EDUTAINMENT

Using stories & media for social action and behaviour change

SOUL CITY
INSTITUTE
HEALTH & DEVELOPMENT
COMMUNICATION

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INTRODUCTION

Stories and mass media entertainment programmes have been widely used throughout the world as a powerful means to educate, inform and influence social and individual change. The field known as edutainment uses popular entertainment formats to tackle serious social issues in a bold and entertaining way. Stories can draw audiences into the centre of an issue, move people emotionally and catalyse discussion and debate. Media and popular culture influence us in many different ways. Edutainment is a way to harness its enormous potential to influence individuals and society in a positive way.

"I myself used to be a Casanova . I left no stone unturned. But now that I have seen Soul City, I always make sure that I have a condom. I don't take chances without it, because I know I will not be safe."

–Rural Male, 18-35 age group.

But not all edutainment is equally effective. Those that employ high-quality and robust technical approaches, are research based, have mass reach, have popular appeal and are sustained through a number of channels over time, have better results. Programmes like *Soul City* in South Africa, *Nweti* in Mozambique and *Breakthrough* in India have had a measurable impact on both individual and social change improving the quality of people's lives in a meaningful and sustained way.

This manual is for media practitioners and social activists alike who wish to use the power of entertainment and mass media to promote health, human rights and social justice. Drawing on successful stories and case studies from Africa and elsewhere, this manual aims to inspire, give fresh ideas and share experiences of interesting edutainment programmes. If you are a social activist or development worker, it will introduce you to the exciting opportunities that edutainment presents. If you are an edutainment practitioner, it invites you to think about your own practice, whether you are using multimedia, TV dramas, radio talk shows, theatre, social media or on-the-ground community dialogues and advocacy.

"You feel it sort of shakes you inside."

–Audience comment: Soul City

◀ *Filming* After the Honeymoon *in Malawi developed by Pakachere Institute of Health and Development Communication.*

CHAPTER 1

WHAT IS EDUTAINMENT?

*"I don't know... but maybe I have a lot of tears, because I cried
when I was watching these films. That story of a child who was
rejected by her relatives. I cried when I watched it. You begin
to wonder what you can do if you see a child being treated like
that. It is very painful indeed.*

–Untold, TV films, Audience Research, Rural Lesotho

Edutainment is any communication project that sets out to use
popular culture to educate and challenge people. Edutainment
is not a theory but a strategy to bring about individual and
social change. It uses popular entertainment formats to tackle
serious social issues in an innovative and entertaining way.

Good drama moves people emotionally. Through carefully
crafted stories, social issues are woven into popular dramas,
which have the potential to reach millions.

Sis Noni in Soul City TV *series 11.*

CASE STUDY:
Batjele - Tell them

Batjele is an edutainment film, made by Lusweti, a health and development communication organisation in Swaziland. The film highlights the problem of intergenerational sex and the vulnerability of young girls. It tells the story of a young Swazi girl who must stand up against a community that doesn't believe her when she exposes a sexually abusive teacher. The film explores her personal journey, but also role-models the responsibility of the school community to act together to deal with the sexual abuse of young girls in schools. It was part of a wider campaign to stop sexual relationships between teachers and learners and advocate for policy change in schools.

http://www.lusweti.org.sz/

"I liked the fact that the student finally disclosed the abuse by her teacher in the presence of the whole school. I liked it because it shows the importance of disclosing your troubles to someone."

–Female, peri-urban, Swaziland

Edutainment projects can be small or large-scale. Some edutainment projects are specific interventions designed for a local audience; a community drama in a local area, a village storytelling event or a puppet show. Others are more wide-reaching, targeting mass audiences nationally. They often include: television (dramas, soap operas, game shows, reality shows, talk shows) and radio (drama, phone-in's, magazine programmes, music). Edutainment is often combined with advocacy and on-the-ground programmes that build on the popularity of the edutainment, which acts as a catalyst for community and interpersonal dialogue, debate and action.

Depending on the resources available, as well as the nature of the issue being addressed, edutainment can include only one medium or comprise of a combination of media.

A multimedia approach gives opportunities to reinforce messages through the different media. Whether you choose a single-medium or a multimedia approach, your edutainment may have a higher chance of success if you create an ongoing edutainment programme, such as a radio or television series. Ongoing edutainment series can deal with a variety of health and development issues over a long period of time. It also establishes loyal audiences at the outset of each new series, without having to build this from scratch every time.

EDUTAINMENT PROGRAMMES CAN INCLUDE:

- *Dramas*
- *Films*
- *Game shows*
- *Reality shows*
- *Theatre*
- *Puppet shows*
- *Storytelling events*
- *Music*
- *Radio*
- *Print*
- *Social media (facebook, twitter, youtube, crowdsourcing)*

EDUTAINMENT CAN BE:

- *Single-medium*
- *Once off*
- *Multimedia*
- *Ongoing*

BRIEF HISTORY OF EDUTAINMENT

People throughout the world have used stories to teach, to inspire and to influence others. Story and oral tradition has always been an important part of African societies. Through stories—lessons, advice, values and traditions are passed on from one generation to the next.

The advent of edutainment as a deliberate strategy for health promotion can be traced back to 1951, when the BBC developed a radio soap opera called *The Archers*, which wove agricultural issues into a popular radio drama.

CASE STUDY: *The Archers*

The Archers is the longest-running radio drama in the world. It is set in a typical farming community in Britain. Started in 1951, the story revolves around the lives of the Archers, who, in the course of their day-to-day lives, have to confront many of the issues facing British farmers.

At the time, a man called Godfrey Baseley was head of BBC Radio's agricultural programming. He was responsible for communicating important information to farm communities in Britain. He realised that dry, technical talks were not really working and he came up with the idea of using drama to not only carry technical information, but also to give urban dwellers an insight into rural life.

Baseley understood that, to do this effectively, he needed to get two things right. Firstly, the drama needed to be at least as good as anything else the public was already listening to. Secondly, the messages had to be artfully integrated into the drama and not tacked on at the end. So he brought on board the best radio writers in Britain. He consulted extensively with a wide variety of people, including the target audience and technical experts. This allowed him to supply his writers with correct information to work with and to check messages. In turn, they made sure that the messages were seamlessly woven into exciting drama.

The programme succeeded beyond its creator's wildest dreams. At the height of its popularity in the 1950s, two out of every three British adults were regular listeners of the daily 15-minute episodes. There was a general outcry when Grace, one of the leading characters, died in a barnyard fire in an episode dealing with the perils of fire. Every major newspaper in Britain ran banner headlines along the lines of "Grace Archer Dies in Stable Fire!"

The Archers continues to engage listeners today. Its listenership may have changed somewhat since the programme began, but the approach underpinning its astounding success has remained the same throughout. Ongoing research, good writers and messages that are seamlessly woven into an exciting drama, is its recipe for success.

CASE STUDY:
Simplemente Maria

In Mexico in 1974, Miguel Sabido designed seven soap operas dealing with issues of family planning, male/female equality, child rearing and sex education.

Televisa, the Mexican commercial television station that aired the programmes, conducted research and claimed that, as a direct result of one of the programmes, over half a million Mexicans had been persuaded to visit family planning clinics.

Sabido was inspired by the extremely popular 1969 Peruvian television drama, Simplemente María (Simply Mary)—a rags to riches tale. *Simplemente María* is considered by many to be the most popular television programme of all time in Peru and many other Latin American countries. It tells the story of a rural girl who was employed by a wealthy city family as a maid. She later learns to sew, sets up her own sewing business, becomes a famous designer and wins the heart of the most eligible man in the country.

Sabido was convinced that television drama could be used intentionally to promote pro-social messages. For example, the television drama led to a large number of young women in Peru signing up for sewing lessons. The effect was so marked that Singer, the sewing machine company, attributed net profits of $20 million to *Simplemente María!*

When Maria married Esteban in the Edutainment drama Simplemente Maria, *it was front page news in the leading Peru newspaper* El Comercio. *The headline read: 'Maria is wed to her "Maestro" Esteban'.*

CASE STUDY:
Kangas

Since the mid 19th century, women in Tanzania have worn pieces of brightly coloured cotton cloths called 'kangas'. Traditionally they were used to communicate love messages, warnings or advice. More recently they have been used for various campaigns like malaria ni'nirhatari', to alert the public on the dangers of malaria, with advice printed on the clothes for everyone to see. Because of their dominance in the fashion industry in East Africa, kangas have become a valuable medium to express personal, political and social ideas and aspirations in Eastern Africa.

Nomandla on her wedding day. From the film Umtshato *– The Wedding.*

SOCIAL AND BEHAVIOUR CHANGE

It is difficult to talk about the history of edutainment without also referring to the development of a related field called Social and Behaviour Change Communication (SBCC), sometimes called Development Communication. The field of SBCC has developed since the 1950s, when post-war international aid programmes to countries in Latin America, Asia and Africa were struggling with poverty, illiteracy and poor health and sought communication strategies to support education and change.

Since then, SBCC has moved away from delivering simple messages to promoting dialogue and debate and catalysing broader social change. It is based on sound social change theory, which recognises that the individual is part of a family, a broader community and a socio-political environment that all determine that person's ability to change. Today we recognise that culture and context are also important factors in influencing behaviour.

The past decade has seen many more development projects adopting edutainment strategies to influence and effect social change. A wide variety of media have been used, including reality shows and social media. Over time the expansion of public broadcasting has also created new opportunities to rapidly reach large audiences.

THEORIES OF SOCIAL AND BEHAVIOUR CHANGE

The goal of edutainment is social and behaviour change. Effective social and behaviour change communication interventions tend to be based on sound theory.

There are many social and behaviour change theories and models that can be used to guide your edutainment programme, from planning to implementation to evaluation. However, experience has shown that a single theory or model may not be enough to explain and guide social and behaviour change. A combination of theories and models is often best .

Below is a summary of some of the common theories of social and behaviour change that have been used to guide some edutainment programmes:

Bandura's Social Learning Theory states that people learn through observation, imitation and modeling. Self-efficacy influences behaviour, in that people are more likely to engage in certain behaviours when they believe they are capable of successfully modeling the behaviour. In this regard therefore, an edutainment programme may deliberately present specific character(s) with the hope that the targeted audience will model their behaviour on the character(s).

Lewin's Theory of Change adds the role of emotion, dialogue and debate to an understanding of how behaviour change takes place. Behaviour that is often resistant to change is lifted up for scrutiny (sometimes through an "emotional stir-up") and reconfigured through a process of dialogue and debate of new and preferable alternatives. In this regard therefore, edutainment that engages the audience emotionally and sparks dialogue and debate have high chances of effecting behaviour and social change.

Lewin's Theory of Change process is related in many respects to **Paulo Freire's concept of critical consciousness** which emphasises awareness-raising and the exposure of social, economic and political contradictions, together with taking action (individually and/or collectively) against the oppressive elements of society.

Social Identity Theory presents an explanatory account of the importance of social norms in determining behaviour. Social identification with a group is a key part of one's identity. "Social identity" refers to the individual's knowledge that he/she belongs to certain social groups and this group membership has emotional significance and value. Positive social identity keeps groups together, and at the same time, regulates individual behaviour. Edutainment that aims at social and behaviour change should therefore aim at shifting social norms.

The Information–Motivation–Behaviour Skills model is a learning-based model that acknowledges the role of social norms and peer modelling. It also highlights knowledge, attitudes and personal skills in bringing about behaviour change.

The Theory of Interpersonal Behaviour is an expansion of the **Theory of Reasoned Action,** but includes the idea of habitual behaviour in the model. It states that the three most important factors determining the probability of behaviour change are habit, intention and enabling conditions. The theory further explains the role of beliefs, anticipated outcomes, norms, roles, self-concept, emotions and attitudes in determining behaviour.

CASE STUDY:
Soul City: Institute

Soul City Institute for Health and Development Communication (Soul City Institute) pioneered the use of edutainment in Africa. It started in 1992 and over the years has dealt with a number of issues, including violence against women, HIV and AIDS and alcohol. At the heart of Soul City Institute's strategy are mass-media edutainment television dramas used in combination with radio, print materials, advocacy campaigns, social media and large social mobilization programmes and campaigns

Soul City Institute works on multiple levels. At an individual and community level it seeks to increase awareness, shift social norms, promote public debate and community action. At the socio-political level it impacts on policy and legislation to remove structural barriers and ensure an enabling environment for positive, healthy choices to be made.

Soul City Institute is made up of different components that work together to maximise impact. The mass media consists of prime time edutainment dramas on television and radio, and print materials which are sustained over time, through a series of ongoing interventions. *Soul City*

TV is for the general public, and *Soul Buddyz TV* for 8–14 year olds and their caregivers. Importantly, by broadcasting a recurrent television and radio series, *Soul City* avoids the problem of audience lag, the time needed to build a sizeable and dedicated audience for a new media program.

Soul City Institute's social mobilisation and advocacy activities range from children's clubs to training with civil society organisations and the formation of partnerships with social movements advocating for social change. Each component has been shown to shift behaviour, but in combination the impact is even greater.

All Soul City Institute's interventions are theory-based and rigorously researched and evaluated through an extensive and inclusive formative research process. Through audience collaboration and participation, the lived experiences and voices, the social norms and behaviours of the target audience are captured; giving the media resonance, credibility and clarity of message.

http://www.soulcity.org.za/

"It (Soul Buddyz) has changed the way I interact with my friends, parents and people in the community; I have learnt to be more respectful and I have learnt to talk about things that are of great concern to me or that hurt me."

—Peri–urban child

Soul City's Model of Social and Behaviour Change

Soul City Institute aims to effect social and behaviour change. Change is not a simple or linear process that only affects individuals. Soul City Institute sees behaviour as the product of interactions between components of a complex system, consisting of many sub-systems such as people's cultural, economic and political realities. Change in one part of the system is related to change in a different part of the system through the process of feedback.

Soul City Institute's model of social and behaviour change communication uses media, advocacy and social mobilisation to bring about social and behaviour change. Through these interventions, Soul City Institute impacts on individuals, communities and the broader society. The different components aim to raise awareness, shift social norms and support healthy behaviour by facilitating and strengthening the key drivers of the process of change: dialogue and debate; action and reflections; social learning and efficacy.

The overarching goal of Soul City Institute's work is to enable people and communities to make healthy choices by: creating supportive environments; building healthy public policy; reorientating services; facilitating community involvement; and building personal skills, as outlined by the Ottawa Charter.
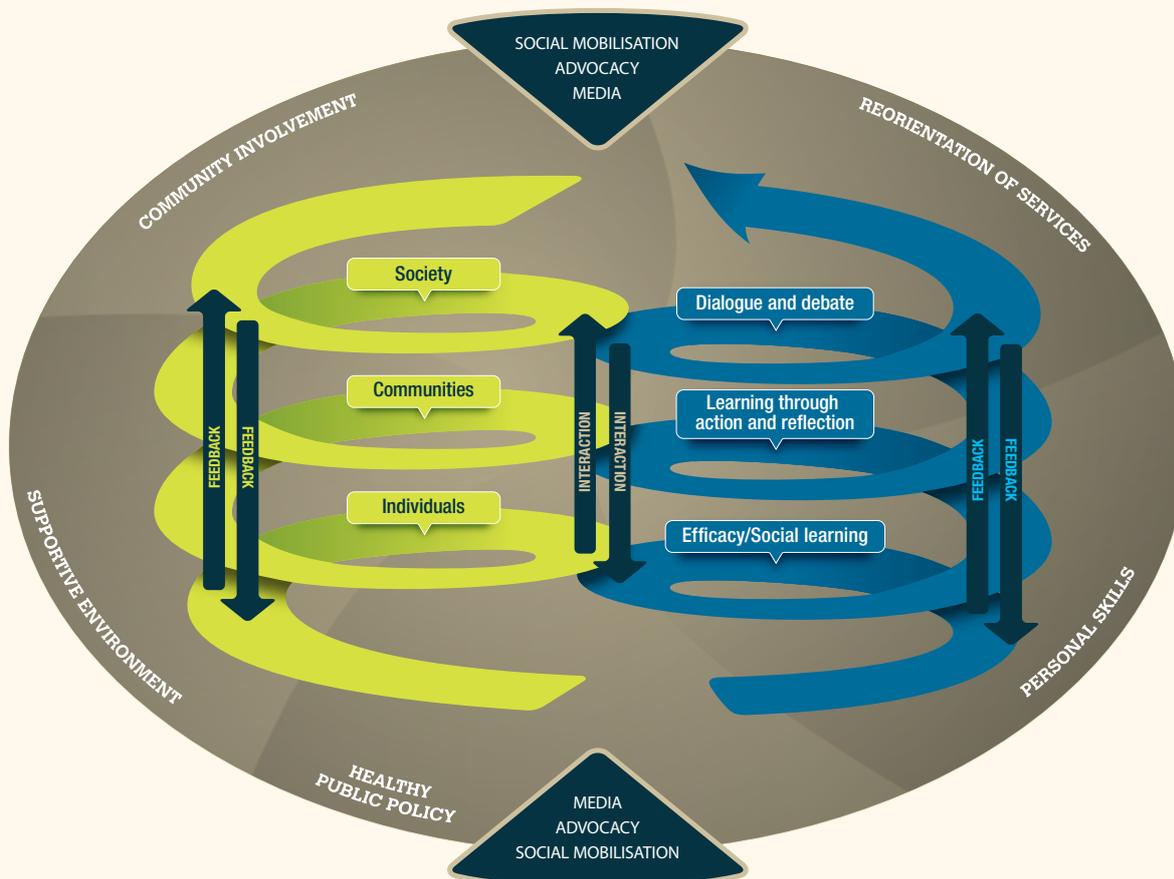
WHAT CAN GOOD EDUTAINMENT DO?

Popular entertainment gets people talking and thinking. It aims not only to reach large audiences, but to make a difference to the quality of their lives as well.

It can seek to:

* change behaviours;
* impact on people's knowledge and attitudes and help them make informed choices about their health;
* stimulate public discussion and debate;
* shift norms and attitudes;
* link people to services to get help and support;
* impact on the social and political environment;
* influence and effect policy change;
* stimulate social action for these issues;

EDUTAINMENT REACH

In most countries, conventional education programmes and materials are often unable to attract large audiences. But popular entertainment such as prime time television and radio dramas, soap operas, game shows and glossy magazines usually reach much larger audiences. By creating a programme that is both entertaining and educational, and communicating it to people through the most popular media, you will be able to reach the maximum potential number of people. To do this, your edutainment show must be as popular and entertaining as the most popular programmes already on air. It must be able to compete with the best.

Soul City has consistently been in the top three shows in terms of audience ratings. *Soul Buddyz* has reached 90% of 8–15 year-olds, and *Soul City* 81% of the adult population.

Drama moves people emotionally. Edutainment can also inspire people to take social action. But there is effective and ineffective edutainment. Research and experience highlight some key features of effective edutainment.

Faraja in a scene from the love story Chaguo
– The Choice *developed by Femina Hip in Tanzania.*

EFFECTIVE EDUTAINMENT

There are a number of features which make for good edutainment. Below is a list of points to consider to make sure your edutainment is as good as it can be.

1. **Too much education and not enough entertainment.** No-one likes to be lectured or be told what to do. The story must be engaging and exciting. Create believable characters, facing complex choices, that the audience can identify with.

2. **Too much entertainment and not enough education.** The production is highly entertaining but the messages or social issues get lost. There needs to be the right balance of education and entertainment. At its best, the social issues are seamlessly integrated into the entertainment. The story itself is the message.

3. **Poor quality.** To draw audiences you need to be as good as the best programmes currently on air.

4. **Personal relevance.** The stories need to resonate with people's lives and situations.

5. **Be aware of sensitivities that may impact on the effectiveness of your programme.** Good research will keep you abreast of these issues.

6. **A lack of research.** Sometimes we think we know what the development challenges that people are facing are. Don't rely on what you think the issue is. Find out from the people most affected by it.

7. **Single media may not reach all your intended audience.** A single edutainment programme is effective but, the more media, the bigger the potential impact and reach. Place your edutainment at the heart of your strategy and use it to spin off into other media and community programmes.

8. **Give it time.** Change doesn't happen overnight. Create an ongoing edutainment, such as a television series, so that you can deal with a variety of health and development issues over a long period of time. Or link your edutainment to different media that reinforce your message. Make sure you embed the edutainment in an ongoing campaign.

9. **Be guided by sound theory of social and behaviour change.**

10. **Be careful of unintended messages.** That is why it is important to test your programme with the target audience and to consult with experts in the field.

11. **Ensure robust monitoring and evaluation** of your edutainment, so that you understand what worked, what didn't and why.

Using a popular format, like a soap opera, will draw viewers into the centre of the issue, move people emotionally and catalyses discussion and debates—key steps to bring about social and behaviour change. The use of the edutainment brand name (e.g *The Archers, Soul City*) can support other initiatives in the field, drawing people into them through the brand's popular appeal.

From the film Monna oa Motsamai - The Travelling Man, *developed by Phela Health and Development Communication in Lesotho.*

CASE STUDY:
Maziko

"Good morning everyone! So what is that one question that you have today about your sexual and reproductive health? Lets chat!"

Once a week on five different radio stations across Malawi, young people tune in to debate and talk about sex. *Maziko* is an interactive radio programme. Young people call in and debate issues around sexual health, which they may be scared or embarrassed to discuss with other people.

Maziko is an initiative that was launched in 2009, which aims to prevent HIV and AIDS among young people who have left school. The Pakachere Institute of Health and Development Communications created the project, which is operational in 10 districts across the country. *Maziko* tries to combat the spread of HIV through several strategies. There is a television talk show which began in 2011, which airs on Sunday evenings and discusses problems that the youth face.

To spread the message of the radio programme, listening clubs were also developed. The clubs meet once a week to discuss and debate issues from the show. Every club has a trained facilitator, who is given a guide to help lead discussions. After the discussion, club members go into the community and talk about what they have learnt . There are currently 144 clubs throughout the country. There is also a facebook group that complements the radio programme where lively discussions take place.

http://www.pakachere.org/

"Here in the village they shun us; the young people from, having access to such information, saying they cannot discuss such issues which children, so, through this programme we have changed in so many ways."

–Young girl, Malawi

TASK 1

1. Think about films or TV/radio programmes that you have enjoyed and made you think more deeply about your life and the choices you face. What made them powerful? How did they influence you?
2. Think of a behaviour or development issue in your country that you would like to address? What kinds of things would trigger positive change?
3. What research do you need to do to understand these behaviours better?
4. What are the best media to use in your country? Which have the best potential reach?
5. Look at the list of challenges on page 18. Make your own.

CHAPTER 2

AN OVERVIEW OF EDUTAINMENT ACTIVITIES

FIVE MAIN STAGES

There are five main stages in creating an edutainment project:

1. Research and planning
2. Development
3. Production
4. Implementation and promotion
5. Monitoring and evaluation

The timeline below gives a rough indication of the amount of time you should expect to spend on each phase.

