In television, the highly popular Peruvian telenovela titled *Simplemente Maria* that ran from 1969 to 1971 is also considered a watershed moment in the history of EE.

Nevertheless, Miguel Sabido is regarded as the person who helped formulate the intellectual basis and methodology for EE broadcasts. Sabido's work in Mexico inspired other EE efforts worldwide. PCI Media Impact was the first institution to build upon the work of Sabido and developed a highly popular and impactful Indian soap opera *Hum Log* [We People]. Later, the mantle was taken over by CCP, which not only expanded the strategy into different genres and formats but also started applying EE as a core strategy into its social and behavior change programming across the world.

7. The Process of Entertainment Education

Developing and delivering effective entertainment-education requires skill and creativity. It is essential for the EE project team to be consisting of both technical and creative human resources: skilled managers and producers as well as trained creative directors, writers, and artists who can convey educational content in an entertaining way.

Best practices and evidence indicate that effective EE is often the result of at least three actions in planning, implementing and evaluating entertainment. The following are the actions that should always be included while developing and delivering any EE, particularly for health:

1. Participatory Scoping: Prior to developing any entertainment-education, the EE project needs to scope the format and educational content, and the norms to be promoted. This scoping is typically led by a social and behaviour change communication (SBCC) specialist and is participated by specialists in the educational content of the EE programme, members of the audience or community, researchers, representatives of government ministries and funding agencies, producers and writers, and artists etc. A key part of this scoping is audience research: in order to understand the audience, formative research is carried out by a professional research team that proceeds only with the participation of the audience itself. The audience is useful particularly in defining the values to be promoted, creating plots and characters. This scoping process is generally characterised by workshops.
2. Pretesting: Prior to launching any EE, it needs to always be pretested with representative members of the audience or community, generally characterized by workshops, to ensure that the audience identifies with the characters and understands the themes. Typically, audience members should be asked if they:
 - Consider the entertainment-education relevant to their lives.
 - Comprehend the language and appreciate the story and format.
 - Find the story and format and the characters attractive.
 - Recognize the educational content in the entertainment-education.
 - Consider the educational content important and relevant.
 - Consider the positive (role mode) characters to be trustworthy.
 - The changes they might make in their lives because of the entertainment-education.
3. Feedback and Summative Evaluation: For appropriate midcourse corrections, any EE should collect solicited and unsolicited audience responses while any content is being

broadcast. Such monitoring helps ensure that the audience continues to find the material attractive and to understand the educational content. Such responses give real insight into whether the audience has changed and with what consequence. Summative evaluation research – post audience surveys, content analysis of the product and audience responses – can measure the effects of EE intervention on audience behaviours.

To implement these actions, the following are the key steps that will be needed to practically start and get the EE programming running.

1. Hire an EE Manager: Any EE will require a manager who has experience with EE and understands its requirements and challenges. The key responsibility of EE Manager is to lead the harmonisation between the chosen format, educational content, values to be promoted, and the schedule. The manager will take all actions to develop the EE portfolio, as below.
2. Bring in an EE Specialist: When introducing EE for the first time in any program, an EE specialist should ideally be brought in, to train writers, artists, producers, and actors, and if required, provide on-going technical assistance. This capacity building and subsequent technical assistance anticipates that the program's EE team will acquire develop the required expertise from this experience to independently work in the future.
3. Bring in Key Technical Personnel: Any EE will require specialists in the relevant educational content, manager of the larger project that the E-E supports, and researchers. The majority, if not all, of the other personnel on the project are usually contracted as needed.
4. Bring in Key Creative Personnel: Any EE will require creative staff, including producers and scriptwriters, illustrators and graphic designers. The majority, if not all, of the other personnel on the project are usually contracted as needed.
5. Bring in Key Stakeholders: Any EE will require the inclusion of the audience itself as well as representatives of government and funding stakeholders (particularly if the they are involved or if their approval is required.)
6. Bring in a Production Company: Your EE products will require a production company. This company must have experience in drama and should be have recognised capacity in

the formats you have chosen for EE. It is not necessary for the company to have experience in EE, however. The EE specialist should be used to provide training to the company.

7. Bring in Broadcast Outlets: Along with the production company, the other key type of organisation you need to include is a broadcast outlet. There could be more than one outlet, and should be selected based on their required reach, required broadcast slot, and if applicable, the popularity of outlet(s) among audiences.
8. Establish a Review Panel: In order to monitor progress and ensure quality, the EE manager will have to establish a review panel. The panel will be tasked to ensure artistic quality and the accuracy of the educational content. The review panel should include a topic specialist, an EE drama specialist, an audience representative and — where necessary — a representative of the government or funding organisation. This panel will review all EE content at key development stages, including messages, scripts and draft cuts.

