

# THE ENTER-EDUCATE CONFERENCE

# Entertainment for Social Change

CENTER FOR COMMUNICATION PROGRAMS  
The Johns Hopkins University

THE ANNENBERG SCHOOL FOR COMMUNICATION  
University of Southern California

CENTER FOR POPULATION OPTIONS

PROCEEDINGS EDITED BY  
Patrick L. Coleman  
Rita C. Meyer



PROCEEDINGS FROM

**THE ENTER-EDUCATE CONFERENCE**  
Entertainment for Social Change

March 29 - April 1, 1989



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The Enter-Educate Conference was held from March 29 - April 1, 1989 to exchange worldwide experiences and lessons learned about combining entertainment and education to promote social change. The Conference was co-sponsored by:

The Johns Hopkins University, Center for Communication Programs (JHU/CCP) which focusses on family planning, maternal and child health and AIDS prevention programs and provides a wide variety of services, training, and educational materials to health professionals and programs throughout the world;

The Annenberg School for Communication at the University of Southern California which conducts research and training in communication and offers an MA degree in communication management and a Ph.D. degree in communication theory and research; and

The Center for Population Options (CPO), a non-profit agency based in Washington, D.C., which seeks to educate adolescents about family planning and reproductive health, ensure adolescent access to services, and decrease the incidence of adolescent pregnancy through mass media projects, materials development, training, school-based clinics, and other channels

Major support for the Conference was provided by the United States Agency for International Development (USAID) with assistance from the L. J. Skaggs and Mary Skaggs Foundation, Population Communication (Pasadena, California), and the Southern California Population Crisis Committee (Los Angeles).

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**Entertainment for Social Change**

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# THE ENTER-EDUCATE CONFERENCE

## Entertainment for Social Change

*"Sing and the world sings with you.  
Lecture and you lecture alone."*

Entertainment has been used as a teaching tool for thousands of years. Everyone likes to be entertained. The airwaves, print media, and theatre in every nation are filled with entertainment. All kinds of appeals—commercial entertainment, political messages, advertisements—clamor for attention. People select what interests them and ignore what does not.

What interests them is what entertains them.

### **The Enter-Educate Concept**

Today, those of us who are interested in improving health and educational standards are just beginning to learn how to utilize modern mass media techniques that combine entertainment with education to bring about a change in people's attitudes and behavior.

In the mid 1970s, Miguel Sabido of Mexico began to show that soap operas could motivate Mexicans to become literate. As Sabido's efforts became known, he was supported by social communication experts such as Everett Rogers which resulted in the spread of soap operas with social messages to other devel-

oping countries. By the mid-1980's, working with the Johns Hopkins University Population Communication Services project, I began using what I called the "enter-educate" approach to encourage sexual responsibility through popular music in Mexico, the Philippines, and Nigeria. Now, the same approach is being applied to a variety of other media including comic books in Mexico.

### **The Enter-Educate Conference**

The first international conference on Entertainment for Social Change was held in California from March 29 through April 1, 1989. It brought together 180 entertainment, health, and family planning professionals from 30 countries to share their experiences and ideas about the most effective ways to link entertainment and educational messages.

The conference was enormously exciting for those of us who took part. It turned out to be a global showcase for enter-educate experiences. It was history in the making, a sociology course in the concept of enter-educate, an exploration of the many aspects of using entertainment to promote social change.

## **A Hearty Welcome**

Participants were welcomed by representatives of the conference's three co-sponsors who set the pace with overviews of the enter-educate concept today.

Phyllis T. Piotrow, Director of the Center for Communication Programs of the Johns Hopkins School of Public Health, pointed out the connection between public health and entertainment education.

Everett M. Rogers, Walter H. Annenberg Professor of the Annenberg School for Communication, University of Southern California, summarized the recent history of entertainment education.

Judith Senderowitz, President of the Center for Population Options, a non-profit agency in Washington, D.C., spoke about our personal relationships with modern mass media and the United States experience.

## **How It Came Together**

At the core of the conference were seven panels that explored worldwide enter-educate activities. The panels—Music, Radio, Motion Pictures, Print, Research, and two panels on Television—featured artists, writers, producers, researchers, executives, and health communicators who shared their enter-educate successes, near successes and strategies for success.

Providing color, rhythm, and momentum were two video composites, "Pop Persuaders" and "Moving Images." Produced by Doe Mayer, Associate Professor of Cinema at the University of Southern California in collaboration with Johns Hopkins University Population Communication Services, the videos illustrated the variety of media that currently utilize enter-educate techniques.