TIME SPENT ON EACH PHASE AS A PERCENTAGE OF TOTAL PROJECT TIME:

PHASE 1	PHASE 2	PHASE 3	PHASE 4
25%	50%	15%	10%
PLANNING & RESEARCH	DEVELOPMENT & PILOT	PRODUCTION	IMPLEMENTATION & PROMOTION
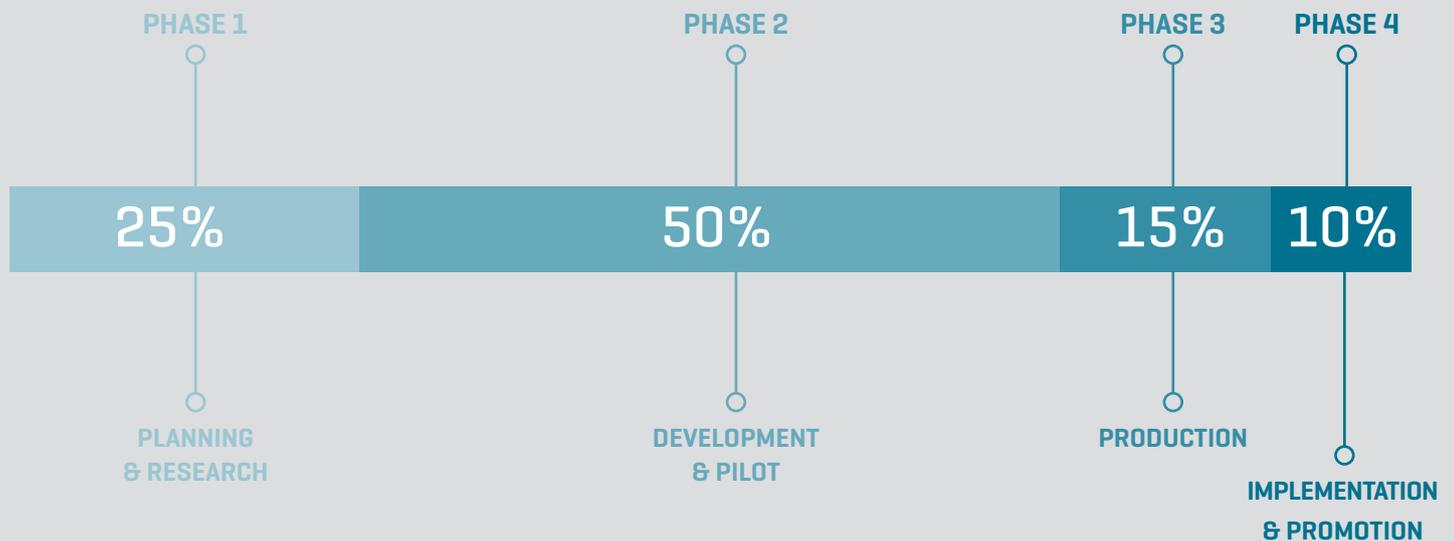
PHASE 5 MONITORING AND EVALUATION—THIS TAKES PLACE THROUGHOUT PHASE

OVERVIEW: FIVE PHASES OF EDUTAINMENT CREATION

PHASE 1 Research & Planning	Getting started: choosing the topic, identifying the target audience and deciding on the scale of the project.	**25%** of project time
	Starting to budget and schedule.	
	Building a supportive environment through partnerships.	
	Researching the topic and the target audience.	
	Choosing your edutainment media and formats.	
	Developing a total communication strategy.	
	Raising funds for development, production implementation and evaluation.	
PHASE 2 Development	Developing the messages and the story line.	**50%** of project time
	Pre-testing the edutainment.	
	Developing and pre-testing an educational package.	
PHASE 3 Production	Ensuring quality production.	**15%** of project time
PHASE 4 Implementation & Promotion	Promoting, popularising and getting the most out of your edutainment during implementation.	**10%** of project time
PHASE 5 Evaluation	Evaluating your edutainment project.	**Ongoing**

STAGE 1: RESEARCH AND PLANNING

This is the most important stage of your project. If you do not carry out thorough research and planning, you are likely to have difficulties at a later stage. In this stage you will need to choose a topic, identify the target audience, decide on the scale of the project, conduct a literature review and consult your potential audience and stakeholders.

CHOOSING A TOPIC
Choosing a topic starts with identifying a problem. In line with the objectives of your organisation, analyse relevant literature and recent research. Share experiences with other organizations and stakeholders and then prioritise social problems and issues that need to be tackled.

There are many social challenges that seem important and choosing is not always simple. These guidelines may be helpful:

1. The topic or social issue should be relevant and important for a number of people in the community, region or country you are working in.
2. There should be real interest and passion in your organisation to tackle the issue.
3. It should be possible for edutainment to make an impact on this issue.
4. Services need to be available. You can't create demand for non-existent services.

RESEARCH
Gather and research information on the topic you have chosen. For detailed guidelines on how to carry out research, see Chapter 4.

A couple unable to communicate with each other seek comfort and pleasure elsewhere. From the film Secrets and Lies *developed by Soul City Institute.*
▼

"I will never be able to forgive you for killing our son, nor forgive myself for ignoring the signs; but more than anything I will forever hate the evil in the bottle."

This is from a poem by a man whose partner descended into alcoholism and he witnessed his son dying in an alcohol related accident. In 2007, Soul City Institute, was investigating topics for a new series and research showed that alcohol abuse and binge drinking in South Africa are extremely high.

During focus groups, participants talked of how alcohol is commonly used in their communities by youth and adults. People acknowledged that there is a lot of alcohol misuse within their communities, and some participants included themselves.

People strongly linked violence and alcohol abuse. They said that in many communities violence is on the rise, particularly over weekends because that is the period that many people consume lots of alcohol. Alcohol increases levels of interpersonal violence as well as incidents of unsafe sex.

Alcohol is a common trigger for young people to get involved in risky behaviour. After drinking alcohol, they will often have sex without any protection. *"We regret after that and wish we could have done things differently, only to find it's too late to undo the situation."*

This research sparked the creation of the *Phuza Wize* Campaign, launched in 2010. *Phuza Wize*, drink safe—live safe aimed to:

- build communities' capacity to make social spaces safer and reduce alcohol-fuelled violence;

- lobby for changes to alcohol-related policy;
- make communities safer.

The *Phuza Wize Campaign* combined two television dramas, *Soul City* for adults and *Soul Buddyz* for children, with print materials, radio and on-the-ground social mobilisation and advocacy.

A storyline in *Soul Buddyz* grappled with the issue of alcohol in school. Set at Klipville Primary School, where alcohol is a big problem. It wreaks havoc in the lives of the *Soul Buddyz* children and their families. Forget, a young boy, is bust selling alcohol and is terrified not only about his punishment from the school, but how he will deal with his brother who is involved with local gangsters. In the end, the children at the school collectively take action to stop alcohol being sold at the local shebeen/pub.

The *Phuza Wize* advocacy campaign helped selected provinces and departments shape and develop alcohol laws, held media roundtable discussions to open the public debate, and published a guide for jounalists on Alcohol Marketing in South Africa.

http://www.phuzawize.org.za/

"Our weekends are full of drunkenness."

  –Northern Cape, Informal Settlement, Male 16–21 years

Soul City TV Series 10. *Beauty is arrested for drunk and disorderly behaviour.*

"Alcohol has killed many people; people are being stabbed at taverns because people fight over a beer or a woman."

  –Northern Cape, Informal Settlement, Male 16–21 years

IDENTIFY THE TARGET AUDIENCE

The target audience are the people you are trying to reach with your edutainment. It is helpful to divide the target audience into the primary and the secondary target audience.

The primary target audience is the main audience. Often the primary target audience are the people who are affected directly or indirectly by the problem that you have identified and whom if you target with your messages, will bring about the change that you desire. For example, if you want to focus on immunisation in rural areas, you would probably want to reach new parents. They would be your primary target audience.

The secondary target audience You almost always need to reach other groups that can influence your primary audience's attitudes and practices. These groups of people are the secondary target audience. They are not necessarily less important. For example, you may want to do an immunisation campaign targeting young parents. But your research tells you that older women influence new parents' decisions.

LARGE SCALE OR SMALL SCALE

The next step is to decide whether your edutainment project should be large or small scale.

Small scale. If the topic or social issue is relevant only to people in a small area (e.g. a town or a small region), your edutainment will be small scale. It may also be that you only have a small budget or you just work in a small area. For example, health and safety issues on a mine, or an agricultural intervention in a specific region.

Large scale. If the topic is relevant to people over a large geographical area (several regions or the whole country), you will want to implement a large scale edutainment project with mass reach and appeal.

CHOOSE YOUR MEDIA FORMATS

Once you have researched your topics and found out some background information on your target audience, you will need to research the available communication media and formats. Select the ones that will be most effective, given the resources at your disposal and the characteristics of the audience you want to reach. Of course you may choose more than one format if you are implementing a multimedia strategy.

CASE STUDY:
Juba Idol

"Most message-based songs commissioned by non-governmental organisations are wordy and sound like they are targeted at other NGOs." This is the view of Daniel Realkuy Awad Barnaba, producer and trainer at BBC Media Action South Sudan. "Great music is as important as the message."

Commissioned by the BBC Media campaign, *Juba Idol* is played as part of an educational radio show called *Our Tukal*. The team decided that people might lose interest in the show because of the heavy nature of the material which is often discussed. The songs were written to make the radio programme lighter and more entertaining, without losing the educational message.

Zuhur, a radio producer from South Sudan, has written two of the songs. The song *Give Me Time*, includes the poignant lyrics, "You're telling me again that you love me, and you know that I feel the same way too, but you know that I'm young, and not ready…" was written in response to the problem of women getting pregnant before the age of 18.

Many of the songs are directed at men, as often health messages are directed at women. This is a problem, because it is often men who are the heads of households and have the final say on issues around health and finances.

In her song *Turn Back Time*, Zuhur wrote, "I am sorry, I wish I could turn back the time". The song was about a husband who wishes he could have supported his wife more during her pregnancy.

http://www.bbc.co.uk/blogs/bbcmediaaction/posts/Juba-Idol-a-music-competition-with-a-difference

STARTING TO BUILD PARTNERSHIPS

If you want to create successful edutainment, you need to bring together individuals and groups who have different skills and who represent different interests. Partnerships build alliances, which can maximise the impact .

Building partnerships is an ongoing process, which starts in stage 1 and continues throughout the project. If your partnerships are strong, your edutainment is more likely to be credible and successful. For more information about building partnerships, see Chapter 3.

PLANNING A TOTAL COMMUNICATION STRATEGY

Your edutainment programme may be a one-off, single media, multimedia or ongoing. But it will have greater impact if it is placed at the heart of a broader communication strategy. A well-planned communication strategy can enable you to take advantage of the range of opportunities that edutainment presents. For more on planning a total communication strategy, see Chapter 6.

RAISING FUNDS

Of course, you will need to budget and fundraise. You may do this in stages. Initially raise the seed funding for phase 1 (planning and research) and then the larger part of the budget for development and implementation. Or you could raise the funds in one proposal.

What remains unsaid in love, relationships and sex may place us at greatest risk of HIV infection. Nomzamo and Zolile from Intersexions*, an edutainment TV drama series in South Africa.*

STAGE 2: DEVELOPMENT

By now you have finished laying the foundations for your project. You will have raised the funds and started forging partnerships. You will also have the necessary background research on your target audience, topic and communication environment . You are ready to develop the programmes!

THIS STAGE INVOLVES:

Developing the messages

This will include a message design workshop, out of which a message brief for the creative team will emerge. These are then integrated into the entertainment format and storylines. You can find out how to develop messages and storylines in Chapter 7.

Developing the storyline/creative

A creative team works with the messages and develops draft story outlines to ensure the right balance of entertainment and education is achieved. Messages are integrated into the drama itself.

Pre-testing the edutainment

Once the draft story outlines and scripts have been written, the next step is to get feedback from the target audience and topic experts. This can be done, for example, through focus group discussions and one-on-one interviews. Use this feedback to modify the story outlines and scripts. Storylines are tested with the target audience in order to ensure the story is relevant and appropriate and the messages are clear.

Chapter 7 looks at the development process in more detail.

"If you ask to use a condom, you will have to explain why. Even if you suspect him of having extramarital relations this is not enough reason to insist on condom use." (Audience Research, Female, Rural). The film Chaguo, explores the issue of using condoms in a relationship.

STAGE 3: PRODUCTION

Now you are ready to produce your edutainment. The most important aspect at this stage is to ensure the quality of the production. The actual production will be largely in the hands of your creative team, who have the skills and the resources to produce the final broadcast, print material or live drama. You will find more on this in Chapter 7.

STAGE 4: IMPLEMENTATION AND PROMOTION

Once you have completed the edutainment (drama, song, theatre) you are ready to perform or broadcast. But you have to tell audiences to make sure that they know about your upcoming programme to ensure maximum reach and impact. You need a marketing plan. This can include a number of different tools like competitions, educational packages, merchandise, launches and social media. You can find out more about this in Chapter 8.

STAGE 5: MONITORING AND EVALUATION

Once your edutainment has gone out to the public, you need to find out how successful it has been. This will help you and others who plan similar projects to build on your successes and learn from your mistakes. It is also very important for donors or sponsors, who want to know that their money has been well spent.

To evaluate effectively, you need to know exactly what you want to measure and know about the range of different evaluation methods that are available. Although the final evaluation comes at the end, it needs to be planned at the beginning. Chapter 9 looks at evaluation in more detail.

CASE STUDY:
Si Mchezo Magazine

Si Mchezo - This is not a game is a magazine run by the NGO, Femina Hip, in Tanzania. The main target is out-of-school youth between the ages of 15-25. The magazine focuses on health but also deals with other issues, such as the environment and money management.

Si Mchezo is aimed at people who are semi- literate; so the magazine really focuses on graphs and pictures rather than text. The magazine has been very successful. In Femina Hip's 2011 evaluation it was found that:
- 96% of readers found the magazine educational;
- 93% found the magazine entertaining;

- 98% of readers said that the magazine had made them think more carefully about choices that they made.

There is also a "Dear Betty" column where youth can write in to get advice. This has been massively successful and many youth in the evaluation stated that they trusted the advice of Betty more than the advice of their peers

http://www.feminahip.or.tz/femina-hip/home/

CASE STUDY:
La Tempestade – The storm

The film *La Tempestade - The Storm* is set in a small fishing community in Mozambique, and explores violence against women. Research highlighted that a key audience to reach were men who believed that domestic violence was a private affair. The story is told through the eyes of a son, a silent witness who learns to confront his father. In order to shift social norms that view domestic violence as a private affair, the story also depicts the community's journey from silent collusion to social action. The women of the village take action by withdrawing their buying power and refusing to buy the abusive husband's fish.

http://www.nweti.org/index.php

TASK 2

1. *Using the guidelines provided in this chapter, brainstorm possible topics that your organisation needs to tackle. Discuss the ideas and select the one/ones that you think should take first priority.*

2. *Discuss with your colleagues who you think should be the primary audience/s of your edutainment and who is the secondary audience. Make a note of the reasons for this decision.*

CHAPTER 3

BUILDING PARTNERSHIPS

No one can do it all. Building good working relationships is fundamental to the success of your project. Strong partnerships need to be mutually beneficial. Everyone involved must have something to gain, so that everyone ends up being committed to the eventual success of your programme.

Working in partnerships, rather than alone, is a very effective way to maximise your impact.

Kwanda, a community make-over reality show, built strong partnerships with community organisations.
▼

NO ONE CAN DO IT ALL

The benefits of partnerships are numerous:

- Partnerships can build a critical mass.
- Messages across different organisations can be harmonised.
- Everyone works from the same coherent research base.
- You develop a common approach.
- Creates economies of scale.
- Maximises impact and reach.
- Leverages a brand for greater reach.
- Increases volume and consistency of a campaign that can be sustained over time.
- Creates a supportive environment for change.

IDENTIFYING PARTNERS TO BUILD A SUPPORTIVE ENVIRONMENT

Research shows stand-alone edutainment programmes can be effective. But your edutainment programme will carry more weight if it supports what is already happening on the ground. Edutainment can be used to catalyse community initiatives by bringing together organisations working in the field. Identify individuals and groups who are actively involved in the issues being addressed by your edutainment programme. Consult with key individuals and groups when you develop the edutainment programme so that people come on board with enthusiasm and commitment. It is important not to have mixed messages and conflict between different organisations working in the sector.

DEVELOPING PARTNERSHIPS

There are three kinds of partnerships that you should build and nurture;

1. **Service providers.** These are the services that you need to produce your edutainment. They include creative people, researchers, film makers, marketing agencies, evaluators, puppet makers or publishers. They have expertise in the development of a media format or service that you require. Together with you, they will ensure that the edutainment is of a high quality. The best that there is!
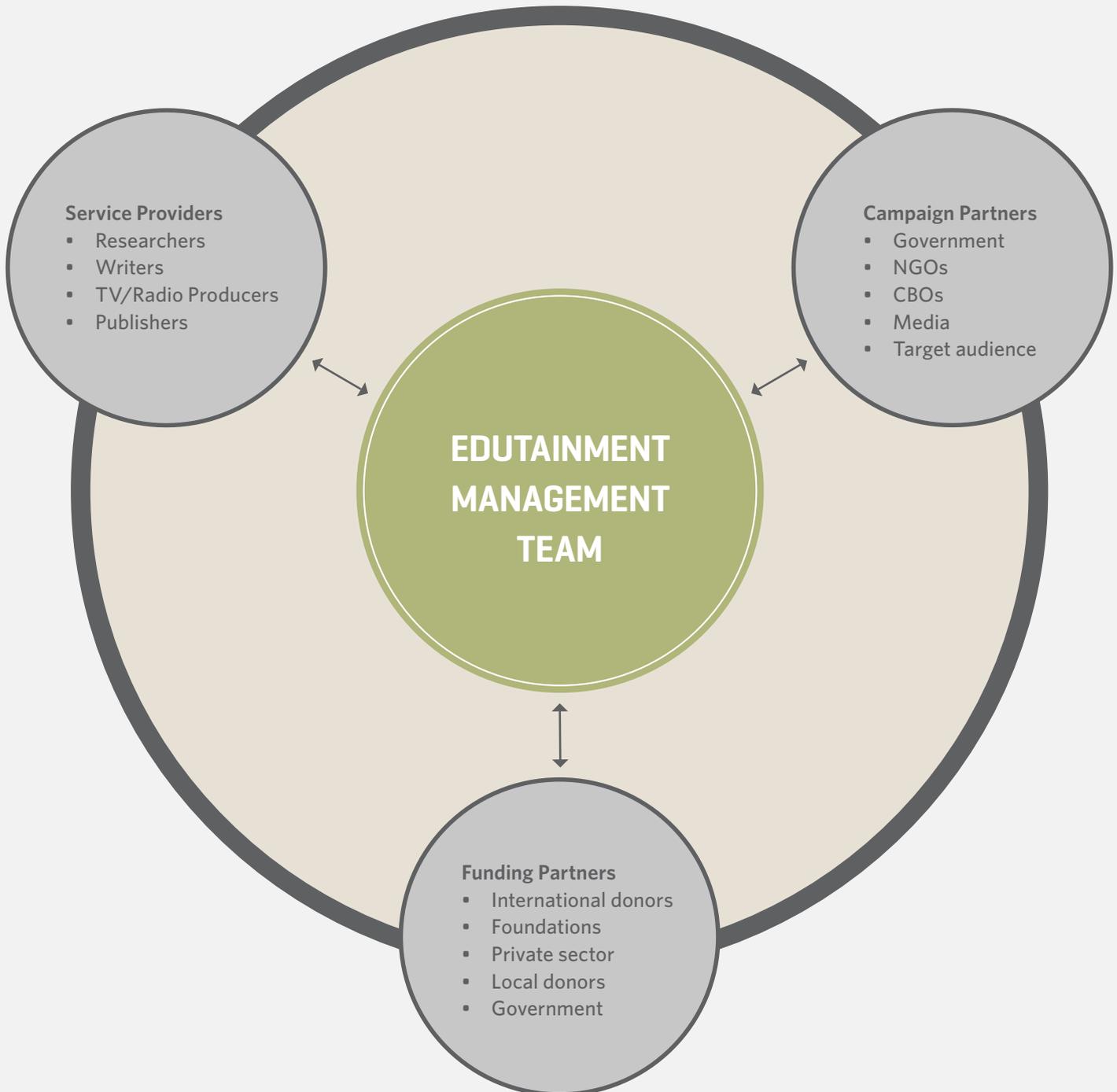
2. **Campaign partners.** These are likeminded organisations involved in tackling a similar issue. These could be government (national, provincial or local), topic interest groups, your target audience, NGOs or CBOs and media gatekeepers.

3. **Funding partners.** Funders are also partners. Obtaining funds is all about building and maintaining relationships with funders.

Put a lot of energy into forming partnerships. Set goals for the partnership and ensure that all partners maintain the quality and the integrity of the edutainment message.

YOUR EDUTAINMENT NETWORK OF PARTNERSHIPS CAN LOOK LIKE THIS:

Service Providers
- Researchers
- Writers
- TV/Radio Producers
- Publishers

Campaign Partners
- Government
- NGOs
- CBOs
- Media
- Target audience

EDUTAINMENT MANAGEMENT TEAM

Funding Partners
- International donors
- Foundations
- Private sector
- Local donors
- Government

GUIDELINES FOR CREATING AND MAINTAINING SUCCESSFUL PARTNERSHIPS

1. Bring on board the most skilled people available. It's a good basis for effective partnerships.

2. Make sure all partners' needs are being met and everyone has as much to gain from the partnership as the management team.

3. The fact that your partners come from diverse backgrounds is both a strength and a weakness. It's a strength because it is precisely this diversity which results in a powerful product. It's a weakness because individuals' ideas may be in conflict. For instance, a writer might wish to portray HIV and AIDS in a fearful or hysterical manner. A health professional understands that hysteria will only deepen the stigma of HIV and AIDS. These tensions must be discussed and need to be managed throughout the entire process of creating your edutainment.

4. A good way to maintain healthy and effective partnerships is to ensure that all the partners understand and share a common vision. To do this, bring all the major partners into the process as early as possible.

5. Do not be afraid of withdrawing from relationships that are really not working out.

6. Creating edutainment is an interactive process, and the final product can be severely compromised by soured

Below are a few ideas on nurturing good relationships with some of the partnerships you may set

CASE STUDY:
Diz Nao - say no to domestic violence

It is a dark room; menacing music plays in the background. A man walks and starts testing his belts. He wraps one around his hand, then he cracks it. He examines and strokes the leather of a different belt. But in the end the man puts his trousers on, and the words "Cinto é para usar nas calcas" come up on the screen. Roughly translated this means, "The belt. Use it for your trousers."

This creative PSA was part of a broader domestic violence campaign in Mozambique in which an alliance of 35 campaign partners worked together. The PSAs were produced by Nweti a non- profit communication and development organisation in Mozambique committed to the health and wellbeing of Mozambicans. Nweti was one of the 35 partner organisations who came together to address domestic violence in Mozambique. In 2007, the 35 partners developed an advocacy and awareness-raising campaign on violence against women, with the objective of ensuring the passing of the Domestic Violence Act in Mozambique. The Act had been submitted to the National Parliament in 2006. An alliance of 35 organisations was set up and the Movement for the Speedy Passage of the Domestic Violence Act was established, under the slogan "Vioencia domestica nao é amor. Basta!" (Domestic violênce is not love. Enough!) The Act was finally passed in June 2009.

Nweti played a key role in increasing visibility and reach of the messages through mass media, to influence policy. *Diz Noa* consisted of four short films, eight documentaries and radio programmes and four TV and radio spots. These were aired on Mozambique public radio and television stations.

http://www.nweti.org/index.php

CAMPAIGN PARTNERS

TOPIC INTEREST GROUPS

These are the people and organisations working in and around your chosen topic. For example, if you are covering violence against women as an issue, then all the people and organisations working in that field count as topic interest groups. These groups include government departments, educators, non-governmental organisations, health and gender workers, as well as women and famiies affected by domestic violence (target audience). It is important to share a common vision and goal with your topic interest groups.