8. A BASIC ENTERTAINMENT-EDUCATION CHECKLIST FOR PROGRAM MANAGERS



STEPS	ITEMS	TICK BELOW
1	Is the EE content serving any predetermined educational purpose; is it aimed at achieving or contributing towards achieving a certain communication objective?	
2	Is the EE content theoretically grounded, i.e. are the storylines, characterizations and key promises based on communication theories?	
3	Is the EE content based on current evidence? Is the available evidence sufficient and helpful in creating an understanding of the addressed issue?	
4	Is the team assigned to or available to produce the intended EE content skillful and creative? Does it have the required technical and creative resources to produce quality EE content?	
5	Does the team assigned to produce the intended EE content also include subject experts, social and behavior change specialists, and social scientists, besides the creative and production staff?	
6	Before its implementation, has the intended EE content passed through a systematic process of analysis, design, development and pretest? More specifically, prior to launching of the EE content, have the characters, themes and storylines been pretested with representative members of the audience or community to ensure that the audience identifies and relates with the EE content?	
7	Are there plans to evaluate the impact or response generated from the intended EE content? Are there plans to study insights into whether the audience has changed and to what consequence?	
8	Is there an elaborate plan to promote and publicize the EE content among the intended audiences? Will the dissemination or distribution plan of the EE content ensure it reaches to the intended audiences?	
9	Is the EE content entertaining? Is it comparable to other popular mainstream content produced in the same genre?	

- 10 Are there resources available to develop and deliver effective and quality EE content? Are available resources sufficient enough to produce high-end EE content that can compete with other popular mainstream content within the same genre?

9. AN IMPLEMENTATION CHECKLIST FOR PRACTITIONERS OF ENTERTAINMENT-EDUCATION

STEPS ITEMS

TICK BELOW

1 IS THE TEAM FORMED AND NECESSARY DOCUMENTATION PREPARED TO LAUNCH THE EE PROJECT?

1.1 Budget appropriated.

1.2 A project lead/manager assigned.

1.3 A detailed Terms of Reference and Creative Brief developed.

1.4 Research and evaluation team assigned/selected.

1.5 All other key roles identified and filled, such as a scriptwriter, if assigned outside the production company.

2 HAVE THE CONTRACTUAL FORMALITIES BEEN COMPLETED?

2.1 If new staff inducted, their contracts prepared, approved, and signed.

2.2 Production/media companies invited to submit proposals.

2.3 A production/media company selected; and contract prepared, approved, and signed.

2.4 Scriptwriter(s)' contract(s) prepared, approved, and signed.

2.5 First joint team meeting held to establish expectations, responsibilities and coordination mechanisms.

3 HAS THE SCRIPTWRITING PROCESS BEEN INITIATED, IN LINE WITH THE CREATIVE BRIEF?

3.1 Audience visited by writer(s) to help develop drama and characters.

3.2 Regular times established for a meeting of the EE manager with the writer(s), editor, and director.

3.3 Scriptwriting schedule and completion dates posted.

3.4 Routine established for review of scripts by review panel.

3.5 A one-liner script prepared, shared, reviewed and approved.

4 HAS THE DESIGN WORKSHOP BEEN HELD TO DISCUSS AND FINALIZE CREATIVE CONTENT?

- 4.1 Design workshop planned, preparations completed, and participants invited.
- 4.2 Audience research, including communication inquiry, completed.
- 4.3 Design workshop held, detailed audience profiles compiled, and design document drafted.
- 4.4 A review panel is constituted to vet and approve creative and technical content.
- 4.5 A design document completed and available to the team.

5 HAVE THE DEVELOPED SCRIPTS, AND CHARACTERIZATION BEEN PRETESTED?

- 5.1 Pretest material ready, e.g. storyline, synopses, scripts, characterization, storyboards, rough cuts etc.
- 5.2 Necessary preparation for a pretest completed and participants invited.
- 5.3 Pre-test questions prepared by research team and checked by review panel.
- 5.4 Pre-tests carried out (preferably with scriptwriter(s) present); results compiled immediately; reviewed by EE manager, scriptwriter(s), and review panel.
- 5.5 Decisions made by review panel about changes to be incorporated into future scripts.

6 HAS THE PRODUCTION OF THE EE CONTENT STARTED? (THIS WILL VARY ACCORDING TO THE NATURE AND FORMAT OF THE CONTENT)

- 6.1 For Television
 - 6.1.1 Shooting locations finalized and reserved; sets prepared if necessary.
 - 6.1.2 Timeline for shooting and editing established; EE manager notified.
 - 6.1.3 Scripts reviewed by the director and approved for delivery.
 - 6.1.4 Actors guided by a trainer experienced in acting for EE drama.
 - 6.1.5 EE manager attends selected shoots and editing sessions to ensure accuracy and quality.
 - 6.1.6 Finished episodes reviewed, reedited if needed, and ready for broadcast.
- 6.2 For Radio
 - 6.2.1 Suitable recording studio found, with appropriate equipment for recording several actors at once and preferably for adding sound effects and music as recording is done (called 'edit-free production').
 - 6.2.2 Producer selected.
 - 6.2.3 Actors trained, if necessary.
 - 6.2.4 Timeline for recording and editing established; the message monitor attends all recording sessions.
 - 6.2.5 Each finished recording reviewed by EE manager, and finished episodes ready to be broadcasted.