Consult your campaign partners early on and keep consulting them in a meaningful way. This consultation will encourage partners to identify with and feel ownership over the programme/s. It may stimulate them to start their own community-based activities which echo and support your messages and social action plan.

Encourage representatives from these groups to become part of the materials development process. The first step is to invite them to participate in a workshop for the design of your edutainment messages. Find out more about this Message Design Workshop in Chapter 7.

Your target audience is also a vital partner in the development process. Their opinions are as important as those of the experts. Consult them throughout the process, starting with the formative research phase.

MEDIA GATEKEEPERS

Whether you are planning a prime time television drama or a local live drama production, you will need the people who control the media to commit themselves to the project.

Work on this partnership early on. Get their commitment to the idea from the start. Try to create a 'win-win' for both parties. For example, a TV broadcaster needs to attract audiences, as well as advertisers. Publishers will want materials that sell. If they want your programme, they are likely to invest time and resources in promoting it. In some cases, they may even pay you for it .

Media gatekeepers usually believe that pure education does not attract audiences or sell publications. They are looking for material that is popular rather than educational. They are often not aware that the two can go together. This is why, for example, educational TV or radio programmes are almost always broadcast outside of prime time , at a time when few people access these media and few companies are interested in advertising their products. If you want prime time (1800h–2100h) you must be entertaining. You need to persuade the broadcaster that your show will attract audiences and is as good as the best that they have on air at the time.

If you have evaluations which show the reach and impact of your materials, show them. Run workshops for journalists so that topic experts can brief them on the issues. This will help them to write articles or cover news stories on the topics that you are addressing – a beneficial spin-off of edutainment.

SERVICE PROVIDERS

A good relationship with the creative team is essential. Creative people (writers, producers, designers) may not be used to having their creativity interfered with. What they think is good drama or beautiful design may not coincide with what you consider a good or clear message. You need to understand their perspectives as well as your own.

TIPS FOR WORKING WITH YOUR CREATIVE TEAM

1. Be open and honest. Make time to work through problems.
2. It's key that the creative team identify with the aims of the project. But you also need their skills to encourage new thinking and creative ideas.
3. Include them in the research process, so that they understand your objectives.
4. Try to pay them at industry rates or higher. You will not always get good work out of a creative team member who is being paid less than industry standards.
5. Develop a clear brief of what you want from the service provider. Conduct a competitive process so that you can assess different companies' strengths

Filming La Tempestade – The Storm *in Mozambique.*

A NOTE ABOUT

Remember, funders are also partners. Obtaining funds is all about building and maintaining relationships with funders. Try to involve the donors and sponsors in all aspects of the project through regular reports, meetings or invitations to come on set or listen at the radio studio. By doing this, you may be able to secure ongoing funding, make contact with key people in the donor community and access donor facilities and infrastructure.

CONTRACTS AND COPYRIGHT

It is very unusual to find all the skills needed for an edutainment project within a single organisation. For this reason, most edutainment initiatives contract work out to specialist groups, such as researchers, writers, a publisher or a TV production house.

When contracting work out, make sure that you have legally binding contracts that tie people to a product, a price and a delivery date. This prevents people from letting you down and holding up the entire process.

The contract will also need to deal with copyright issues, such as who owns the product. You may need to obtain legal advice on this. Laws vary from country to country and there are also international rules about intellectual property.

You may also wish to have a Memorandum of Understanding (MOU) between campaign partners, which outlines the roles and responsibilities of each partner as well as the shared commitment of everyone to achieve certain goals.

CASE STUDY:
Child Support Grant - fighting poverty

In 2002, Soul City Institute together with ACESS (Alliance for Children's Entitlement to Social Security) and media, joined forces with government to fight children poverty in SA through the Social Grants Campaign. The aim was to increase the number of people who knew about the child support grant, to increase the number of children receiving the grant and to lobby for the extension of the grant to children up to the age of 18. In 2002, the grant was available only to children up to the age of 7. By 2010, the CSG had been extended to children up to the age of 16. In 2006, 6 million children under the age of 14 were registered for the grant and in 2010 there were almost 9 million children registered. Research conducted by several organisations including the SA government, have shown that the CSG contributes significantly towards reducing child poverty, hunger and child labour, and an increase in school attendance.

http://www.soulcity.org.za/projects/act4children

TASK 3 ✏️

1. *Think about the network of partners for your edutainment initiative. Make a list of the different ones.*
2. *Make a list of all the organisations of community initiatives that might benefit from your proposed edutainment and who you should work with.*
3. *Who are the gatekeepers (in media/government) who you need to win over and influence to be part of your initiative?*
4. *What topic interest groups exist? List them and make notes about how the partnership will benefit everyone.*
5. *How can you build a relationship with members of your target audience? What are the best strategies for communicating with them?*

CHAPTER 4

QUALITATIVE FORMATIVE AUDIENCE RESEARCH

This chapter looks at how to conduct formative research to inform your edutainment programme. The aim with this type of research is to obtain information from the literature, stakeholders and target audience, and to use this information to develop messages and material that can help people improve their lives.

Edutainment uses tools such as booklets, posters, radio and television programmes to influence ordinary people and their environments in a way that will improve people's quality of life. For edutainment to be effective, it should speak to people in a way that they can relate to and that they feel is real. They must identify with the content of the material and feel that it addresses their concerns.

Your edutainment must take into consideration what people already know, think, believe, feel and do about the issue you are tackling. It must also address the external factors that prevent people from making healthy choices or from exercising their human rights.

In order to achieve this, edutainment needs to be rooted in quality research.

The qualitative research methods described in this chapter are well suited to provide rich, contextually sensitive information to feed into your edutainment.

There are different ways to use research. Here is an outline of how Soul City Institute integrates research into their edutainment production process.
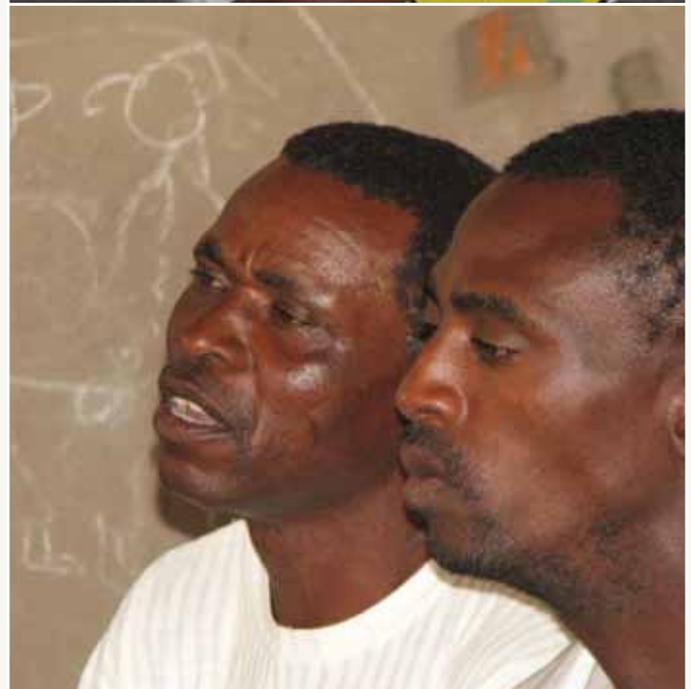
FORMATIVE RESEARCH IN THE PRODUCTION PROCESS

1. Topics or issues to address are decided upon on the basis of evidence and an analysis of development needs and priorities in the country.

2. These topics are then further explored and developed in consultation with key stakeholders in the field, on the basis of literature reviews and on the basis of information obtained from the target audience.

3. All the information from these different sources is integrated, and presented at a Message Design Workshop. It is in this workshop that role-players decide what needs to be communicated to the target audience in order to enable them to make healthier choices and improve their quality of life.

4. The outcome of this workshop, together with background material emerging through the formative research process, is written up in the form of a message brief that is given to the creative team: the script-writers, copy-writers and producers (e.g. booklets, radio and television programmes).

5. Then a detailed outline of the series is compiled, with detail of characters and storyline.

6. Scripts are written for each of the episodes in the case of radio and television productions. In the case of print material, the copy for the print publication is drafted.

7. At this point in the process, the draft edutainment materials are pre-tested. Pre-testing involves getting feedback from all stakeholders, including the target audience and experts in the field, on the draft edutainment materials. This is to make sure that the messages are clear and the language is appropriate. Very importantly, there should be no unintended messages. Changes are discussed and agreed upon.

8. The final draft of the edutainment is developed taking changes into account.

After this lengthy but thorough process, actual production starts on the radio or television series, and booklets or other print material are produced.

The following outline shows how Soul City Institute fits formative target audience research into the production process

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Key stakeholders in the field: *other people who work in the particular area – e.g. government departments, NGOs, people in service delivery, experts and research institutions*

Literature reviews: *a systematic summary and analysis of key findings from existing research or from other documentation on the topic.*
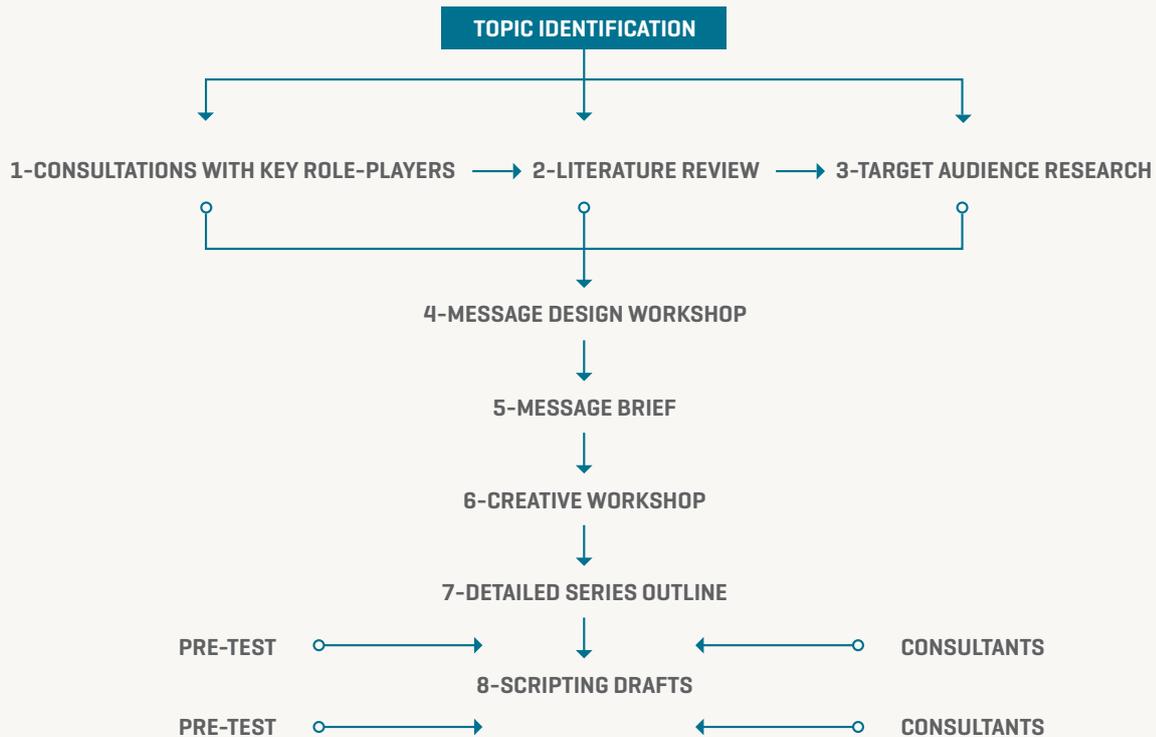
Message Design Workshop: *a workshop where the health and development communication team (including the researchers) get together to frame the key messages to be carried in the media.*

Message brief: *The outcome of the Message Design Workshop is written up in the form of a message brief to be used by the creative team. It includes information from the literature review, and incorporates audience research feedback and the messages.*

Pre-testing: *the process of getting feedback from the audience of a draft of material*

Qualitative audience research: *the process where the audience's understanding, views, needs, attitudes, beliefs are obtained before developing messages.*

THE PLACE OF FORMATIVE RESEARCH IN THE PRODUCTION PROCESS

TOPIC IDENTIFICATION

1-CONSULTATIONS WITH KEY ROLE-PLAYERS → **2-LITERATURE REVIEW** → **3-TARGET AUDIENCE RESEARCH**

4-MESSAGE DESIGN WORKSHOP

5-MESSAGE BRIEF

6-CREATIVE WORKSHOP

7-DETAILED SERIES OUTLINE

PRE-TEST → **8-SCRIPTING DRAFTS** ← CONSULTANTS

PRE-TEST → ← CONSULTANTS

INFORMATION FROM THE TARGET AUDIENCE IS GATHERED TWICE:

1. In the beginning, to understand the needs, views, beliefs, attitudes and behaviour of the target audience in relation to your topic.
2. A second time, when you test drafts (e.g. draft scripts, draft copy for print publications or even early versions of actual electronic productions) with the target audience to ensure among other things there are no unintended messages.

For clarity, the first type will be referred to as 'message development research' and the second as 'pre-testing'. But both are formative audience research used in the production process for edutainment.

QUALITATIVE AUDIENCE

There are different ways of getting information from people. Qualitative research is one approach. It is a very open approach where the emphasis is on exploring and understanding people's life experiences, views and behaviour. It allows the researcher to explore audience reception of material in much more detail than other approaches allow.

CHARACTERISTICS OF QUALITATIVE AUDIENCE RESEARCH

- Qualitative researchers try to understand the views and experiences of people as they themselves express these, without putting words in people's mouths and without influencing the people.
- A qualitative researcher focuses on what people themselves are able to say about their lives.
- A qualitative researcher is sensitive to different contexts in which people live, including cultural contexts. They try to understand how people are influenced by the unique contexts and circumstances in which they live, and in which they form their opinions and exercise their choices.
- Qualitative researchers recognise that people with similar life experiences may be similar in many ways, but that the experiences and the meanings that people attach to these experiences are unique, and are expressed in unique ways.
- A qualitative researcher emphasises understanding and explores the unique meanings that people give to influences and events in their lives. They do not focus on explaining why people think in a particular way or why they do certain things.
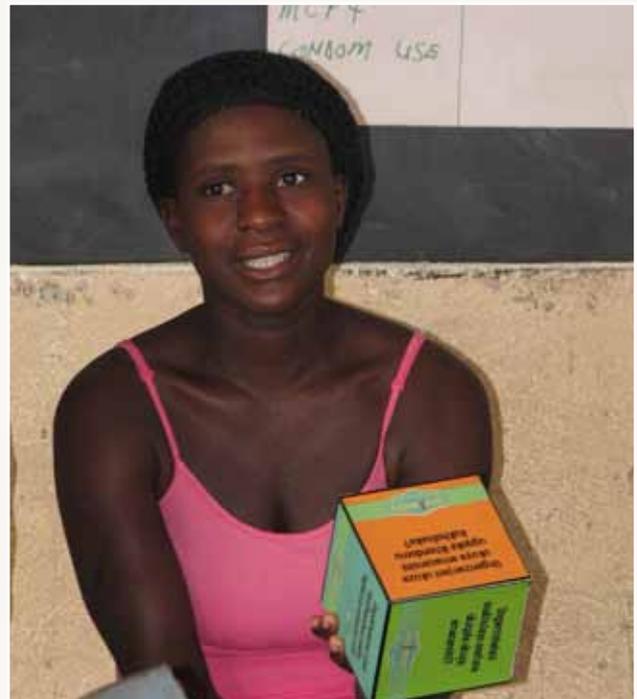
Pre-testing Community Conversation games and materials

TERMINOLOGY

Qualitative research: an open, exploratory way of doing research that encourages research participants to express their experiences, feelings and views in their own terms, and allowing them to give their own meaning to their experience.

Audience reception: refers to how the audience evaluate or assess the media (e.g. a programme or booklet). Do they like it? Do they find it interesting? Do they understand it? Can they relate to the stories and settings? What do they think of the characters?

- Qualitative researchers realise that, in order to better understand people and their life circumstances, an open-minded approach and excellent listening skills are needed more than anything else. Good listening skills first and foremost means respecting people. It also means learning to hear what people are really saying and not hearing what we want to hear, or can hear.
- Qualitative researchers apply the everyday skill of showing interest in what people have to say and in what they experience in a rigorous manner. They strive to obtain information from people in a non-leading and non-directive way.
- Qualitative researchers also recognise that they do influence the people that they interview, and may influence the answers that people give in response to questions. Critical self-reflection is a key ingredient of a rigorous approach in qualitative research.

WHAT QUALITATIVE RESEARCH IS NOT

Qualitative research is not about how many people said something;

- it is not about counting responses from research participants, or adding up responses in the form of tables;
- it is not a way of getting lots of superficial information from lots and lots of people (e.g. hundreds of people);
- qualitative research is not a way of finding out how many people have seen or heard a programme, or read a booklet.

QUALITATIVE INTERVIEWS

Qualitative interviews can be conducted in groups or on an individual basis. An interview that is conducted with a group of people (usually between 9 and 12 carefully selected people) is called a Focus Group Interview. An interview that is conducted with an individual is sometimes called an In-depth Interview .

QUESTION FORMULATION

An "open question" is one that is not leading and not directive. This means that the question is asked in a way that does not favour a particular answer. It also makes it difficult for the interviewee to give short yes/no answers, and encourages them to speak in their own words. For example, consider the question "Did you like this booklet?" The answer can be "yes" or "no". If you asked "What did you think of this booklet?" the interviewee can say anything. This is an example of non-directive interviewing.

BASIC QUALITATIVE INTERVIEWING TECHNIQUE

In a basic qualitative interview, a researcher or fieldworker interviews one person at a time. The Basic Qualitative Interview uses a handful of interviewing techniques. Mastering these techniques is very important. Through using these techniques optimally, the interviewer engages in and communicates active listening and respect. They give interviewees the space to explore their own ideas, experiences, thoughts and feelings, and express these in their own terms. Throughout the course of the interview, the interviewer maintains an encouraging, open and attentive attitude, communicating unconditional positive regard for the research participant.

In a Basic Qualitative Interview, a researcher asks an interviewee one open and non-directive question and follows up with probing questions to seek clarification on the responses. They give reflective summaries to display listening and respect, and to structure the interview

A good qualitative interviewer does not display prejudice or a judgemental attitude in the interview. One does not have to personally agree or disagree with the views of the research participant, and one does not have to approve of his/her behaviour. However, in conducting the interview, it is important not to display disapproval or to pass judgement. The interview is after all conducted to access the experiences and views of the research participant, and not those of the interviewer.

QUALITATIVE RESEARCH CAN TELL:

- audience knowledge, awareness and understanding of the issue under investigation, including myths and misunderstandings;
- beliefs and attitudes;
- social norms impacting on people;
- existing practice;
- barriers to change;
- perception of risk;
- support-seeking practices/support-giving practices.

IN-DEPTH INTERVIEWS

As in a Basic Qualitative Interview, a researcher interviews one person at a time in an In-depth Interview. All characteristics of a Qualitative Interview are adhered to. However, in an In-depth Interview, a researcher also employs "depth techniques" aimed at understanding in-depth the perspective of the interview, such as asking "why" or skilfully "confronting" the interviewee where the responses coming out seem contradictory.
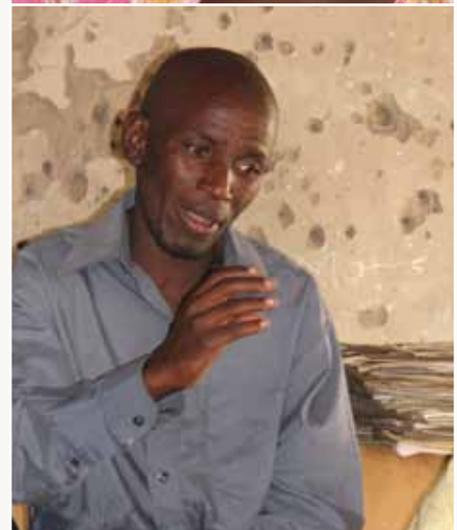
FOCUS GROUP INTERVIEWS

A focus group has the following features:

- A Focus Group Interview is conducted with a small group of people, often with a similar demographic profile, selected on the basis of the specific needs of the research project.
- The ideal size of a Focus Group is between 9 and 12 people. The exchange between people in a Focus Group Interview makes for rich descriptions and enhances the researcher's understanding of the issue at hand.
- A Focus Group Interview uses the same interviewing techniques as in In-depth Interview but adapted to a group setting.
- A standard Focus Group Interview usually lasts between an hour and two hours at most.
- Interviews are conducted in the language of preference of the participants.
- They are usually conducted at a venue in the community that is easily accessible and convenient for participants, such as a clinic, a school hall, a church hall – even someone's house.

In-depth Interviews and focus group discussions are the most commonly used methods, as they bring out rich information to inform your edutainment. In-depth Interviews are often preferred when we are interested in individual perspectives or if issues to be explored are sensitive and may not be easily discussed in a group. Otherwise, in edutainment that targets people as both individuals and communities, Focus Group Interviews are often preferred because they bring out the social construction.

Unless research participants do not give their consent to record interviews, all interviews should be recorded on a tape recorder. When researching complex issues such as people's views, experiences, understanding and fears on sensitive topics, it is essential to have a verbatim account of the interview to analyse properly afterwards.

QUALITATIVE INTERVIEWING FOR PRE-TESTING

When it comes to pre-testing material, Focus Group Interviews or in some cases one-on-one interviews are used. But the interviewing rules and restrictions are relaxed to fulfil the information needs associated with pre-testing material. The interviewer maintains the basic open, non-directive attitude of a qualitative researcher. However, they need to play a more interventionist role when it comes to probing, and may ask several new questions in order to pursue something that emerged through the course of the pre-testing.

However, the basic principles of a qualitative approach to research are maintained during pre-testing such as asking open and non-directive questions

A funnel approach is a good way to do pre-testing. This means the initial questions are non-leading, open and exploratory and allow audience responses to emerge spontaneously before the detail and content issues are probed.

Information that needs to come out of pre-testing edutainment material should include:

- What is the participants overall impression of the material?
- What do they like and dislike? Is there anything that they find offensive?
- What is the message that they get? Do the messages come across accurately?
- Do people understand the material? Do they get any unintended negative messages?
- Do people enjoy the material? Do they find it entertaining? Do they find it interesting and attractive?
- Can they relate to the setting and the story?
- Do they find it "real"? Does it speak to them, or do they experience it as foreign and distant?
- Do they identify with the characters? Are the characters believable and, or credible?
- Does the material have emotional appeal or emotional impact?
- (How) do people engage with the material? Does it provoke discussion? Does it leave them passive?
- Is the use of language appropriate?
- How do the graphics and images come across? Do they understand them? Are there any unintended messages?

TERMINOLOGY

Funnel approach: designing a questionnaire so that the early questions are non-leading, open and exploratory and allow spontaneous responses before the detail and content issues are probed.

TRANSCRIBING, TRANSLATING

After the interviews (focus groups, in-depth interviews) are completed, you need to transcribe the recorded interviews verbatim, translate and analyse the transcripts. Transcribing an interview means writing down what was said in the interview verbatim. This is an important step in the research process because it enables thorough data analysis to take place. If we do not get good transcripts, we lose valuable information that would help us design messages that are appropriate and relevant to the target audiences. Do not summarise or interpret the interviews, rather write them down verbatim/word-for-word. Once you have the transcriptions, researchers need to analyse them.

ANALYSIS AND WRITING UP FINDINGS

In everyday life we use the word analysis differently. When we say to someone "What is your analysis of the situation?" we are asking them for their interpretation or understanding of an event or issue.

However, in research, analysis is different. It is more rigorous and more disciplined. It is important that your researchers understand and have experience of this kind of research.

In qualitative formative research, we often employ thematic qualitative analysis. This is where information or data is ordered into patterns that are found in the data itself and then systematically analysed. This involves reading the verbatim transcriptions, coding the data (that is, identifying essential meanings of each response), and categorising the codes in similar themes or families. The themes and patterns emerging from the data are therefore reported in a write-up supported by selected direct quotations.

Qualitative interviewing, analysis and reporting is a skill that takes time and practice to learn. You will need to contract skilled researchers to conduct your research. This chapter was designed to give you an overview of what you are looking for.

CASE STUDY:
Mapule's Choice

Mapule's Choice was an edutainment film made by Phela, Health and Development Communication in Lesotho. The film tells the story of a young garment factory worker from Maseru. Research showed that stigma in small communities was pervasive. The film showed Mapule travelling a long distance to a clinic in a neighbouring village out of fear that her husband or neighbours would discover she was HIV positive.

"It is common to find that people are still keeping secrets about their HIV status. At times, we would rather go to clinics which are far from our communities because we fear that people might know about us."

–*Formative research, focus group*

CASE STUDY:
Secrets and Lies

Formative research in South Africa showed that sexual dissatisfaction in primary relationships was a big reason why people had multiple sexual partners. *Secrets and Lies* was an edutainment film which told the story of a couple unable to communicate with each other. So they both sought sexual pleasure elsewhere, and the consequence was that they bought HIV into the relationship.

"I think it all boils down to a lack of communication. When it gets to the point of feeling that when you sleep with this person it's like you are at church... you should say it out loud that you are not enjoying it. Or tell the person that you are moving on instead of cheating on her."

–Formative research, urban
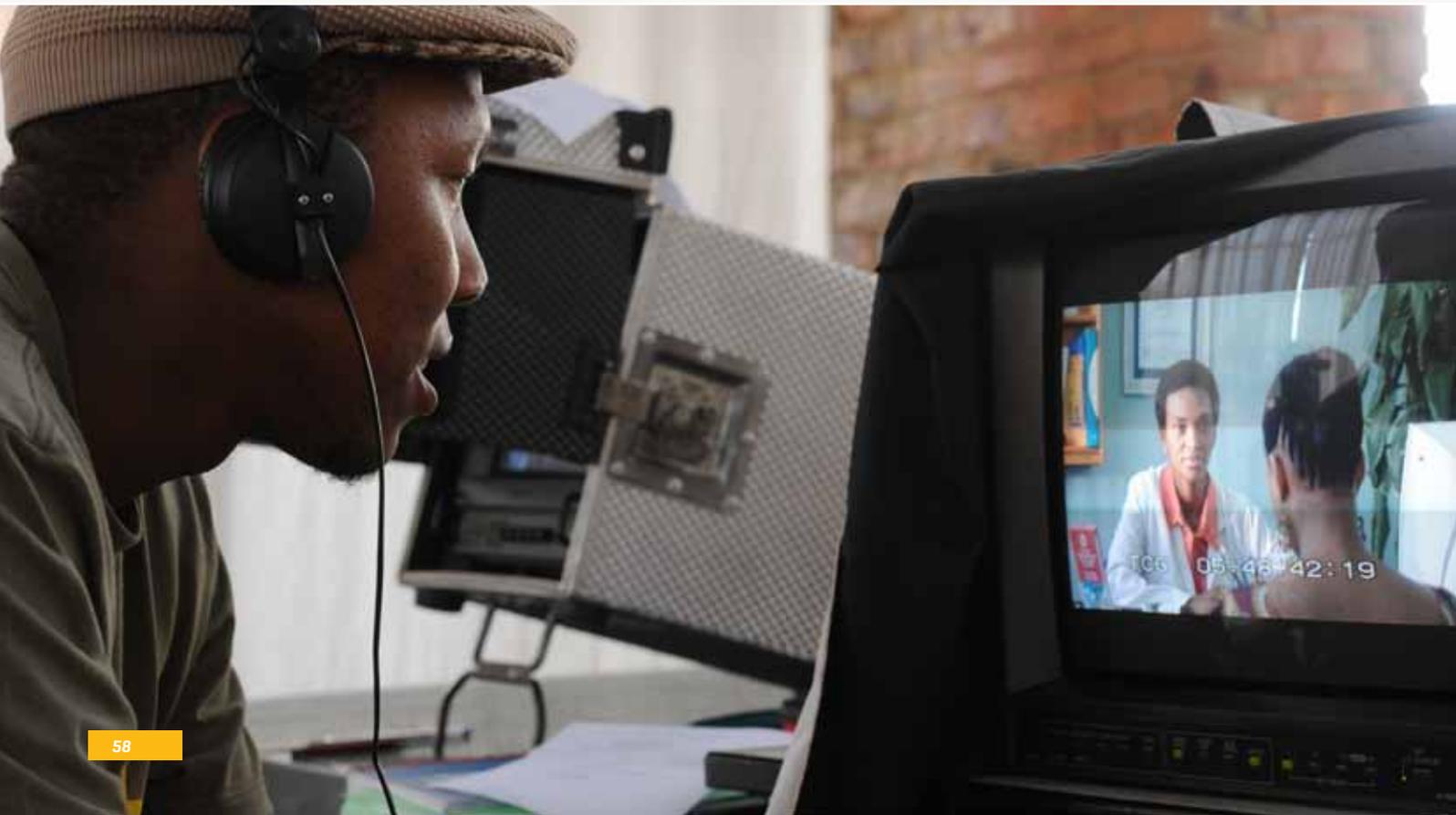
CASE STUDY:
Bel Bajoa

The campaign *Bel Bajoa - Ring The Bell* was created by Breakthrough and has been massively successful. The video clips originally aired in India have now been adapted for many countries, including China, Vietnam and Pakistan. The videos have reached more than 130 million people, and the website has received more than 1 million views.

The success of these short videos has a lot to do with the research that Breakthrough did to develop the initiative. Having done previous evaluations on advocacy projects, Breakthrough realised that people respond to simple messages. Breakthrough asked the Centre for Media

Studies to do a survey on domestic violence in 2005, and what was found was that very few people take any action when domestic disturbances happen around them. Through their research they also discovered that domestic violence was viewed as a private matter. The research also showed that other men played a very important role in intervening and putting a stop to domestic violence.

The campaign consists of short PSAs, which are short vignettes or stories that show men and women intervening in domestic disputes by ringing the bell of the house where violence is occurring.

http://www.bellbajao.org/

"When I heard noises from a couple in my neighbourhood, I instantly remembered Bell Bajao — and I screamed, 'Snake! Snake!' Hearing my voice, the husband stopped beating his wife and started looking for the snake. I was so happy that I had stopped violence."

–Rajan, young man in Karnataka

CASE STUDY:
Life in Lulu – a radio drama

Welcome to Lulu, a village in rural South Sudan. Lulu is 50 km from the nearest town and with its green and yellow maize farms, circular thatched homes and thriving village market, is home to a lively line-up of characters.

There's Malish, the opinionated blacksmith with his blind faith in traditional practices; Faida, the humble and hard-working village brewer; Nyamal, a jealous and suspicious first wife and Veronica, Lulu's self-important traditional healer.

South Sudan, Africa's newest country, may finally have its independence; however, after two devastating civil wars, it remains one of the poorest countries in the world. Eighty percent of its population lives on less than one dollar a day, and a 15-year-old girl has more chance of dying in childbirth than finishing high school.

In April 2013, to try and combat some of the issues that people face in South Sudan, the BBC Media Action Campaign launched the radio drama *Life in Lulu*. Lulu is a fictional village where residents deal with many of the same everyday struggles as many other communities in South Sudan. The programme explores issues around the health of women and children. For example, research conducted showed that people believed that women had complicated pregnancies or painful child deliveries if they had been unfaithful; this then became a storyline for the programme.

Adapted from: http://www.bbc.co.uk/mediaaction/where_we_work/africa/south_sudan/our_tukul_overview.html

CASE STUDY:
Teenagers in Ivory Coast

In the Ivory Coast, a planned live drama edutainment on teenage pregnancy nearly missed its target entirely. Research suggested that few Ivorian teenagers knew about contraceptives or how to get information on family planning. A youth drama project was designed to focus on this information. High-school drama groups were brought together for a preliminary acting workshop. During the workshop, it became clear that the real problem was not lack of information, but pressure for sex from sugar daddies, older men who preyed on school girls. So the emphasis of the drama was changed. The resulting play, depicting the problem of a teenager made pregnant by a sugar daddy, won first prize from local judges and was later distributed more widely in Africa.

The film Second Chances, *set in Botswana, dealt with the issue of sugar daddies.*

TASK

1. *Discuss the different kinds of formative audience research described in this chapter. Have you used them before? Talk about your experiences of what the challenges were.*
2. *It is not always easy to ask open ended questions. Choose a topic and in a group practice the listening and questioning techniques described in this chapter.*
3. *Identify a person who is well respected in the field of the topic of your choice who you would like to interview. Write a list of questions on the topic that you wish to cover in your interview. Place the broad questions at the beginning and more detailed questions towards the end.*
4. *Prepare questions for a focus group discussion with members of one of your target audiences.*
5. *Discuss the disadvantages of not pre-testing draft edutainment materials.*

CHAPTER 5

CHOOSING YOUR EDUTAINMENT MEDIA AND FORMATS

INTRODUCTION

The basic principle of edutainment is to educate and entertain, to use popular entertainment formats to tackle social issues in a bold and entertaining way. To achieve this, you need to select media formats that will best reach your target audience and appeal to them. Mass media in particular has the power to reach large numbers of people, to contribute to development in Africa and to give a voice to marginalised communities. Mass media is central to human rights and to shaping and shifting public opinion and behaviour.

The quality of edutainment programmes depends on the development process and the theory used.

Should you use a TV reality show or a drama, a film or a play? Maybe a booklet and an online campaign would be best, or a combination of all of these things. Is it a national or local issue you are dealing with? For instance, you would not use national radio to tackle the issue of polluted water sources in a small geographical area.

To make the decision, you need to research the media formats in your country or community and find out which ones your target audience prefer and which are best suited to your goals. You need to consider:

- What are the most popular media that people use for entertainment?
- What formats do people watch or listen to?
- Which media best reaches your target audience?
- How does the medium suit your goals?
- Can you combine media for maximum effect?

- The scale of your project (is it national or local).
- Available funds.
- Can the media reach very large groups of people?
- Are the media credible sources of information?

To find information on audience reach, you may be able to look at national surveys or audience ratings (ARs) from your public broadcaster. These may or may not be available in your country. You can also find out through focus group sessions you run with members of your target audience.

You can also conduct media scoping research. Get hold of reports with information on popular media, their target audience and prime time shows on the relevant TV or radio station. Use this information to decide which media and formats suit your requirements and capacity.

"Mass media has the potential to reach large audiences with key messages. State-owned media, especially broadcasting services, have the widest reach, and potentially, the greatest influence. Alternatively, shortages of resources and trained personnel can result in poor-quality programming and pro-government bias..."

—African Media Development Initiative, 2006

DIFFERENT MEDIA OPTIONS

Find out which media are available to your target audience, and which ones are popular. Here is some information on the edutainment opportunities of the most commonly used media.

TELEVISION

Television is a very effective media for edutainment. To reach maximum audiences you must compete in prime time and be as good, if not better, than the best local entertainment programmes at the time. There are a number of popular formats that are aired at prime time, mostly drama, soap operas and sometimes talk shows and reality shows.

Edutainment drama is not drama with a message tagged on at the end. Rather, through a rigorous research process, the complexities of change are integrated into the fabric of the drama itself. Personal and social change is complex and difficult. Stories are a great way to show the complexity of both individual and social change. Drama can model individual and social change through the journey of characters facing difficult choices within themselves and overcoming obstacles in their community or their broader social environment

Good drama moves people emotionally. Using characters that audiences identify with can stimulate dialogue and debate, create empathy, encourage people to think about the choices that they face, challenge social norms and values, and stimulate action.

People often watch television with family and friends (called co-viewing) which provides an immediate opportunity for viewers to engage with other people about the messages and their emotional responses. Dialogue and debate is one of the important stages in changing behaviour.

Television has its disadvantages too. Firstly, it is relatively expensive to produce, but cost per person reached is not high. Secondly, television drama is not a good medium for carrying detailed content messages. For example, how to make a solution to deal with diarrhoea in children: a booklet that you can reread many times to check, may be better for that.

THE CHALLENGE TO MAKE LOCAL PROGRAMMING

In Africa there is a great appetite for local programmes on public television. But the airwaves are often flooded with foreign programming. Advocacy groups are working to ensure that local content regulations and quotas are introduced to create space for a strong local independent media industry to be built.

RADIO

Radio is an excellent medium for edutainment. It has a wide reach in most African countries and can be accessed anywhere or anytime. Community radio is effective in targeting local issues and providing a forum for local debates and concerns. Most developing countries have reasonably well-developed radio networks which are more accessible to communities than other mass media. As with TV, radio is important for reaching low-literacy communities as well. Radio production costs are relatively low in comparison to television. Talk radio is an excellent vehicle for interactive debate and discussion.

However, batteries for radios are expensive and can be a barrier to people accessing the medium. This problem has been addressed lately by such inventions as the wind-up radio and the solar powered radio. In terms of story, the visual element of television does make it more powerful. So make sure you use experienced and creative story writers to develop your radio dramas.

DVD LEARNING TOOLS

DVDs of both television and radio are great formats for facilitating discussion and debate in community groups and dialogues. It is also a way to reversion programmes you have already made, to use again. You can produce shorter versions (cut-downs) of your television dramas and combine them with print materials and facilitation notes. These can be powerful learning tools which also last over time and can be used again and again in different learning settings.

Avril in Soul Buddyz 2. The series grappled with the issue of child sexual abuse.

CASE STUDY:
Sexual Abuse learning tool

Soul Buddyz, a children's multimedia health initiative, dealt with the issue of child sexual abuse in one of their TV series. The storyline was cutdown into a 15-minute DVD and packaged with an easy-to-read booklet to guide discussion. Child sexual abuse is a very difficult issue to talk about and the story helped children and adults talk about it in a safe way. The booklet provides a discussion guide for teachers, as well as information for follow-up and to link children to help and services.

http://www.soulcity.org.za/projects/soul-buddyz

FILM

Everyone loves a good film! Film is a short form popular format. Films can be made for film distribution in cinemas or for television or both. For example *Love - Stories in a Time of HIV and AIDS* was a series of 10 short films (1/2 hour each) made for television and then broadcast across 10 countries in the region as a series of films. They were repacked as a DVD set for further use and continue to be used in clinics, schools and community dialogues in southern Africa. They can also be put on YouTube for wider distribution and use. Films are self-contained and can also be stopped and started if necessary in group discussions.

However, films can be expensive to produce and require skilled producers to make them.

PRINT MEDIA

Print media includes newspapers, magazines, pamphlets, comic strips, comic books, short story books, booklets and posters. Print is an excellent resource for providing information that your audience may want to check and refer to more than once. It is also good for providing contacts to link people to services and help. Printed materials can be read at the reader's own pace, and can be used in many different ways. For example, they can be read alone or in a group, with or without a facilitator. It can also be kept for reference. Print media is particularly effective in combination with broadcast media or performance.

But successful print material for edutainment must also be entertaining and accessible. Edutainment print:
- can use story to bring the topic alive and generate interest;
- must be written at the right language level for your target audience;
- be designed in a way that makes it both readable and interesting;
- can be made interactive with fun and engaging activities and exercises.

Comics

Comics can be an effective format for print medium edutainment, as the combination of words and images is especially helpful for people with low literacy levels. However, if you are planning to use comics, do some research among your target audience. Comics may not be well known or accepted if people do not come from a culture that is used to reading comics. Adults may think that comics are for children.

Photo stories

Photo novellas (photo stories) are often more appealing than comics because of the use of photographs. People relate to the characters and environments more closely because the photographs depict situations in a more lifelike manner. The photo novella offers the possibility of using well-known, popular characters. The major disadvantage of photo novellas is that they are relatively expensive to produce.

LIVE PERFORMANCES (PLAYS, DANCE, PUPPET SHOWS)

Live performances have been used throughout the world to entertain and teach. They take place in formal theatres, community halls, under trees, in classrooms or on the street. There is something incredibly exciting about both the immediacy and intimacy of a live performance. It can also be interactive with responses from the audience forming part of the story as it unfolds.

Like television it offers opportunities for discussion and debate among the audience. It is a good medium to reach groups with low literacy. But often live performances are not as carefully researched and tested, so mixed or wrong messages can creep in.

A disadvantage of live performances is that they reach relatively small groups of people at a time and cannot easily be repackaged into another format for long-term use.

CASE STUDY:
Barefoot Theatre in Zambia

The Barefoot Festival is a week-long theatre festival in Zambia. Artists from all over Africa and the world come to the festival to give workshops and perform.

What is so special about this festival is that many of the participants are not famous actors, but rather, street children. Barefoot is a theatre group that allows these children to have their voices heard as well as to give these children an avenue to express themselves.

The organisation runs outreach programmes to transform the lives of street children, many whom have suffered a great deal. It gives them an outlet to express themselves and give voice to their trauma and suffering. The children have to work together to create a performance for their communities, using the skills they have gained in the workshops. Once a year, all the performances created by the children are staged at the Barefoot Festival. The children from all over the country perform together.

http://www.barefeettheatre.org/

"We have jumped, we have shone, we have been on FIRE, we have been in the jungle and this year we are inviting you to ROAR with us."

GAME SHOWS AND GAMING

Through game shows or quizzes on television and radio, phones, computers or in community halls with a live audience, educational messages can be effectively integrated into questions and answers. This approach can stimulate the audience to think and thus to learn. It can challenge myths, is fun and can provide incentives for people to learn more about the topics. It is possible to combine a drama and a game show by presenting a short drama followed by questions or a quiz relating to the messages.

CASE STUDY:
Gaming

A little lion has been left by the waterhole by his father, who has put him in charge of looking after the water and giving it out to other animals. As it gets hotter, there is less and less water in the water hole and the little lion has to try to regulate the fights that ensue between the other animals over the diminishing resource.

This waterhole is a computer game called *Bana Dukine*, and it is designed to teach conflict resolution skills to Rwandan youth, as well as give them a space to practice these new skills. The game was created in collaboration with Serious Games Interactive and Search for Common Ground (SFCG). An evaluation in 2012 showed that the game allowed children to feel that they had an ability to translate the skill that they learnt in the game into real life situations.

- http://www.comminit.com/edutain-africa/content/
bana-dukine-using-technology-teach-conflict-resolution-skills

MUSIC AND DANCE

Music and dance are popular in many cultures, and it is often part of people's culture to learn and communicate through music and dance. You can ask popular singers to compose and record a song with a message. Make sure that the performers are appropriate for the message. For example, it would be inappropriate to get a popular singer to perform a song about alcohol abuse if he or she is well known for going on drunken binges!

Music and dance can be used in a variety of media. The broadcast media (television and radio) will obviously reach a wider audience than live performances. It is important to research and test this format as well.
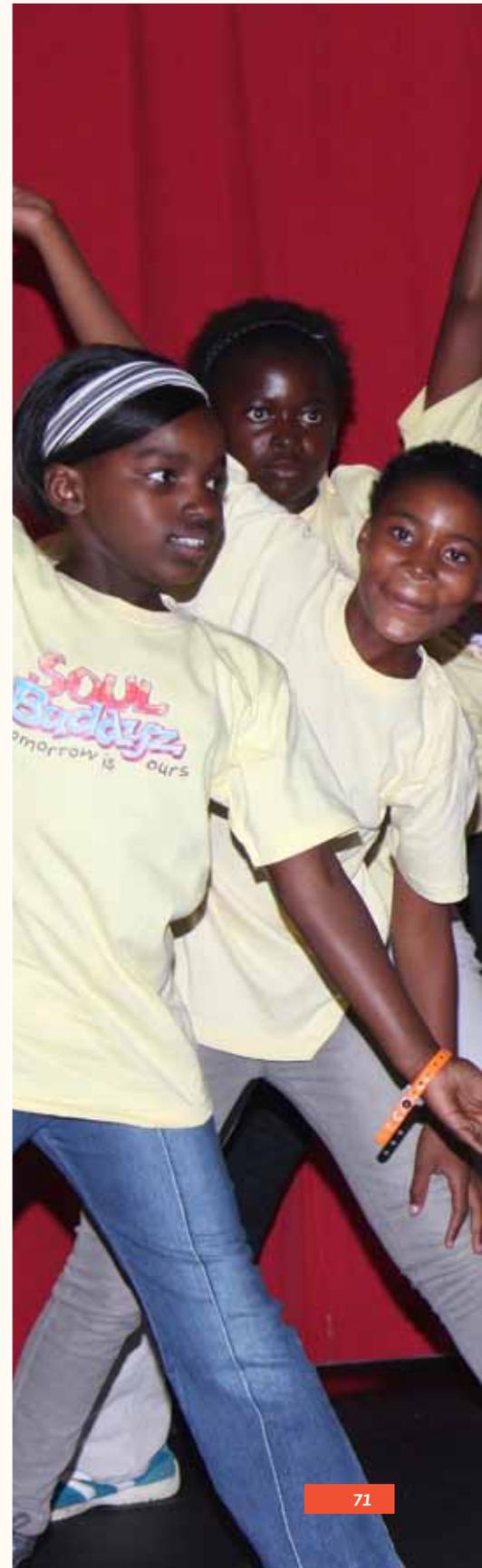
USING STORY

A final note about story. You can use the story format in television shows, films, print, theatre or even on social media.

People in the audience can identify with the characters in dramas and comedies. The audience forms relationships with the characters. They feel happy when a loved character achieves success and sad when the same character encounters misfortune. Because people believe in them, it is possible to use the characters as role models to influence attitudes and behaviour.

Dramas can also stimulate debate because people can make comments on characters that represent their own hopes and fears. In doing so, they are able to express their own point of view without feeling ignorant or threatened.

The basis of good drama is conflict and conflict is at the heart of behaviour and social change. Conflict enables you to deal dramatically with myths, prejudices and misconceptions. Conflict also shows both sides of an argument and involves your audience emotionally in the issues.

Finally, comedies can enable people to take a lighter look at serious subjects. While it is important not to trivialise issues, humour can enable people to start dealing with difficult problems.

TALK SHOWS

Talk shows or chat shows, particularly on radio, are a good forum for debate. They offer an opportunity to respond directly to the issues that your research has told you concern your audience. It can be a live audience talk show or with invited guests. Either can include experts in the field, stakeholders and ordinary people affected by the topic that you are dealing with.

PUPPET SHOWS

Puppet shows are very popular in parts of the developing world, and have been successfully used for edutainment. Puppet shows can be cost-effective, since only a few people are needed to put on a show that has multiple characters. Puppet shows can also be taken to the target audience by having performances on the streets. Puppets can effectively deal with taboo subjects, such as sexual issues, in ways that real actors could not.