7 HAS THE PROMOTION PLAN BEEN FINALIZED, PROMOTIONAL MATERIAL BEEN DEVELOPED AND PROMOTIONAL ACTIVITIES BEEN INITIATED BEFORE AND DURING THE LAUNCH?

- 7.1 Proposals for promotion and support materials discussed with and approved by EE manager.
- 7.2 Promotion agency selected (if required); contract prepared, approved, and signed. *
**Support materials might be prepared in-house or by the same agency that prepares the promotional materials. If not, a separate contract will be needed for the developer of support materials.*
- 7.3 Support materials pretested as necessary, and revised, reviewed and approved.
- 7.4 Promotional materials delivered to broadcaster and distributors.
- 7.5 Training provided by project staff or trainers in use of support materials, where necessary. (For example, community members are taught to use listening guides.)

8 HAVE THE MONITORING ACTIVITIES STARTED?

- 8.1 Monitoring activities finalized and begun.
- 8.2 Results of monitoring tabulated, and where necessary, changes recommended by the EE manager to the scriptwriter for future episodes.
- 8.3 Arrangements made and summative evaluation carried out.
- 8.4 Results of summative evaluation compiled, disseminated to stakeholders, and fed back into project re-planning.
- 8.5 Reports prepared and distributed describing the project, results, and lessons learned.

9 HAS THE IMPACT EVALUATION BEEN CONDUCTED?

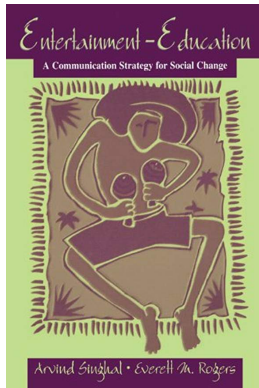
- 9.1 Evaluation methodology developed, reviewed and approved.
- 9.2 Services of an evaluation firm, if it is to be outsourced, hired.
- 9.3 Evaluation plan prepared and activities started, as per the approved methodology.
- 9.4 Data collection activities completed, information compiled, and report drafted.
- 9.5 Evaluation results made available.

10 HAVE THE RESULTS BEEN DISSEMINATED TO THE BROADER COMMUNITY OF PRACTITIONERS?

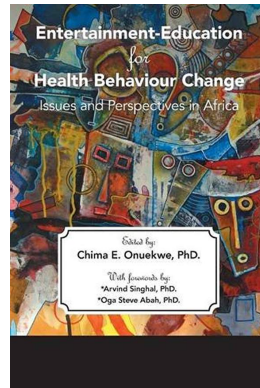
- 10.1 Dissemination plan prepared, reviewed and approved.
- 10.2 Dissemination material prepared, reviewed and finalized.
- 10.3 Monitoring and evaluation data transformed into information packs.
- 10.4 Dissemination activities are held as per the agreed planned.
- 10.5 A final report is prepared, and all documentation is filed.

10. RESOURCES ON ENTERTAINMENT-EDUCATION

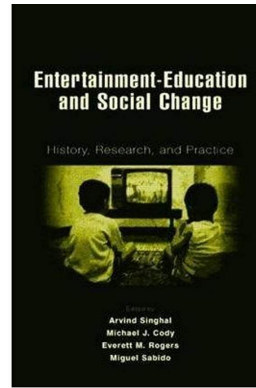
KEY BOOKS



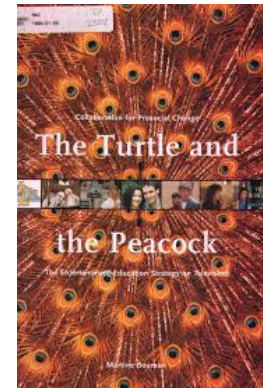
Entertainment-Education:
A Communication
Strategy for Social
Change
Arvind Singhal and
Everett Rogers



Entertainment-Education
for Health Behaviour
Change
Chima E. Onuekwue



Entertainment-Education
and Social Change:
History, Research, and
Practice
Arvind Singhal



The Turtle and the
Peacock: Collaboration
for Prosocial Change: The
Entertainment -
Education Strategy On
Television
Martine Bouman

E-PLATFORMS



<https://www.k4health.org>



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<http://www.comminit.com/entertainment-education/>

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