In order for puppet shows to be successful, they need to be created and produced by skilled people. If you are going to use a puppet show for your edutainment, bear this in mind. Also remember that the live puppet shows only reach small numbers of people at a time if they are not televised.

CASE STUDY:
Puppets in Kenya

In the Korogocho Slums, outside Nairobi, an eight-foot man with a cartoon puppet head shakes hands with shop owners, hugs grandma's, chases children, greets unsuspecting shoppers and directs traffic. He wanders the streets to advertise for the puppet performance being put on by CHAPS (The Community Heath Awareness Puppeteers). In reality, this large man is a giant puppet. CHAPS is an organisation based in Kenya that uses puppetry as a tool for raising awareness about social issues such as corruption and gender inequality. CHAPS has more than 350 puppeteers in over 40 groups.

Often the performances are impromptu and are held in public spaces, like parks. They are about 20 minutes long. For example, one of the plays deal with a rich man stealing money from poor people. CHAPS also offers courses to train people to be puppeteers. Every two years they host an international puppetry festival in Nairobi that hosts puppeteers from all over the world and holds performances, workshops and debates.

- http://www.comminit.com/edutain-africa/content/community-health-and-awareness-puppeteers-chaps-kenya
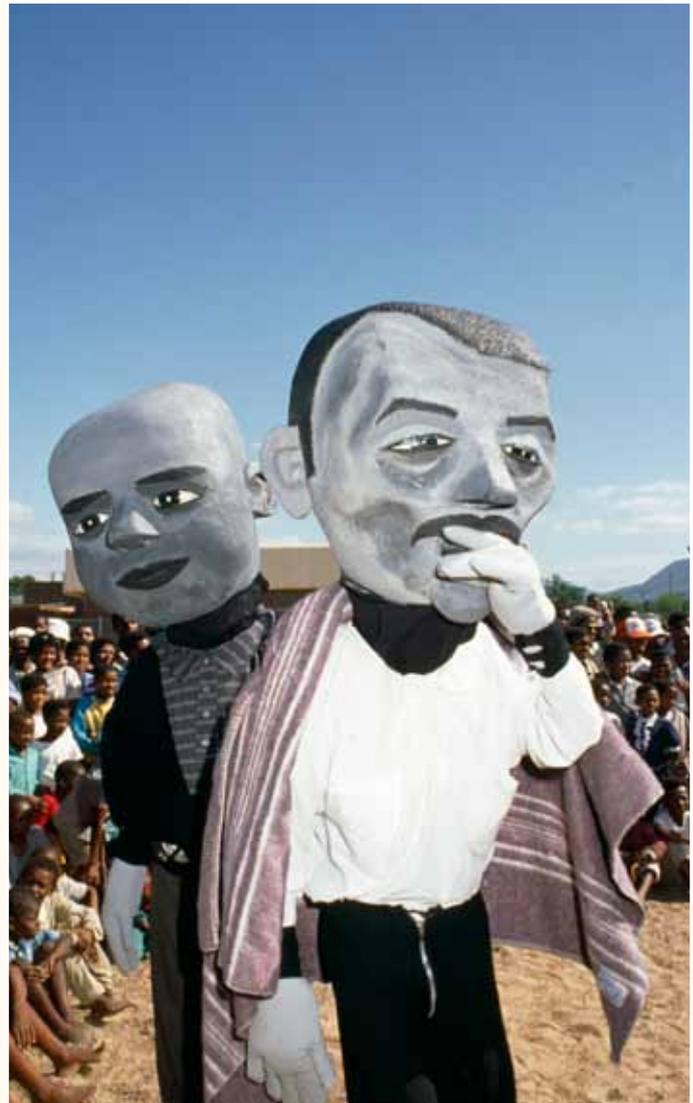
SOCIAL MEDIA

WHAT IS SOCIAL MEDIA?

In today's rapidly changing communication environment, many successful social development campaigns now use social media. This can include facebook, YouTube, instagram, Twitter, cell phone sms, crowdsourcing technology and the internet. These platforms create places and spaces where people can meet virtually, talk, debate and engage with action. It has become a vital part of social development work and a key tool to promote active citizen participation in democracy, development, openness and accountability.

Some people argue that social media is not really edutainment. It simply provides information. Others believe it is an entertaining space where people meet to talk, share and create and should be included as a new edutainment format. So we have included it in this manual, for you to think about, discuss and decide.

Social media refers to the means of interaction among people in which they create, share, and/or exchange information and ideas in virtual communities and networks. It is transparent, interactive and engaging. Social media can enable your organisation to create a conversation and build relationships. It provides an opportunity:

*   for people to communicate with a community of people who share their interest or concern;
*   for people who want to participate;
*   for people who want information.

It can extend the dialogue from your television show and contribute to social learning. It can also break the silence on topics that people otherwise may not want to talk about with their family or friends. Social media also allows for the creation of discussions with people from all walks of life. A politician can engage in the same discussion as a worker.

Viral messaging can be very powerful. Viral messaging is when a message, video clip or information is put out on the internet, on a facebook page, via Twitter, YouTube or blog and catches on. Other people in turn post it and send it on and the network of people expands rapidly. When other members of the network are inspired to comment, revise, or pass on the message and it takes on an authentic, powerful, viral form, it is called "trending".

Something to bear in mind with social media. You cannot control the message. Once it goes out it will assume a life of its own. It provides a powerful opportunity for social learning and debate. However, remember the purpose is to create and generate ongoing dialogue and debate.

SINGLE MEDIUM OR MULTIMEDIA

Depending on your circumstances, your resources and the nature of the social issues you are addressing, you may use a single medium or a combination of media for your edutainment.

USING ONE MEDIUM ONLY

Using one medium only, whether radio, music, theatre or any other medium, can be effective. It is relatively simple to manage. The disadvantage, however, is that your product must stand alone. It loses the potential reinforcement that other media can bring to it.

USING A MULTIMEDIA APPROACH

The advantage to using a combination of media at the same time is that different media have different characteristics, which can complement one another and increase the impact of your edutainment.

"Using media in combination is always more powerful than using a single medium."

- Using a combination of radio and print. Radio has the potential to reach massive audiences and can communicate broad messages. The print materials can complement this by conveying more detailed information, which can be kept by readers and used for reference.
- The credibility and popularity of one medium can lend credibility and popularity to another medium. For example, your TV show can drive people to your print or to your social platforms where the debate and dialogue continue.

Different media can also help you reach both your primary and secondary target audiences more effectively. For example, if the aim of your edutainment is to reduce the incidence of diarrhoea among children: national television will reach the urban politicians responsible for water and sanitation policy, while regional radio programmes (in appropriate languages) will reach the mothers of the children who are most at risk.

Using media in combination is always more powerful than using a single medium. This approach requires fairly complex project management and co-ordination. But the benefits are worth the effort. Just as advertisers use radio, television and print to increase the impact of their advertisements, having more than one source of information adds credibility to your edutainment message.

USING EDUTAINMENT AS AN ONGOING PLATFORM

Many edutainment projects create a one-off edutainment intervention around a development issue. For example, broadcasting a single series of episodes in a television or radio drama programme to raise awareness about violence against women. The programme may take time to become popular and may only reach the maximum audience towards the end of the series. So the edutainment ends at the point where it could have the greatest impact. The same problem exists with small-scale edutainment. For example, a relatively unknown theatre group doing a one-off series of edutainment performances may not attract many spectators. But once the theatre group is well known, they may attract larger audiences from the beginning with greater impact.

You can make the most of your edutainment's potential by creating an ongoing edutainment platform. An ongoing radio or television drama, a serialised narrative in a magazine or an ongoing local theatre group, for example, can address a number of issues over time.

If your programme is popular by the end of the first series, this popularity will create an instant audience for the next series, and you can reach maximum numbers of people from the beginning. Furthermore, as the audience gets to know and love the characters, it becomes easier for you to introduce more controversial issues over time.

Another advantage of this approach is that everyone involved in the development and production of the edutainment gains experience over time. This enables your project to build skills and expertise in the field and gain credibility with both funders and the individuals or groups who control access to the media. Finally, change takes time and needs sustained action.
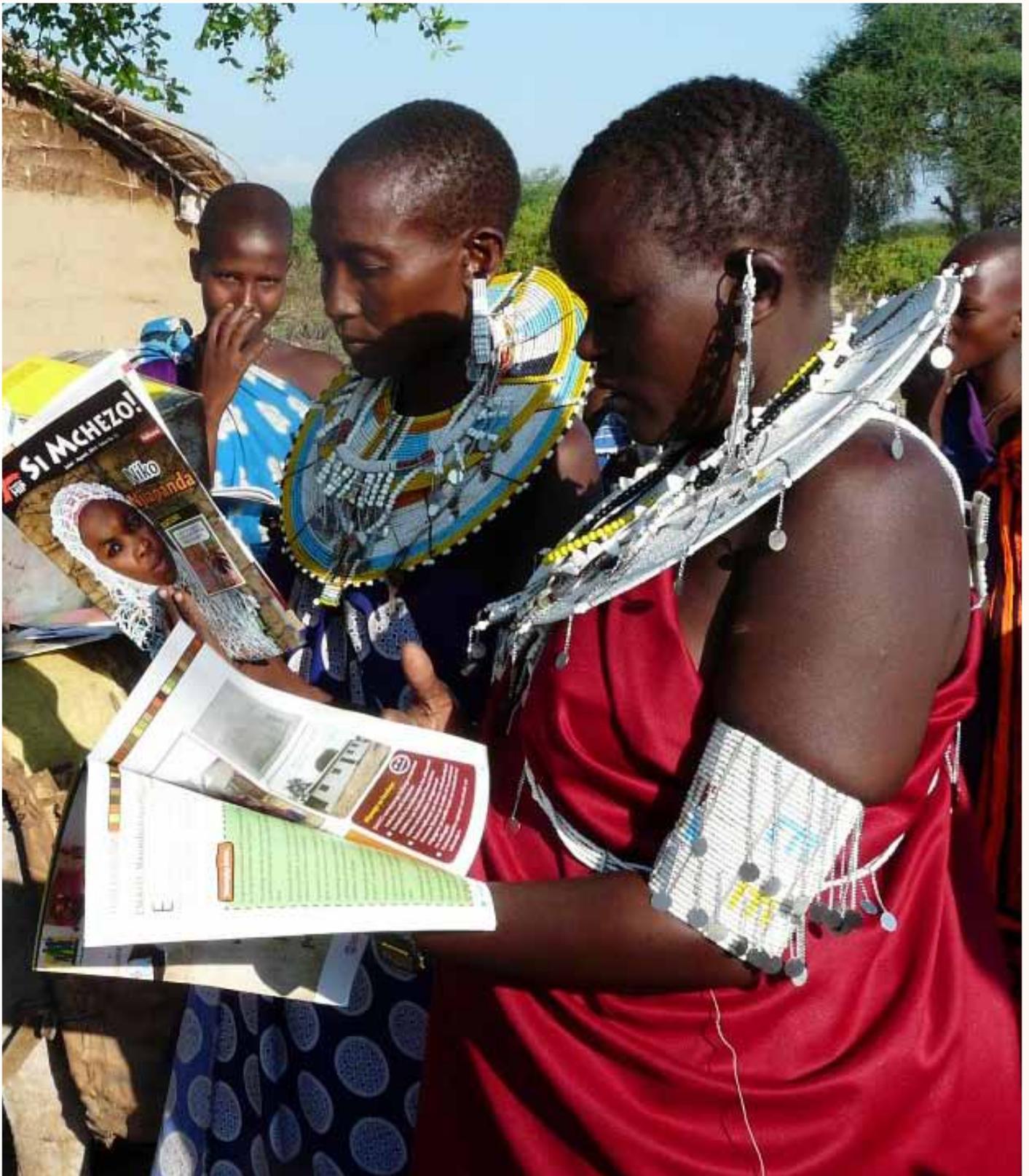
CASE STUDY:
Ulendo wa Rose - Rose's Journey

Ulendo wa Rose - Rose's Journey, told a touching story about a young HIV positive orphan in need of care and support. It was developed by Kwatu, Zambia Centre for Communication Programmes. Research in Zambia showed that families and communities are rejecting many HIV positive children. It is often out of fear and ignorance.

The film was supported by a print booklet on Children and HIV, which included information on where to get help and support for vulnerable children in Zambia.

http://www.zccpkwatu.org/

"...That story of a child who was rejected by her relatives, I cried when I watched it. You begin to wonder what you could do if you see a child being treated like that. It is very painful indeed."

–Audience research

CASE STUDY:
Kwanda – To Grow

In 2009, a new reality television series called *Kwanda* aired on SABC 1 for 13 weeks. Kwanda comes from the Nguni word, ukwanda. It means "to grow" or to develop. It's a perfect name for a series that followed five communities as they worked to make their communities "look better, feel better, work better".

Based on a popular TV make-over format, the show followed communities as they implemented ways of preventing HIV and AIDS, reducing alcohol abuse, creating new ways of generating income and caring for orphans. There was also an interactive aspect to the series. Viewers' comments were shown on a strap line at the bottom of the screen. People could vote for the community that inspired them the most.

At the beginning of the series there was a learning camp where members of the five communities were taught skills such as organisational awareness, leadership and self-management. After the camp, the communities were followed for six months to see who could implement these skills the most effectively. The show also encouraged communities to create partnerships with local government and civic organisations. In the show there was also continuous feedback given by coaches.

Tjakastad is a township near Barberton in Mpumalanga, South Africa. Gang violence had plagued the community for a long time.

"One of our team members, Themba, is an ex-gang leader who takes a leading position to help his community. But some community people still remember the things that his gangs used to do to the community. Themba has to take responsibilty for his past actions. He apologised to us and promised that with Kwanda, he will be part of the solution to crime, and not the cause."

"We organised a meeting with all the gangs that had been terrorising the community for eight years. For the first time, everybody could talk to each other. We hosted a successful soccer tournament to help our young people stay away from violence."

http://www.soulcity.org.za/projects/kwanda

CASE STUDY:
Intersexions on social media

As soon as we become sexually active, we are all locked into a complex web of intersecting relationships with multiple partners. Our risk to infection becomes directly proportional then to how vulnerable we are in this web. *Intersexions* explores issues in everyday life and relationships that make people vulnerable to infection.

Intersexions is an edutainment television drama that deals with reproductive health and HIV and AIDS. Complementing the show is a social media campaign that has been hugely successful. After the television show aired, viewers were able to go onto the facebook page and discuss the themes of that night's episode. There are currently 87 000 people who have "liked" the *Intersexions* facebook page. During the period that the show was on air, the facebook page had over 23 000 active participants who commented on or started discussions. A full time sexologist was employed by John Hopkins University, who developed the campaign. This ensures that the answers given were accurate and helpful.

facebook can also provide a safe place for people to open up, and find a community of support and help. One woman openly admitted on the *Intersexions* page to being raped and received this reply.

> "You are such a remarkable woman, I truly admire you. After everything that you've been through you still forgive and love your kid."

Another women commented:

> "I've also been a victim of rape (on more than one occasion)... I have never shared this information with anyone. I just keep living my life and I don't care about telling anyone coz that might cause family disruptions or worse, they could decide to ignore it and call me a liar and I don't want to go through that again."

These messages of support are hugely helpful in the healing process. They also make people realise that they are not alone.

https://www.facebook.com/pages/InterSEXions/167547506592606

"I think you guys are doing a very good job by asking us about our relationships, some of us don't have someone to talk to when we are hurt. And with you, we can open up and get some advice... It's all up to an individual whether we use protection or not. But Intersexions *is doing the best job ever and thanks for raising such topics."*

–Girl, Intersexions facebook post

CASE STUDY:
POWA: PSA against women abuse

An experiment was set up in a Johannesburg town house. On the first night, a man played drums very loudly through the night. He received numerous complaints from his neighbours about the noise. They were outraged and furious. In the same complex on a different night, the man played pre-recorded sounds of a domestic dispute. Loud sounds of a woman being beaten, glass breaking and a man screaming abuse were played for all his neighbours to hear. Not a single neighbour came to complain or ask what the problem was. No one came to investigate what was going on. This experiment was made into a PSA. The clip ends with these words.

"Every year 1 400 women get killed by their partners. Don't you think that is worth complaining about?"

This PSA was posted on YouTube by People Opposing Women Abuse (POWA). POWA provides services and shelter to women experiencing domestic violence in South Africa. Since being posted on YouTube the PSA has had over a million hits.

http://www.youtube.com/watch?v=BW30WslahMc

TASK 5

1. Think of a topic for your edutainment and your intended target audience:
   a. In order of priority, list the media that you would use to reach a significant number of your target audience. Why?
   b. In order of priority, list the media formats that would appeal to your target audience. Why?

2. If you were to combine three media and media formats listed above, what would be the best combination? Why?
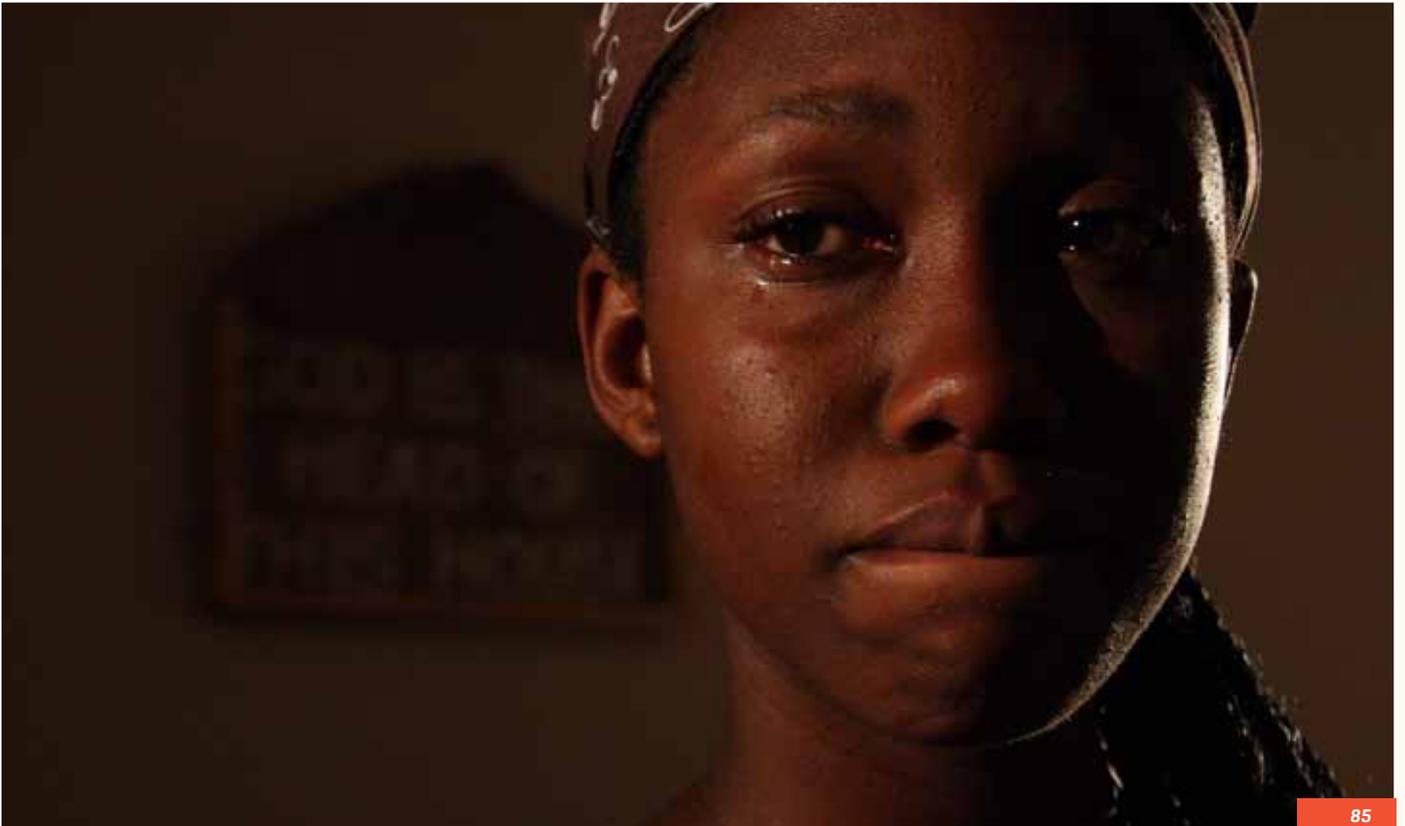
CHAPTER 6

CREATING A TOTAL COMMUNICATION STRATEGY

Edutainment has often been used as part of a wider communication campaign, a catalyst for social action. For example, a campaign around gender violence which advocates for better legislation on domestic violence, or a campaign to create awareness of medical male circumcision and encourage men to go to clinics to be circumcised.

If you are thinking of a wider campaign, with your edutainment at the centre, you need to plan the broader strategy very carefully. A well-planned broader communication strategy can enable you to take advantage of a range of opportunities that edutainment presents. For example, you can use your brand name to popularise school materials.

Meaningful change requires creating an enabling environment, strengthening services, personal and community skills, and agency. You may want to support

and advocate for better public policies. Think about how the different campaign elements can be used to bring about real, measurable social change for individuals and the communities in which they live.

In Chapter 3 we discussed partnerships. When you plan your communication strategy consider the different partnerships and the benefits that they bring. Remember, partnerships can build a critical mass and increase the volume, reach and consistency of your campaign. Partnerships can also create a supportive environment for change.

There are three components to a social and behaviour change communication strategy:

Media: including TV, radio, print, social media
Advocacy: tackling policy to enable individual and social change
Social mobilisation: engaging with communities to support actions for change

BELOW ARE SOME IDEAS ON HOW TO CREATE OPPORTUNITIES FROM YOUR EDUTAINMENT TO OPTIMISE THE REACH AND IMPACT

A BRAND NAME

It is really important to tie your campaign elements (media, advocacy, social mobilisation) together under a strong brand name. A popular and strong brand gives a focus to the campaign. It will generate interest and excitement and give popularity to other initiatives with the same objectives. For example, the *OneLove* campaign tied together a range of edutainment initiatives across multiple countries, all dealing with the issue of multiple concurrent sexual partners. The name OneLove was direct and had popular appeal across many countries.

ADVOCACY

As part of your intervention, you may include an advocacy campaign to tackle structural barriers that impact on the issue you are addressing. Advocacy includes activities such as direct lobbying to government, media advocacy to create awareness and a culture of openness among politicians and citizens.

CHARACTERS AS ADVOCATES

You can also use actors as advocates for your messages. Everyone loves celebrities. They can draw people into your cause and create a buzz around your message. For example, Patrick Shai, a well-known South African actor, played an abuser in *Soul City 4*. He came out in public about being an abuser himself. He became an advocate for the violence against women messages. Recently he was an advocate for the *Brothers Against Violence* campaign.

EDUCATIONAL PACKAGES

Another opportunity is to develop educational materials for schools. Educational packages can support a structured learning process, which builds on the popularity of your chosen edutainment. They can be designed for groups of people or individuals to use, either in a formal educational setting such as a school, or in an informal setting such as a clinic waiting room. Your edutainment brand name will draw people to your materials and give it credibility.

SOCIAL MOBILISATION

Social mobilisation involves engaging with communities to support actions for change. It can include mass meetings, public marches, events and community dialogues. Dialogues allow people to express their views and seek solutions to their own local problems. You can also use characters from your stories to spark conversation and get people to talk about their own lives. Community dialogues can involve local stakeholders such as NGOs, local leaders, the church, community organisations, or government services.

DVD learning tools can be effectively produced from suitable clips from TV dramas and packaged with a set of discussion questions. They create a link between the mass media and community interventions. They act as a great catalyst for discussion. Listener or viewer clubs can also deepen the impact of the media messaging. A group of people from the same community meets on a regular basis to discuss the contents of the radio or TV drama.
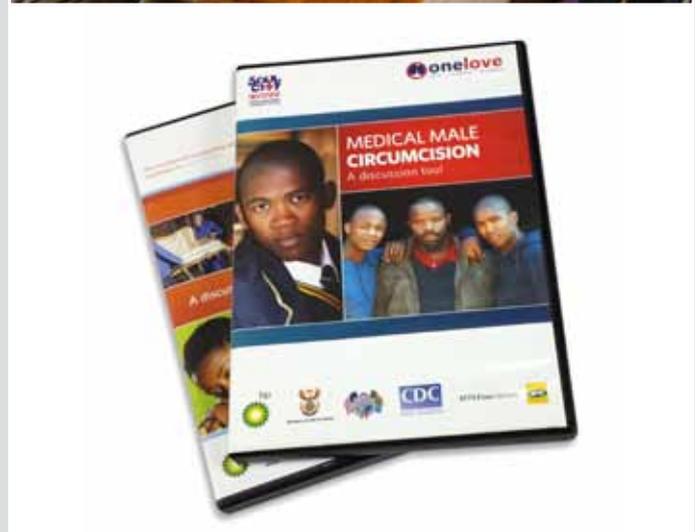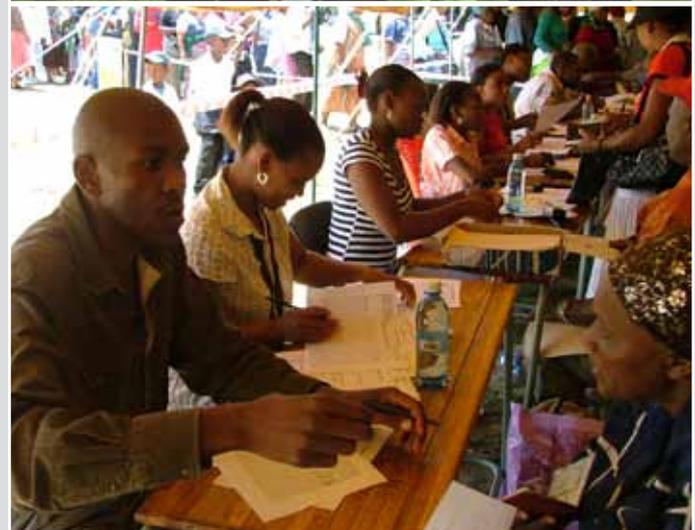
CASE STUDY:
Children act for change

At Klipville Primary School alcohol is a big problem. It wrecks havoc in the lives of the *Soul Buddyz* children and their families. Forget, a young boy, is caught selling alcohol and is terrified not only about his punishment from the school, but how he will deal with his brother, who is involved with local gangsters.

This is a description of just one episode of *Soul Buddyz 5*, an exciting drama series for children 8–15 years old produced by the Soul City Institute in South Africa.

Soul Buddyz, combines popular prime time edutainment television and radio with print materials, advocacy campaigns, and large social mobilisation programmes to effect change. This multimedia project has reached more than 5 million 8–15-year olds in South Africa.

The drama centres around a group of children who meet after school in a park. They represent children from all walks of life and together they deal with issues that children face all the time. They help each other and work for their community, while still having lots of fun. They grapple with issues like peer pressure, abuse, bullying and HIV and AIDS.

"Soul Buddyz is a good teacher to our children and to our community. It is a community builder in a great way, and if it can be shown again, I can be one of the regular viewers with my children."

In 2003, children watched the television show *Soul Buddyz* and were so inspired that they wrote to the Soul City Institute, the creators of the children's edutainment series. They asked if they could please join a similar club. They also wanted to be Soul Buddyz. This created the impetus to start *Soul Buddyz* Clubs. Today it is a national movement for children between the ages of 8-14 years. In their clubs, children come together to learn, play, develop skills, read and act as agents for change in their schools and communities. Today there are over 5 600 Soul Buddyz Clubs distributed throughout the country, including in very remote, rural areas, with over 140 000 children participating.

"When I joined the Club, I was the smallest one, but I didn't mind my age I just did everything. The Soul Buddyz *Club encouraged me when my mother died and gave me good courage. I like the* Soul Buddyz *because they help each other and they don't laugh at you, the find help for you."*

–Soul Buddy, Eastern Cape

CASE STUDY:
The OneLove Campaign

A husband tells his wife he is taking a second wife. On her wedding day, a bride discovers the terrible truth, which her mother is determined to hide, and a couple return from a disastrous honeymoon unable to talk about sex.

These stories are taken from a TV film series called Love - Stories In a Time of HIV and AIDS. The films grapple in different and unique ways with the issue of multiple concurrent partners (MCP). Having sex with more than one person at the same time makes a chain. If one person gets HIV, everybody in the chain can get infected. It increases rapidly the chance of HIV spreading.

These films were a collaboration between organisations in 10 different SADC countries and part of the *Soul City Regional OneLove* Campaign. The core message of *OneLove* was that having multiple concurrent partners put you and your loved one at risk of getting HIV.

OneLove was a unique campaign which had both regional and local elements. The countries in southern Africa have always had strong connections. They share common cultures and history and there is ever-increasing trade and travel within the region. In August 2005, African health ministers called upon countries to work together to intensify HIV prevention. *OneLove* was a response to this call. It was built on a foundation of groundbreaking research conducted across Botswana, Lesotho, Malawi,

Mozambique, Namibia, South Africa, Swaziland, Tanzania, Zambia and Zimbabwe.

Research found that many people in all the countries have more than one partner in the same time period. The reasons people gave for being involved in MCP were similar, but the research highlighted differences too, of social values and culture. Both men and women said that they cannot talk about their needs and desires with their spouses or regular partners and so they seek pleasure and comfort with someone else. This practice is reinforced by cultural and social norms that view men with more than one partner as acceptable and even desirable. The *OneLove* edutainment programmes tackled these underlying issues head-on. Entertaining mass media programmes got audiences thinking and talking about how they live and love in this time of HIV and AIDS.

Each country developed its own campaign and all materials were researched and tested with the target audience. The main messages of the campaign were carried by television and radio drama series and reinforced through booklets, billboards, posters, public service announcements and talk shows broadcast by national and community broadcasters. Campaign materials were used to trigger discussion during community dialogues . The advocacy component of the campaign raised debate and challenged cultural practices and gender stereotype. It lobbied political and traditional leaders to speak out on issues related to gender and MCP.

"Culture teaches boys to rule over women and control their bodies and girls are taught to be submissive and dependent on men. Men have more power than women."

– Audience Research, Female , Mozambique

"You may have a wife at home [and] at the same time have a girlfriend who is unknown to her... At times you may even have children with this woman while it remains a secret and unknown to your wife at home."

– Married man 35+ years, Midlands mine Zimbabwe

CASE STUDY:
Brothers for Life

One could have heard a pin drop, as actor Patrick Shai took the podium and described in brutally honest detail how he has transformed himself from a wife-beater to an activist against gender-based violence.

Shai was speaking at the launch of the latest *Brothers for Life* campaign, *Brothers Against Violence*, which aims to address the issue of violence against women and children. He is also the public face of the campaign, by way of a hard-hitting television public service announcement (PSA).

"It's not an easy subject to talk about," Shai told the audience, describing his "Damascus experience" as he shot a domestic violence scene for the TV drama *Soul City* and suddenly he was no longer on the set, but in his own home and abusing his own family.

Three years later, he was amazed at how his own rehabilitation had changed his life. It also transformed his family, except one of his two sons, who is struggling with drug addiction, and for which Shai blames himself.

"He did not have a father at home, and he went looking for a father elsewhere," said Shai, who says his family are waging a struggle "to save my son, their brother".

Brothers for Life is implemented by Johns Hopkins Health and Education in South Africa (JHHESA) and Sonke Gender Justice. Part of the challenge of the campaign is to get men to come forward to say that they have changed, as Shai has courageously done.

Brothers Against Violence has four legs: mass media, including the Shai TV PSA, radio PSAs in six languages, and a talk show linked to the new TV drama *Intersexions* on all SABC public broadcast service stations; media advocacy, including using personalities to address various lifestyle issues; community participation, in which approximately 100 community organisations were involved; and partnerships with partners in the gender transformation field, government, LifeLine and SANCA.

http://www.brothersforlife.org/

"For the first time, I saw the pain I was dishing out to my wife,"
he said. "For the first time, I heard the pleas of my son, and I
saw the pain on the face of my wife... I knew then that I needed
to change."

– Actor, Patrick Shai

> **BE A MAN WHO IS NOT AFRAID TO KNOW HIS HIV STATUS**

Teko Modise
Professional Soccer Player

TASK 6

1. *Discuss the different elements of your campaign and the purpose and goal of each one.*
2. *Think about advocacy tools and which would be most beneficial to use.*
3. *Write down the media and formats that you have chosen to use, and what the main purpose of each will be.*
4. *List the ways in which you expect your edutainment to impact on your target audience.*
5. *Are there characters or actors you could use as advocates for your campaign? How could you use them?*
6. *What social mobilisation actions will strengthen your campaign?*

CHAPTER 7

DEVELOPING THE MESSAGE AND STORY

Once you have completed the research phase and have selected your communication media and formats, you are ready to start developing your chosen edutainment. In this chapter, we will discuss how to design the messages that your edutainment is going to promote and integrate these into a powerful story line.

(Top left) The Travelling Man,
(Bottom left) Chaguo and (right) Kwanda.

STEP 1: MESSAGE DESIGN

The first step is to design the message or messages. The messages come from your research findings; focus groups, in-depth interviews, a literature review and discussions with topic experts.

A NOTE ABOUT MESSAGES

Messages are not simply pieces of information which you want to raise awareness about. Messages are also transformative changes that you want to see happen in your community or society . For example, women and girls have the right to say no to sex, is not a simple message. It is a challenge to a social norm, to men and women to act and think differently about gender. Through the journey of characters that audiences identify with, messages are woven into a dramatic story of change. Characters come to challenge the status quo. They learn to act and behave differently. When you develop messages, go back to your social and behaviour change theory (Chapter 1) and reflect on the different pathways of change. It is a useful window through which to design them.

MESSAGE DESIGN WORKSHOP

One way to design messages is to have a Message Design Workshop.

The people who attend the Message Design Workshop are:
- your project management team;
- the creative team (producers, writers, editors);
- as many topic experts as possible;
- the research team who can report back on the research;
- other stakeholders (for example government officials, private sector players and civil society organisations).

The aim of the workshop is to identify and prioritise the messages of your edutainment, based on the research findings. Workshop participants should reach consensus on the main messages and prioritise these in order of importance. The workshop will also help the creative team understand the topic, research and complexities of change better. This will really enrich the dramatic story.

It is also useful to select key people as a "reference group" to provide ongoing advice and support. Ask topic experts to choose one or two people to represent them, throughout the development process.

PLANNING FOR THE MESSAGE DESIGN

Here are a few things that will help make the Message Design Workshop run smoothly:

1. Write up the most important research findings first. Present these at the workshops to allow participants to get a clear overview.
2. Plan the workshop carefully so that you allocate enough time to everything. You may need one or two days
3. End the workshop with a list of recommendations.
4. Be as inclusive as possible in your invitations so that all partners and sectors are represented.
5. Get a good facilitator to run the meeting.
6. Group work is useful for message development to ensure maximum participation.
7. Do not end up with too many messages to please everyone. You should try to have five or six key messages only.
8. Record all the key decisions and their order of priority. Circulate these to all participants.

After you have agreed on the messages, you need to develop the Message Brief:

STEP 2: WRITE A MESSAGE BRIEF

After the meeting, someone in your management team must write a Message Brief. A Message Brief is a fairly detailed document that captures the decisions made at the Message Design Workshop. The purpose of the Message Brief is to have a consensus document, a shared guide on the agreed messages and their order of priority as well as the research that informed them.

THE BROAD MESSAGES OF YOUR EDUTAINMENT

There may be broad messages that you want to carry through the entire series. For example, communities must work together to uplift themselves and improve their quality of life.

Each single unit of your edutainment (a radio or TV episode) should carry a limited number of messages. One or two messages per episode is probably best. But this is of course a guide, and not a rule, and depends on the actual message and story.

THE FINAL MESSAGE BRIEF SHOULD CONTAIN:

1. the broad messages, in order of priority;
2. the detailed information required around each message;
3. the background to each message (possibly including a summary of the literature review and of the findings from your audience research);
4. appendices which contain relevant information for different members of the creative team, if applicable;
5. any additional documents which will help your creative team to understand exactly what you want from them. For example, you may include transcripts from focus groups, to help writers develop stories based on real-life examples.

CASE STUDY:
Between friends

Poverty and financial dependence can push girls and women into taking risks that they don't want to take, including having unsafe sex without a condom. Research conducted by Desert Soul, a health and development communication organisation in Namibia, found that this was a big issue and developed these two messages:

1. Requesting or offering sex in exchange for favour will place both you and your partners at greater risk for HIV infection.
2. Society must create working conditions and opportunities for young women and girls so that they can better control all aspects of their lives.

The film *Between Friends*, grappled with these messages. It told the story of two friends trying to start a small hair salon in Windhoek. Their friendship is put to the test when a smooth-talking playboy with money offers to help their struggling business venture in exchange for sex with one of the young women.

STEP 3: CREATIVE WORKSHOP

After the writers and creative team have received the message brief (and have had time to think about it!), you need to convene another workshop, this time specifically for the creative team.

The purpose of the Creative Workshop is to develop broad story lines and characters to carry and integrate the messages. There is usually intense discussion and a great deal of feedback between all participants. This is the moment when you try to integrate entertainment with education making sure that neither one dominates or overshadows the other. It is best to find ways to embed the messages seamlessly in the story itself rather than tack it on to a story that is not central. For example, a dramatic storyline of a person experiencing stigma as a result of HIV will allow the audience to feel their pain and hurt. This is more powerful than just inserting dialogue where two people talk about stigma.

You may find that participants disagree a lot. The creative team will want to focus on an action-packed drama filled with suspense and intrigue. Your organisational team will mainly be concerned with messages. Script writers will come with their own, occasionally misguided, ideas. Topic experts will have their own fixed views of what is right and wrong.

Writers may also want to use scare tactics to shock audiences into changing their behaviour. However, research has found scare tactics usually don't have any lasting impact. They also can do damage by pushing issues underground, making it harder to bring about change or even reinforce the status quo.

Behind the scenes of After the Honeymoon – ▶
shot on location in Malawi.

GUIDELINES FOR INTEGRATING MESSAGES INTO A DRAMA

COHERENCE AND INTEGRITY

Your target audience does not respond only to the messages. They engage with the edutainment as a whole – the setting, plot, characters and action. In the case of an edutainment series or multimedia edutainment, the audience interacts with an entire series or a range of media.

Ensure that messages in different media don't contradict or undermine each other. Make sure that there are no hidden or unintended messages. For example, that the male characters in the drama always make decisions. That people who are poor are always victims of their circumstances. Or that children always do as they are told and never think or act for themselves.

MIX ENTERTAINMENT AND EDUCATION

Some issues are more easily dramatised than others. Think carefully about which message suits which medium. For example, a drama is good for exploring condom use and how women have the right to insist on using condoms. However, the detail of how to put on a condom and use it properly is probably best illustrated in a print publication or possibly on a cell phone platform. Try not to lecture the audience or give them lots of facts. Characters should speak and act naturally and not be spokespeople for a message.

EMOTIONAL INVOLVEMENT AND TRUST

For edutainment to be effective, the audience has to become emotionally involved. People must relate to the stories and empathise with the characters.

Emotional involvement in a drama allows audiences to live out their hopes and fears through other people. The characters in the drama can express strong emotions on behalf of the audience. The audience must identify with the characters and the choices they face. They must see the story as relevant to their own lives. Stories work best when they move and entertain us, when they jog our deepest beliefs and fears, touch our hearts and challenge us to reflect on the values and ideas we live by. The audience is then more likely to engage with the issues raised by the drama and take action or change norms and behaviour as a result.

CULTURALLY BELIEVABLE

Make sure that the story is culturally believable, relevant and authentic. Be careful of mistakes in dress, activity or belief. These issues can distance your audience from the story, as well as from the issues you are raising. Instead of engaging with the messages they are concerned with unintended cultural errors.

USE ROLE-MODELS EFFECTIVELY

Try to role model intended behaviour or values through your characters. The actions of a character whom the audience has learnt to love and trust are worth more than a hundred speeches.

Establishing a role model in a drama series takes time. But once the character has won the hearts of the audience, you can use the actor to promote your messages, even outside the drama.

Another approach is to use people who are already role models in real life and integrate them into the drama as themselves. For instance, a national football star giving a safe-sex message is likely to be far more effective than a health-care worker delivering the same message.

Be careful that the role model's private life does not contradict the messages they are advocating.

BE POSITIVE

It is important that people go away feeling empowered and uplifted, even when you are tackling difficult issues. This is not always easy. You don't want to pretend that solutions to poverty and under-development are easy to solve. But you also want to give people a sense of agency, hope and possibility. So it is good to combine edutainment with advocacy; to address the structural barriers to change and create an enabling environment.

Create likeable characters who become empowered and make a difference in their own lives and in the lives of their community. Instead of just talking about people mobilising around an issue, show how they do this.

USE HUMOUR AND COMEDY

Humour can balance dramatic tension and carry some of your messages very effectively. However, use humour carefully. Laughter is often culturally determined. In addition, people may feel that you are trivialising a problem if you invite them to laugh about it.

The pre-testing of materials will give you a good insight into your audience's likely response to humour in specific circumstances.

Sister Bettina was a much loved character in Soul City. *She was the sister at the* Soul City *clinic and in real life the actress Lillian Dube became a health activist and role model. Her celebrity status drew large audiences when she went to speak in communities and schools.*

CASE STUDY:
The Test

The Test made by Packachere Health and Development Communication in Malawi, used comedy to explore a common practice where men and women are either too scared to get tested for HIV or they go for a test and do not return to get the results.

In the film, a successful, macho, ambitious, young Malawian man is too scared to have an HIV test and finds all sorts of ingenious ways to avoid it. But when the women he loves insists, he has to learn to overcome his fear or lose her.

http://www.pakachere.org

"Some people agree to go for a test, but when they reach there, they run. They don't do the test. I've also seen it happen when they were waiting to hear their results... they just run off."

—Audience research, Male

STEP 4: CREATIVE TEAM WRITES STORY OUTLINES & SCRIPTS

After the creative workshop, the creative team has the task of producing story outlines and then scripts. The story outline includes a basic outline of the story from beginning to end, as well as sketches of the main characters and their journeys. This is sometimes called a Character Bible.

After this you will pre-test the scripts or material, make final changes and then go into production. It is useful to have a few guidelines to quality control during the final scripting stage and production.

ENSURING QUALITY DURING PRODUCTION

It is possible for a good script, which has been carefully crafted through a long, thorough research process, to end up being changed or almost destroyed during production. For instance, the director of a play may decide to change a script or delete an important line of dialogue without consulting you. Maybe an actor interprets a character's action in a different way to what was intended.

Here are a few guidelines for quality control:

1. Ensure you have a legally binding contract. This at least will ensure that the producers deliver on time and on budget.
2. Make sure the creative team are involved from the beginning at the Message Design Workshop.
3. You are the keeper of the message. You need to protect the goals of the campaign. At the same time, be open to creative input and ideas. Make it clear in the contract that the final say rests with you and not the creative team.
4. A safeguard is to have a member of the project team on set at all critical times when a sensitive scene is coming up.
5. View rough cuts of footage shot that day. This will give you a feel of how the director and actors are interpreting the story. It is expensive to reshoot something so it needs to be serious for you to request that.
6. In the case of live drama, attend rehearsals and give feedback to the producer immediately.
7. With print materials, check the design pages and then check final page proofs before they go to print. Be sure that the design is fresh, but that it also makes the text readable.

The director on set of ▶
Mapule's Choice *filmed*
in Lesotho.

TV FEEDBACK GUIDELINES

Below is a TV Feedback Guide. Use the questions as a guideline for the kind of things you should look out for when you check scripts and produced episodes.

1. **Does the episode follow the message/ adaptation brief?**
- Are all the messages covered and clear?
- Have the messages been brought to life? Has it been made personal and real?
- How do the episode and people in the story make you feel?
- Is the information correct and emphasis right?
- Are there any unintended messages coming through ?
- What did the pre-test of the scripts say?
- What needs to change? How?

2. **Who needs to review this episode from a public health or development point of view?**
Who do you need to ask? Why? What is the issue that you particularly want to check?

3. **Is the story engaging?**
- Is the story engaging and exciting?
- Does it have pace and rhythm? Does the story keep your attention through to the end?
- Are the characters believable and empathetic?

4. **Are there any technical problems?**
- Is the sound okay? Look out for background fuzzes, uneven dips in the sound, echoes and inaudibility.
- Are images clear and in focus?
- Are voices in sync with the sound?
- Is the sound mix okay? Is the background music louder than the voices or too intrusive?

5. **Final checks:**
- Are credits correct?
- Check subtitles. Both in terms of the accuracy of the translation and the spelling.
- Are the donor logos the correct colour and format, and are they clearly visible?

The most important part of quality control is to ensure that you choose a service provider that you trust and whose work is of a high standard. Don't be afraid to ask questions about the production process and be clear on when the appropriate moments for making changes are. This is crucial, as interventions at the last minute or when things are far down the line can be costly or worst case, can't be changed at all.

CASE STUDY:
Soul City – Medical Male Circumcision

Soul City Series 11, dealt with the issue of medical male circumcision (MMC). Sis Noni, a dedicated matron at a clinic , is running a Medical Male Circumcision campaign. But she runs into difficulties when her traditional husband, Malusi, insists their two sons, Sam and Mandla undergo traditional circumcision. Sam goes for MMC but Mandla goes to the mountains for traditional circumcision (TMC) and later in the story contracts HIV. Research showed that when men return from the mountain, they often have unprotected sex to prove their manhood. In the testing process, audiences expressed concern that we were undermining traditional practices. The storyline was adjusted so that it was only after Mandla had unsafe sex to prove his manhood, that he became HIV positive. It was the unsafe sex, not TMC, that was the high risk behaviour.

http://www.soulcity.org.za/
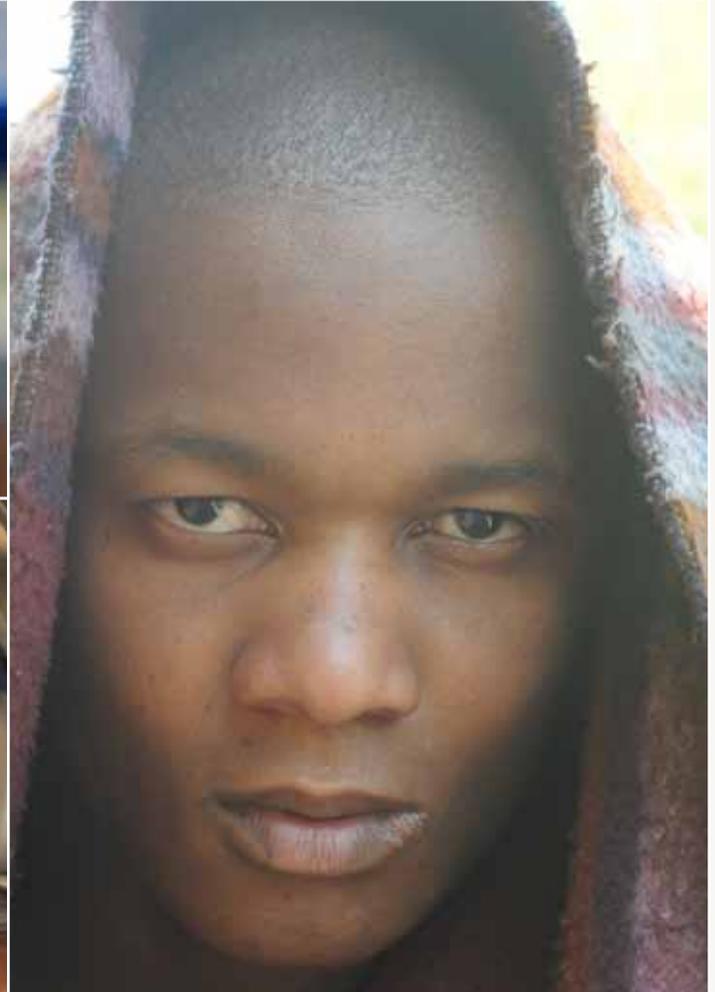
CASE STUDY:
Keeping an eye on set

Soul City 11 dealt with the issue of Prevention of Mother to Child Transmission (PMTCT). In the story, an HIV positive mother, Musa, learns about PMTCT. But her bossy mother-in-law tries to insist that she bottle-feeds her baby when it is hungry. Research told us that many women felt pressure to bottle feed babies from older women, especially mother-in-laws, who insisted that their babies were hungry when they cried.

A mixed message crept in on set. The enthusiastic props person had not read the Message Brief and the director had not briefed her properly. When she placed props to create the bedroom of the new mother, she placed nappies, a dummy and a baby's blanket. But she also included a large bottle of formula and feeding bottles. The set of the scene completely contradicted the message and intention of the story.

http://www.soulcity.org.za/

"The bad vibe between Musa and Zamo makes the story interesting and it's realistic that a mother of your husband can't let go of their boys even when they are adult and tell you what to do."

—Audience pre-test

CASE STUDY:
The Champions

The Soul City Institute's Regional Campaign, in partnership with the Champions for an HIV-free Generation, produced a series of one minute conversations with three exceptional African leaders. These leaders shared their experience of loss, love and relationships.

They speak intimately in a way never heard before. The conversations were both personal and inspiring. Strong leadership and positive role models are essential to the success of HIV prevention and these moving "story moments" with great figures and leaders from our continent touched everyone who watched them.

Kenneth Kaunda discusses the painful experiences of his son dying of AIDS, Dr Wandira from Uganda (first female vice president of an African country) opens up about her abusive marriage and how she found the courage to leave the marriage. Archbishop Desmond Tutu talks with great humour how he nurtured his relationship with his wife Leah and reflects on the need for couples to talk to each other.

These public service announcements (PSAs) were part of the *OneLove* campaign, the largest cross-border social change communication campaign to tackle the issue of multiple concurrent partners (MCP). Both funny and moving, these one-minute clips were aired in nine different African countries.

http://www.onelovesouthernafrica.org/index.php/onelovechampions-public-service-announcement-videos-dr-kenneth-kaunda/

Left to right: Dr Kenneth Kaunda, Archbishop Desmond Tutu, Dr Speciosa Wandira.

CASE STUDY:
Umtshato - The Wedding

In crafting messages, always consider theories of change. Sometimes it is a social norm or cultural practice that is a primary barrier to change. Culture is the glue that holds our societies together. But some cultural practices, like those that encourage men to have many sexual partners or that ensure that women must be married and stay in a marriage, can put people at risk.

In the film *Umtshato - The Wedding* produced by Soul City Institute as part of the *Love Stories* series, Nomandla is in the final stages of her traditional Xhosa wedding to Makhosi, who she has loved for many years. On her special day she discovers a terrible truth which her mother is determined to hide. The film explored the message that men and women have the right to be respected, to protect themselves and to challenge cultural values and practices that put them at risk of getting HIV and AIDS. The power of this story was in the way it exposed a cultural practice that hindered a woman's ability to make healthy choices for herself.

"Whatever happens in this story also happens in our lives. There are no lies here. We stay in relationships with partners we know are cheating on us. We wait until a child comes of that affair, then the burden becomes ours."

– Audience research, Female rural

TASK 7

1. *Why do you need research information to design messages for your edutainment?*
2. *Think of a topic for your edutainment. List the type of people or stakeholders you would invite to a message design workshop. Why those stakeholders?*
3. *Why should creative people engage with your research and message brief before developing edutainment stories?*

CHAPTER 8

MARKETING & PROMOTING YOUR EDUTAINMENT

Edutainment is a powerful communication tool precisely because it uses popular entertainment to communicate social issues. The more popular the edutainment, the more powerful the impact will be. Publicity aims to drive audience numbers and interest to your campaign—before, during and after the edutainment is aired.

The beauty of successful edutainment is that its popularity opens up new avenues that allow you to further communicate your messages with your audiences. This chapter looks at different ways to promote your edutainment before, during and after its implementation.

THERE ARE THREE STEPS TO SUCCESSFULLY PROMOTE YOUR EDUTAINMENT

- **STEP 1: THE INITIAL MARKETING AND PRE-PUBLICITY**
  This is the period just before your edutainment starts, when you use all the means at your disposal to build an audience.

- **STEP 2: CONSOLIDATION**
  Continue to promote your edutainment once it begins. What counts now is the quality of your product. If it is good, it will promote itself through word of mouth. If not, no amount of promotion will save it!

- **STEP 3: INVOLVES CAPITALISING**
  Capitalise on the edutainment's popularity and credibility by using its brand name to launch other initiatives.

STEP 1: INITIAL MARKETING AND PRE-

Plan for the initial marketing and pre-publicity early on when you are still developing the edutainment. Then, as soon as you know the date when you go on air, or when the shows begin, you are ready to implement your publicity strategy.

How you advertise your edutainment depends on the scale of your project. For a small-scale project you can use your internal project team to brainstorm ideas. With a large-scale project, you may prefer to hire professional marketing and advertising people. Don't forget to plan for this cost in your funding proposal. Advertising agencies can be expensive, so be sure you are getting value for money.

Here are some pre-publicity ideas
- If you haven't already, decide on your logo and a tagline. For example, *Soul City* has a logo with a red cross in the name, to allude to the hospital theme, and it uses the catch phrase, "The heartbeat of the nation". It is a good idea to pre-test your logo, brand name and tagline to make sure it is relevant and appropriate and it resonates with your audiences.

- Think of a theme tune to use. Catchy theme tunes can build brand recognition and identification.
- Use popular or famous people. For example, if people know that your production features a popular actor or actress, they will be far more likely to watch it.
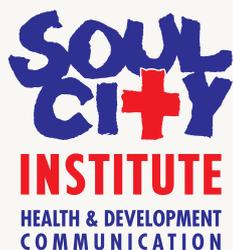
- Carry out a conventional advertising campaign. Use a variety of media to encourage people to watch/listen to your edutainment. These can include billboards, adverts on busses and bustops, newspaper and magazine adverts, radio and TV promos.
- Enlist the support of journalists to give positive media coverage of your edutainment before it starts.

If you are doing a local small-scale edutainment project you can also use people who go from door to door to invite audiences to the event; or a loudspeaker to announce the dates and times of your performance. You can also put up posters in shops and schools and other public places.

A LAUNCH

Having an official launch function may be well worth the money. It can cement campaign partnerships and give good media coverage, especially if there are dignitaries or celebrities present.

If your edutainment is ongoing, your pre-publicity will become a lot easier as time goes by. If your edutainment is popular, subsequent series or seasons will inherit its popularity.

Your first series of a television drama may take time to build a loyal audience. But if people liked it, they will start watching the second series from the very first day. It's the same with music. The first song released by an unknown singer will take a while to catch on. But once he or she is popular, subsequent songs become popular much more quickly.

SOULCITY It's Real

BE THERE
WHEN THE SPARKS FLY

IT'S FRESH. IT'S BACK. IT'S REAL.

No other season spelled **DRAMA** like Soul City Season 11.

In fact, the new Season opens with sparks flying in Episode 1, as Sis Noni's husband, Malusi, announces that he has made arrangements for their two sons, Sam and Mandla, to go for traditional circumcision. Furthermore, a fire breaks out at Sis Noni's beloved clinic and everyone has to pull together to save what they can of the medical supplies. When Mandla is trapped under a burning beam, things really start to heat up in the troubled household.

Don't miss Soul City tonight at 8:30pm on SABC 1!

Join the conversation: [f] [t] [YouTube] **@SoulCityItsReal**

You can get news and updates daily - simply follow us on your favourite social network or service

STEP 2: CONSOLIDATE THE DIRECT IMPACT

Once your edutainment is "out there", it will speak for itself. If it is good, it will promote itself by word of mouth. The following strategies will help to consolidate and reinforce this promotion:

ONGOING PUBLICITY

You can use any of the tools you used in pre-publicity. Newspaper reviews are good while you are on air, to draw in wider circles of people to the show. Email reminders, newspaper adverts with story teasers. Tweets or posts on facebook can help keep audience excitement alive week after week.

USING MORE THAN ONE MEDIUM

If you have chosen a multimedia approach, one medium can refer to and promote the other(s). A strong brand name that ties everything together is crucial for this.

COMPETITIONS

Competitions are a great way to sustain interest in your edutainment. For example, it keeps viewers of a TV series watching from one week to the next. Competitions can also link your different media. You can announce a competition on radio, but place the entry-form in your print publication.

Competitions can also be a useful research tool. They can tell you whether people are learning from your edutainment.

Soul City 11 used celebrity actors to draw audiences to the series. ▼

STEP 3: CAPITALISE ON THE EDUTAINMENT'S POTENTIAL OPPORTUNITIES

The strength of edutainment lies not only in its immediate impact, but also in its ability to act as a catalyst for other activities with the same objective and goal.

Your edutainment is a brand that you can use to leverage other opportunities.

Think of a well-known brand, such as Nike for example. Through careful marketing and promotion, Nike has established a reputation for quality and for being part of the "in" scene. As a result, people are prepared to pay a lot more for *Nike* products than for their unbranded equivalents. It is the name *Nike* that is popular with people, and this name lends its popularity and credibility to whatever product it is attached to—shoes, shirts, caps or socks.

The same principle applies to the marketing of an edutainment programme. Once its popularity has been built up, other initiatives bearing the same name will ride on, and benefit from, the credibility and popularity of the edutainment brand.

A successful edutainment brand can have multiple spinoffs. Below are four ideas which you can build on. They have been discussed in other chapters but it is useful to look at them afresh in light of a marketing strategy. Remember you can use one medium to market another.

1. Supporting other initiatives around the same issues.
2. Creating educational packages.
3. Using edutainment characters as advocates of your messages.
4. Spreading your brand name.

USE ACTORS AS ADVOCATES

Use popular characters from your edutainment as role models for your campaign or to draw people to the edutainment in the first place. People love celebrities and are receptive to listening to them. Create opportunities such as events or community dialogues for the actors to go into communities . They carry credibility and authority. You need to prepare the actor so that what they say is line with your message brief.

SPREAD YOUR BRAND NAME

You can attach your brand name to other small media initiatives that relate to your messages. T-shirts, mugs and caps can all carry messages. Sometimes the item itself is a message. For example, condoms that carry your brand. Conventional entertainment provides many examples of this. Disney does it all the time. For example, the film *The Lion King* spawned an array of toys, clothing, games and school materials, which all capitalised on the success of the show to create demand for the products.

SOCIAL MEDIA

In today's rapidly changing communication environment, a successful campaign needs to use social networking platforms. Social media has been discussed as a media format for edutainment in Chapter 5. But it is also an excellent marketing tool. It can keep your brand and campaign alive in both public and private spaces and drive audience numbers and interest in the series—before, during and after you air it.

Social media tools for marketing can include:
* facebook and twitter to market the edutainment virally and keep ongoing two-way conversation alive;
* a web page can provide online resources and more detailed information for policy and decision makers;
* A dedicated YouTube channel so that your media can be accessed on demand;
* live chats can provide a platform for viewers to engage with experts or celebrities in real time.

Social media is an online conversation where anyone who has internet access and an opinion can join in. Fans, employees, critics, donors, politicians, men, women and teenagers can all talk to one another. Social media can help you in marketing, self-promotion and public relations.

* Use social media to create a buzz for your campaign. Encourage partners and staff to tweet and post on their facebook pages. Don't try and control the conversation, be part of it.
* Use social media to increase brand exposure and get your name out there.

Social media requires someone in your team to update every day, to keep an eye on the conversation and join in so that it feels alive, fresh and in real time. But remember, don't force the conversation or try to control it. Keep it fun!
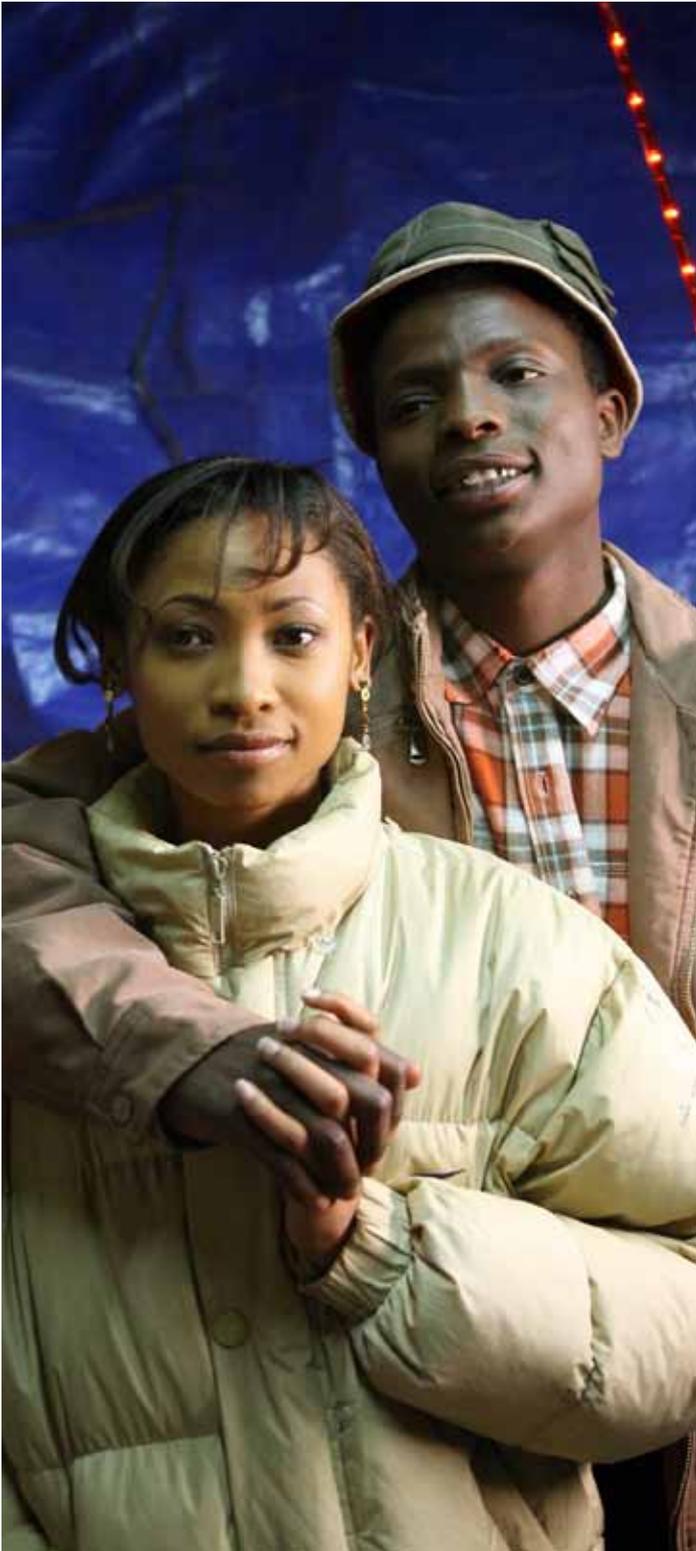
CHAPTER 9

EVALUATION

INTRODUCTION

Evaluation is the last stage of your edutainment project. But it should not be the last thing you think about, budget for or plan! You need to plan and think about it from the beginning. Evaluation will help you find out how successful your edutainment actually was.

Right from the beginning, you need to think about what you want to measure. This will probably include:

- the reach and audience profile (who and how many people engaged with your edutainment?);
- audience reception (what was their response?);

- mechanisms of change (how did your edutainment change or affect people?);
- impact (what was the impact of your edutainment on individuals, communicates and the society?).

It is important to know what worked, and what didn't work as well as you had hoped. Did you meet your intended objectives? This will inform your next project. It is also important information for the funder, who wants to know if their money has been well spent. This chapter gives you a broad overview of evaluation.

WHY EVALUATE AN EDUTAINMENT INTERVENTION?

There are four main reasons for undertaking the final evaluation:

- To gauge the impact your edutainment has had on your audience.
- To understand the strengths and weaknesses in order to improve next time.
- To enable your current and potential funders to see the value of your work.
- To account to your audience and funders for the money that has been spent on the project.

WHO SHOULD DO THE EVALUATION?

The evaluation needs to be done by independent, professional evaluators who are external to your organisation. External evaluators are generally seen to be more objective. This raises the credibility of the findings and improves your chances of being funded again.

An external evaluation also gives you and your various partners a fresh perspective on your project. You may also evaluate how the partnership worked, providing you with ideas on how to work together next time.

You will need to decide the type of evaluation you want to conduct. This is also determined by your available funds. Eight percent of a project should be allocated for evaluation.

Before looking at evaluation in more detail, it is useful to understand the difference between monitoring and evaluation.

KEY QUESTIONS ABOUT THE EVALUATION

- What to evaluate or assess?
- Why evaluate or assess?
- Against which criteria?
- By whom?

MONITORING

Monitoring is keeping track of day-to-day programme activities. It is the routine tracking of important information, of programme inputs and outputs. Monitoring also involves regular checking on the status of a programme by comparing actual implementation of activities against a workplan. The routine tracking of programme inputs and outputs can be done through record-keeping, regular reporting, and other modes of observation. Some specific aspects to monitor include project inputs, project deliverables, products, or outputs, expenditure and general quality control.

Monitoring is the continuous routine tracking of programme activities. Evaluation involves a systematic but non-routine tracking of programme outcomes through special methods that will assess the extent to which a programme has achieved its intended objectives. Evaluation asks, for example, what has changed in the lives of individuals and communities as a result of the programme.

TYPES OF EVALUATIONS

There are different kinds of evaluations:

1. Process evaluation

This is an evaluation which focuses on the planning and process dimension(s) of the intervention. A process evaluation looks at the mechanisms or systems through which the desired outcomes are achieved. For example, were the systems and procedures effective? Did the campaign partnership work effectively?

2. Product/Output monitoring and evaluation

This is an evaluation of the output and product of the intervention. For example, was the quality of materials acceptable? How many materials were distributed? When was the radio programme aired or TV series flighted?

3. Outcome/Impact evaluation

This is an evaluation of the outcome of the intervention. This includes both your intended and unintended outcomes. You may want to evaluate whether or not you succeeded in the social change objectives you intended. Did you effect change in people's intentions and behaviour? You may want to know who you reached and who you didn't. You may want to see if your edutainment created public debate or brought about legislative and policy change.

4. Audience reception

Audience reception refers to how the audience responded to your edutainment. What did they like or dislike? How did they feel when they watched, listened to or read it? Audience reception often forms part of a product or impact evaluation.

It is probably impossible to evaluate every aspect of your edutainment and the response to it. So evaluators and edutainment practitioners usually select a few aspects to focus on.

Which aspects you choose will depend on your circumstances. You may decide to evaluate aspects that you found especially difficult, or aspects your funders want to learn about. You may decide that all you need is some basic statistics on your audience size and geographical spread.

Some typical evaluation questions

It is a good idea to think of your evaluation questions right from the beginning. What do you want to know about your edutainment?

Here are some examples of typical evaluation questions which you may wish to investigate in your final evaluation:

*   **The processes leading up to your product.** Were the partnerships as effective as they could have been? How could they be improved?

Shooting a scene from Traidos Pela Traição - The Betrayal *developed by Nweti Health and Development Communications.*

- **Your reach.** How many and what kind of people did you reach with your intervention? Were they the people you were aiming to reach? Who didn't you reach?
- **The effectiveness of your edutainment.** Did the materials have an impact? Did the people who saw or heard the edutainment understand the messages? Did they remember them? Did they pick up any unintended messages?
- **The outcome.** Did the materials have any impact on the health or development issues you were trying to address? For example, did people who were exposed to your materials use condoms or cut down on the number of their sexual partners? Did mothers who were exposed to your material visit clinics to have their children immunised?

EVALUATING CHANGE IN PEOPLE'S BEHAVIOUR

Change in behaviour is often the most complex aspect to measure because it is dependent on a wide variety of factors. These include the influence of peers and the effect of the environment in which someone lives. There are so many variables that it is complex to establish a simple relationship between someone's behaviour change and your edutainment intervention. Did a man begin using condoms only because he watched your programme, or did his girlfriend also start pressurising him? Did he watch other programmes as well as yours? Was it also because the local trading store began stocking condoms more regularly?

Evaluation is a science and good evaluators know how to control for these variables in order to give a reasonably accurate assessment of the impact of your edutainment. So choose an evaluator or evaluation company that has experience in this field.

Behaviour change is a process. One can measure aspects of the process. For example:

- Did more people discuss a certain issue with nurses at the local clinic? Discussion is often the first step on the road to changed behaviour.

GETTING A BASELINE

For evaluation you also need a comparative measure, a benchmark or yardstick. For example, what was the status of things before you did the edutainment, versus the status after it was complete?

How were things before your edutainment and how were they afterwards? It is important to plan ahead and think about your evaluation right from the start. This measure is often referred to as a baseline.

COMMON EVALUATION METHODS

There are two main methods. Both qualitative and quantitative data are valuable for evaluation.

Quantitative methods
Quantitative methods are based on the collection of data and interpretation of statistics. Among the methods used for quantitative edutainment projects are:

a. Measuring reach
The media in some countries measure these as a matter of course. But you may find in your country they don't. Audience ratings, or ARs as they are often referred to, are used to gauge how many people you reached and the demographics of your audience. However, you will need to assess their strengths and limitations in your particular circumstances.

b. Telephone or social media responses
Radio phone-ins, a helpline or facebook, twitter or other social media posts can give you information. How many posts were there on facebook in response to an episode or issue? How many call-ins were there following a radio

talk show? How many people called the help-line asking about the specific topic your addressed over a particular period of time. This can give you some idea of audience responses to your edutainment.

An increase in these types of responses during the edutainment can usually be considered as an indicator of reach. However, its usefulness also depends on what proportion of your target audience has access to a phone or internet connectivity.

c. Use of a service related to your topic
An increase in people using a service that you promoted in your edutainment can be viewed as a measure of success. For example, did more people visit the legal advice centre or clinic? Did they give your edutainment as a reason for their visit? Was using services greater among those exposed to the message?

d. Surveys
Surveys are used to measure changes in knowledge, social norms and behaviour. They give the most useful information if they are carried out both before and after the edutainment. However, it can also be helpful to have just one survey after your programme. Statistical analysis of a sample can compare those who accessed the edutainment compared to those who didn't. Surveys are expensive but provide your project with invaluable information.
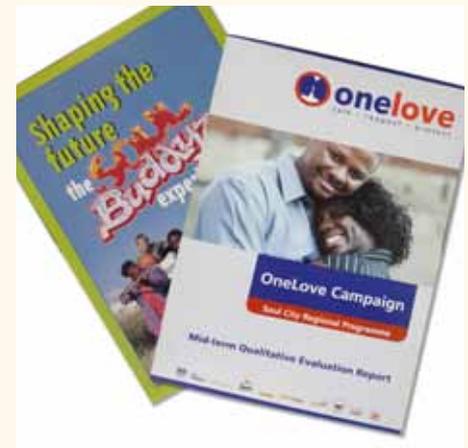
QUALITATIVE METHODS

Qualitative methods give us a deeper understanding of how people engaged with the edutainment. It cannot measure statistics. Qualitative methods dig deeper to find reasons, values and attitudes behind responses. They are particularly useful when members of the target audience themselves make the connection between their own shifts, or new knowledge gained and your edutainment materials.

We discussed qualitative methods in Chapter 4 on Research. They can include the following:

- In-depth interviews
- Observation of target audience viewing/listening to/ engaging with the edutainment materials
- Focus-group discussions
- Organisational analysis or a process evaluation.

There are also other ways to carry out a qualitative evaluation. For instance, if listeners to your radio edutainment send you letters, you can analyse what they say. Or if you have a question-and-answer session after a live performance, you can record the audience's questions and comments and analyse them afterwards.

COMBINING QUANTITATIVE AND QUALITATIVE METHODS

For complex projects, it is often best to use a variety of methods that complement one another. This is particularly good if you are using multimedia, for example, surveys, audience ratings, focus groups and in-depth interviews.

From Chipo's Promise*, developed by Action in ▶
Zimbabwe. It tells the story of a young girl forced to
be a mother to her orphaned younger brother and
sister in a community that doesn't really want them.*

THE EVALUATION CYCLE

Establish
baseline

New
intervention

Implememt
intervention

Evaluate (evaluation
becomes baseline)

In conclusion, it is best for your team, right from the beginning, to ask evaluation questions. Some useful questions include:

*   Why do we want to do this evaluation?
*   Against what criteria or benchmarks will we evaluate our edutainment?
*   For whom is the evaluation? (self, audience, funders, peers)
*   How complex should it be and what kinds of methods can we use?
*   What resources do we have?

Remember especially with a multimedia edutainment campaign, get expert evaluation research services to help you plan the evaluation.

More complex
evaluation ⟶ Surveys
Focus-group
Competition entry-forms
Audience ratings

Soul City Series ▶
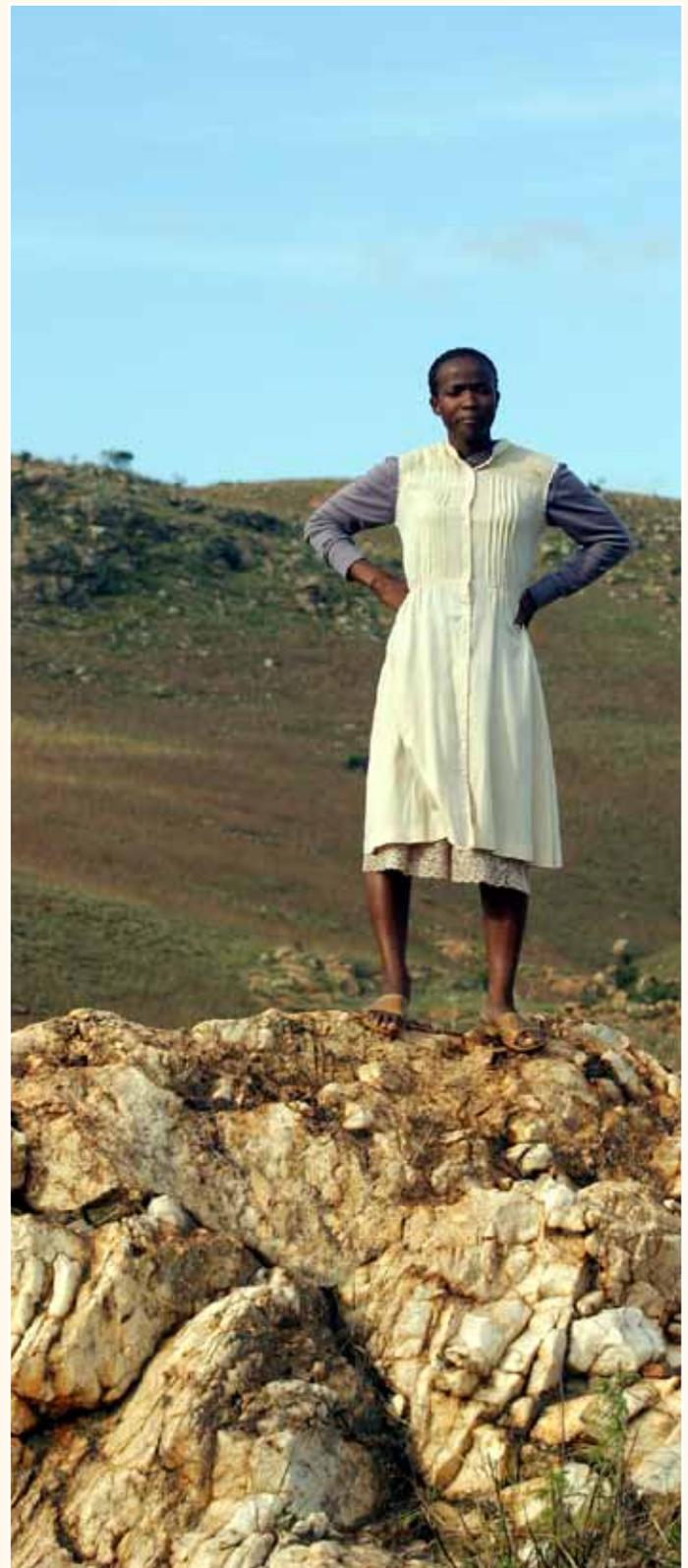
CASE STUDY:
BANGING POTS FOR CHANGE

IN 1999, *Soul City 4* focused on the topic of domestic violence and brought together a coalition of 1 500 activists and community organisations in South Africa—The National Network on Violence Against Women (NNVAW) to address the issue.

Following a research process, the series focused on the rights of battered women and their children. Research showed that while abused women wanted to seek recourse from the law, various structural barriers like the indifference of the police, prevented them from seeking help. The research also highlighted that people believe domestic violence is a private affair. Social norms and values also encouraged domestic violence. Women are expected to tolerate abuse and men believe they have the right to discipline women.

The campaign aimed to:
- raise public debate and understanding about domestic violence;
- encourage women to report incidents of domestic violence;
- inform the public about the Domestic Violence Act and the Stop Women Abuse Helpline;
- put pressure on policy makers to speedily implement the Domestic Violence Act.

The campaign consisted of a 13-part TV series, radio dramas, social mobilisation and community events and advocacy.

An independent evaluation was conducted using a variety of quantitative and qualitative methods. These included a before-and-after national sample survey; a community-based study of two sentinel sites; focus group and in-depth interviews; local and national media monitoring and document reviews (newspapers etc.).

Some of the key findings of the evaluation included:
- *Soul City 4* reached an estimated 16.2 million people in South Africa through radio, television and print.
- There was increased coverage of domestic violence in the media.
- There was increased knowledge and awareness of rights and support-seeking/support-giving behaviour.
- Those exposed to the *Soul City 4* campaign were more likely to tell the abused person about the telephone helpline and more willing to call the police in the event of someone being abused.
- Survey results showed that those exposed to the various mass media elements were more willing to stand outside the house of an abuser and bang pots. Several reports of pot or bottle banging were noted in various communities.

"Soul City has opened our eyes as women, we know now that if we are being abused we don't have to keep quiet about that. We should report it and there are steps to follow if we want to report the abuse."

In the qualitative evaluation, many women identified with the role models in the TV show, such as the character of Matlakala. She made them feel empowered to address the abuse they faced in their daily lives.

Top: In a scene from Soul City TV 4 *men and women came out in the street and banged pots when they heard a neighbour scream, whose husband was beating her. They come out to break the silence. Below: Soon after the show was aired, The Cape Times newspaper published this story of women in Khayelitsha in Cape Town. They marched and banged pots in protest against violence against women. The women said they saw this on* Soul City TV.

More than one in three respondents talked about domestic violence (DV) during the airing of *Soul City 4*. Greater exposure to the Domestic Violence campaign led to a larger proportion of the population talking about domestic violence.

TALKED ABOUT DV IN THE PAST 6-7 MONTHS?

	%		
17	36	39	51

"Yes"

| No SC | 1 source of SC | 2 sources of SC | 3 sources of SC |
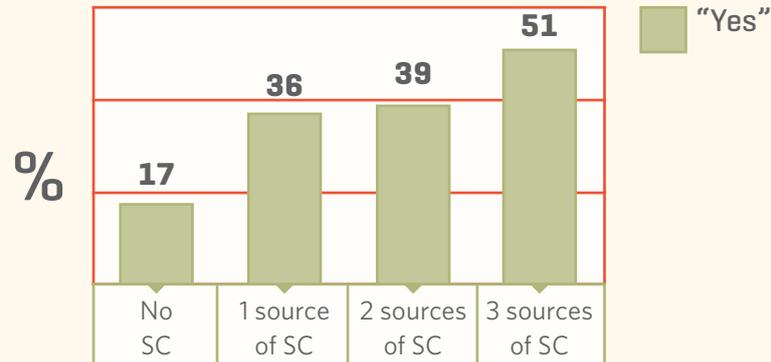
The *Soul City 4* intervention is significantly associated with change in attitudes towards violence against women.

VAW—LIKELIHOOD OF POSITIVE ATTITUDES, ASSOCIATED WITH SOUL CITY 4 INTERVENTION

Odds ratio

No SC	High SC TV	High SC Radio	High SC Print	High SC Multimedia	NNVAW exposure
1	2.6	3	1.6	4.5	1.8

Multivariate logistic regression

Significant differences $p<.01$** and $p<.05$*
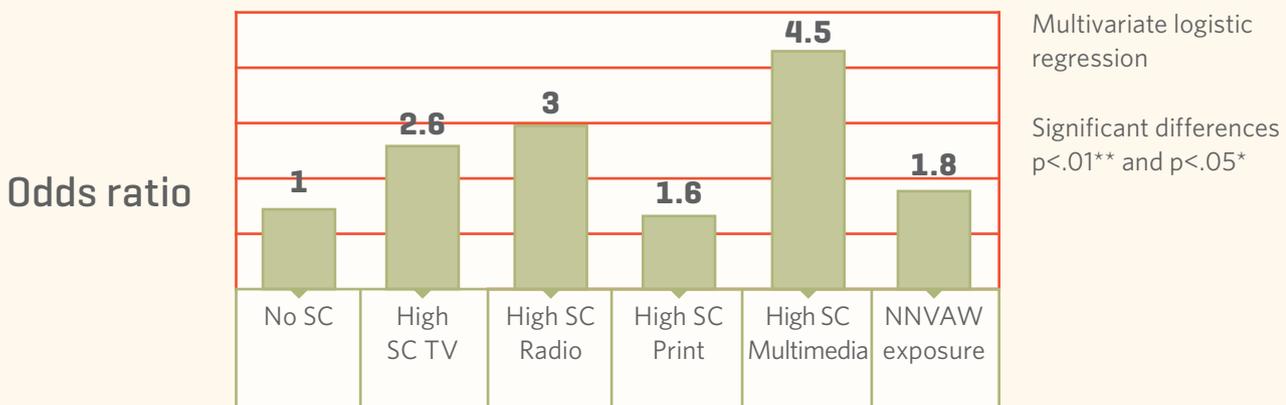
There was a greater likelihood of positive attitudes associated with the *Soul City* intervention. Those who had high exposure to multimedia were four to five times more likely to have positive attitudes than those who were not exposed to *Soul City*. Those who had high *Soul City* radio exposure were three times more likely to have positive attitudes.
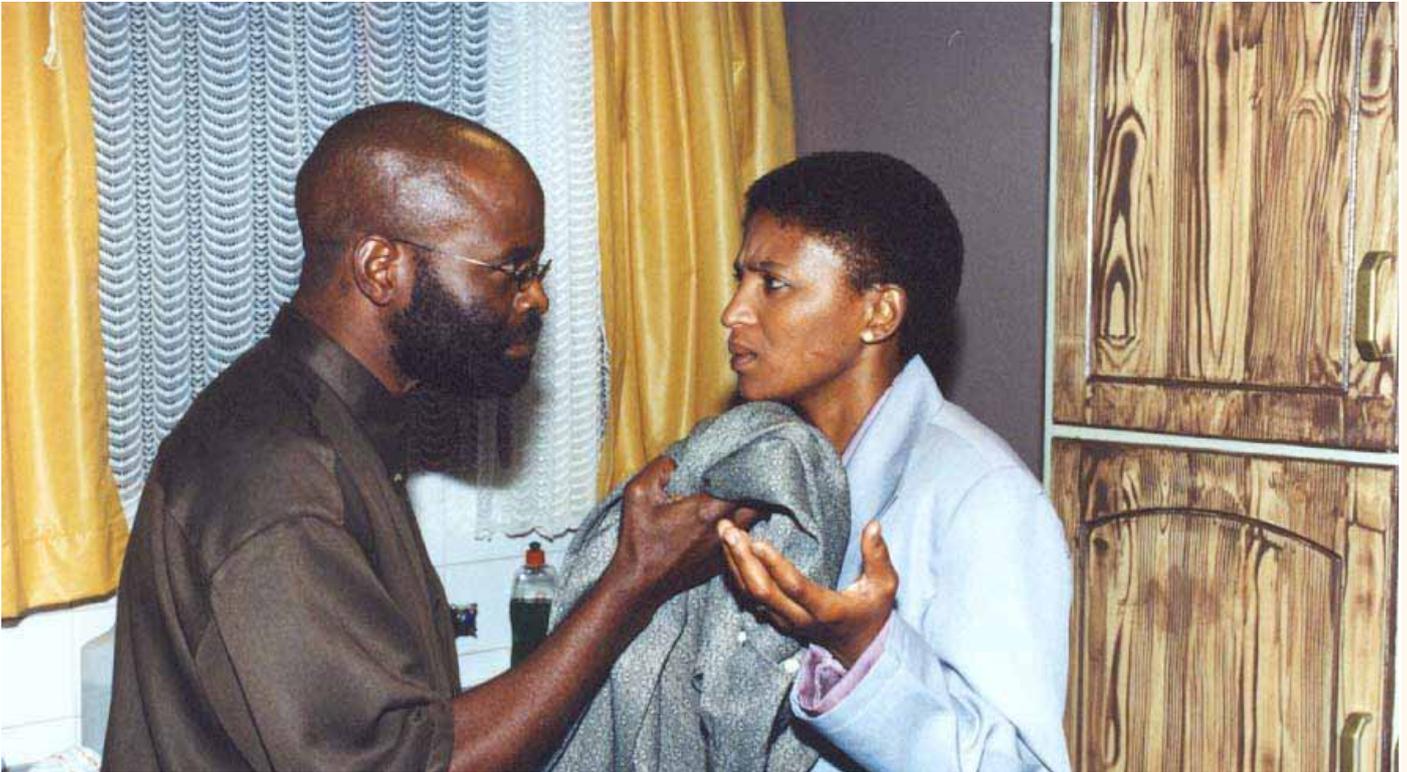
Scenes from Soul City TV Series

CASE STUDY:
An evaluation: The OneLove Campaign

OneLove was a unique campaign which rolled out across a number of southern African countries to address the issue of multiple concurrent partners. That is when a man or woman has more than one sexual partner in the same time period. This creates a sexual network and increases the chance of HIV spreading. The *OneLove* campaign was implemented in Lesotho, Malawi, SA, Swaziland, Tanzania Zimbabwe and Zambia. In Namibia and Mozambique key messages were incorporated in local multimedia productions under various brand names.

The evaluation aimed to explore the audience's overall impression of the campaign; the messages; whether the campaign sparked debates and whether or not the audience behaved differently. It also aimed to give insight into further barriers to social change.

The *OneLove* evaluation used multiple methods:
- A mid-term qualitative evaluation of audience reception of the campaign in nine countries

- A process evaluation which examined regional collaboration and partnerships as well as the capacity-building component of the programme.
- An impact evaluation consisting of representative samples in each country of >50 000.

Some of the findings from the impact evaluation included:
- An estimated 27.5 million people were reached with *OneLove* messages across media in eight countries.
- *OneLove* reached intended vulnerable sub-populations namely young women 15-24 years and people living in border areas.

There was strong qualitative evidence that some of the underlying *OneLove* Campaign objectives were reached. For example, the campaign promoted dialogue and debate. Women reported being generally more aware of their rights and empowered to discuss sexual satisfaction and condom use with their partner.

"I talked with my husband, because we watched a film where there was a lot of cheating taking place and one of them ended up infected, so we talked about how this sort of behaviour might lead to infection and ruin our future, and we won't even see our children grow up."

-Female, Urban, Mozambique.

"I can see there is a change at home from the way we used to live our lives. We used to think that the husband is the one who always had the right to say what is supposed to happen between the two of us. He is the one who makes the right decision (laughter). I now know that I have the right to talk and make decisions such that I can say, today I want to have sex."

-Female, rural Zimbabwe

IMPROVED ATTITUDES TOWARDS ROLE OF COMMUNICATION IN RELATIONSHIPS

Men in Malawi agreeing that "your sex life improves with communication with your partner", by exposure to *OneLove*

%
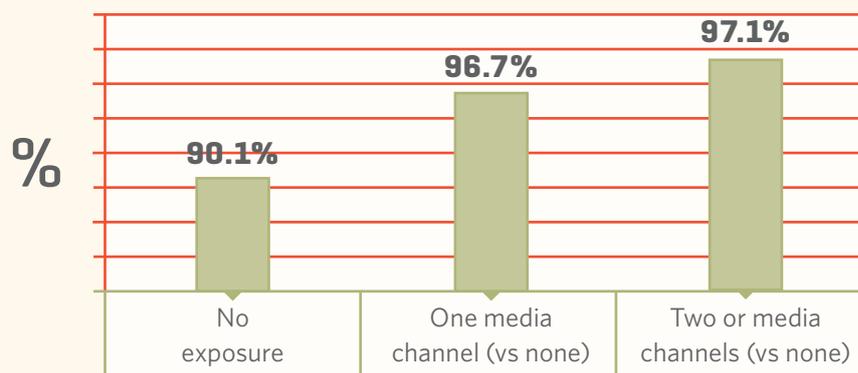
	No exposure	One media channel (vs none)	Two or media channels (vs none)
	90.1%	96.7%	97.1%

Except for Namibia, the evidence is clear and consistent across all countries.

◀ *A scene from* When the Music Stops - *a love story developed by Kwatu in Zambia, as part of the* OneLove *campaign.*

*p<.05 and **p<.01

CASE STUDY:
Soul City regional programme: Building Skills

Between 2002 and 2009 the Soul City Regional Programme conducted a large scale capacity-building programme with its regional partners. The training combined hands-on training, with production of mass media edutainment, regional workshops, assignments and technical support. It covered all aspects of edutainment (print, radio, television) as well as management and finance.

A process evaluation found that the extensive training in drama production created a critical mass of people who understand and are passionate about social and behaviour change communication across the region. Their commitment stems not only from the training but from seeing the quality of work it is possible for them to produce.

On set with crew in Malawi as part of the Soul City Regional Capacity Building programme.

"The TV production course was an eye-opener that offered diverse new skills, the opportunity to investigate new technology and a chance at achieving goals that seemed impossible before. This course also benefits my country as a whole since professional drama/film production is new in Swaziland."

–Thembumenzi Mazua, producer, Swaziland

TASK 9 ✏️

1. *Discuss with your colleagues who in your region or country has a good reputation for evaluating development projects. Think of both individuals and organisations.*

2. *List the key aspects of your edutainment (both the process and the product) that you think you might want to evaluate.*

3. *Why do you want to evaluate the different aspects of your edutainment?*

4. *Which of the qualitative and quantitative methods described in this chapter would be applicable in your situation?*

CASE STUDIES

PHOTOGRAPHS REPRODUCED WITH THANKS TO

-Action Institute for Environment Health and Development Communication: Zimbabwe

-Choose Life/PSI: Botswana

-Desert Soul Health & Development Communication: Namibia

-Femina HIP: Tanzania

-Kwatu: Zambia Centre for Communication Programmes: Zambia

-Lusweti Institute of Health & Development Communication: Swaziland

-N'weti: Comunicação para Saúde: Mozambique

-Phela Health and Development Communication: Lesotho

-Pakachere Institute for Health and Development Communication: Malawi

-SCI: Soul City Institute for Health and Development Communication: Soul Africa

Soul City Institute has made every reasonable effort to contact and acknowledge photographs accurately. We apologise for any omissions or errors.

THE POP CULTURE WITH A PURPOSE

In 2010, Oxfam Novib, Puntos de Encuentro, Breakthrough, the Soul City Institute of Health and Development communication and The Communication Initiative formed a global partnership in social communication and edutainment which aims to scale up Edutainment strategies.

Many civil society organisations, supported by Oxfam Novib, have indicated they want to explore the potential of edutainment to achieve their goals. The global edutainment partnership is keen to invest in global learning on edutainment. It aims to make new media accessible to mass audiences, in order to foster social change, strengthen alliances and build social movements.

The expert edutainment organisations (Puntos de Encuentro, Breakthrough, the Soul City Institute) share their knowledge, tools and strategies with civil society organisations in 11 countries: Afghanistan, Pakistan, Bangladesh, Vietnam, Egypt, Niger, Nigeria, Sudan, Somalia, Mali, and Rwanda. The Communication Initiative will support the linking and learning component through their EE online platform (www.comminit.com).

The purpose of the global partnership is to help develop high-quality, tailor-made edutainment strategies in combination with community mobilisation strategies.

The global edutainment partnership for social change has consistently added value to existing experiences. It does not seek to replace national in-country initiatives, but complement and strengthen them.

Global collaboration creates space for debate and learning and provides economies of scale, a global network to address common issues, coherence of approach, and opportunities to share and exchange ideas and information.

http://www.oxfamnovib.nl/pop-culture-with-a-purpose.html

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Virginia Lacayo & Arvind Singhal (2008), Pop Culture with a Purpose: Using Edutainment Media for Social Change, Oxfam Novib / KIC

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This manual is about edutainment: the art of using popular entertainment formats to tackle serious social issues. It is for media practitioners and social activists, who wish to use the power of entertainment and mass media to promote health, human rights and social justice. Richly illustrated and drawing on successful stories and case studies from Africa and elsewhere, this manual will introduce you to the exciting opportunities that edutainment presents and inspire you with fresh ideas.