The conference's emotional tone was reinforced with moving performances by Tatiana of Mexico, star of the 1987 number one hit platinum record "Cuando Estemos Juntos"; Lea Salonga, star of the Philippine hit song "I Still Believe" and the lead singer of the

musical hit "Miss Saigon"; and a recently released duet by King Sunny Ade, Nigerian King of Juju music, and famous Nigerian singer and songwriter, Onyeka Onwenu.

The Asia Perspective was given by Dr. Juan Flavier of the Philippines who pointed out that social messages must use language that people understand. The Africa perspective was given by Dr. Robert-Gray Choto of Zimbabwe who emphasized that Africans have always used music and story-telling to pass on knowledge.

Featured talks by US actors John Astin and Ruth Warrick rounded out the messages by urging health promoters "to put heart and emotion" into health communication.

This Proceedings summarizes the talks of some 50 panelists and featured speakers, all committed to making life better for people everywhere. Reading this Proceedings and what people had to say is to re-experience the conference. It is entertaining. It is educational. And it reminds us to think about where we are going.

## **Between Theory and Practice:**

### **How It Works**

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

Entertainment works by creating an emotional arousal in the viewer—a reaction that is necessary for behavioral change to occur. In enter-education, entertainers, producers, writers, directors, and health professionals work together to produce quality products that have commercial and audience appeal as well as powerful, factually correct social messages. The question underlying the con-

ference was this: *Is it possible for popular entertainers and health professionals to collaborate harmoniously and productively?* The opinions of the writers, producers, entertainers, and health and communication professionals participating in the conference sometimes conflicted, but the consensus was:

Yes, entertainers and health professionals can collaborate effectively *if* entertainers, producers, directors, writers, and executives recognize that educational messages can make entertainment more powerful, more appealing and more commercially valuable.

Yes, they can collaborate *if* health professionals recognize that the entertainment industry must generate popular, commercially viable productions with social messages that are subtle and do not overpower the entertainment. The commitment of the conference participants to using entertainment to improve the conditions of human existence was clear.

### **To Those Who Made It Possible**

The Enter-Educate Conference was made possible by major support from the United States Agency for International Development with assistance from the L.J. Skaggs and Mary Skaggs Foundation, Population Communication, and the Southern California Population Crisis Committee.

Everett M. Rogers deserves particular recognition for his guiding role as one of the earliest researchers and educators in the entertainment-education field. I am especially grateful to him and to the Annenberg School for Communication and its staff and students for their generous hospitality in hosting the Enter-Educate Conference.

Special thanks go to Judith Senderowitz for her lead in working with the media to present responsible images of life and love for teenage audiences. I gratefully acknowledge the role of Judy and the staff at the Center for Population Options for lending their support in bringing this conference about.

On behalf of the conference co-sponsors, I would like to thank the entertainers, the producers, and the health professionals and communicators who generously shared their time and experiences and enriched us all in the process.



Patrick J. Coleman  
Deputy Director, Center for Communication Programs  
Director, Population Communication Services  
The Johns Hopkins University



## Consensus for Future Action

By acclamation, conference participants evaluated the meeting as "entertaining because it was emotionally arousing and educational because it was intellectually stimulating."

The conference approved 10 steps for future action:

1. To "professionalize" the idea of Enter-Educate by providing recognition and enhancing the skills of practitioners.
2. To establish an Enter-Educate network to share information and mobilize support.
3. To develop an information exchange—through a newsletter, videotape exchange or clearinghouse—to keep in touch with the Enter-Educate network, with new developments, and with the entertainment industry.
4. To plan future national and regional Enter-Educate meetings.
5. To hold another international Enter-Educate conference within two years.
6. To include Enter-Educate sessions and performances in other international health and population conferences.
7. To encourage local talent—performers, producers, writers—in every country to join Enter-Educate projects.
8. To establish international recognition of a prestigious award for the best Enter-Educate production every year.
9. To produce teaching and training materials to stimulate the use of Enter-Educate for health education worldwide.
10. To ask the conference sponsors and Enter-Educate leaders to seek the resources needed to make the Enter-Educate concept a reality in every country.



*At the close of the Enter-Educate Conference, Lea Salonga traveled to Washington D.C. to receive an award from the United States Agency for International Development (USAID) for her role in promoting sexual responsibility among young adults in the Philippines. Lea and the internationally famous Menudo singers performed together in two songs and videos with family planning messages that reached the top of the Filipino hit parade. The campaign was linked to Dial-A-Friend, a hotline counseling service. Lea appeared in television video spots to promote the hotline and toured high school campuses to discuss the messages of the songs with students. The project was coordinated by the Population Center Foundation in the Philippines with assistance from the Johns Hopkins University Population Communication Services and funding from USAID.*

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*Educating around the world through entertaining formats (from top to bottom): a focus group discussion in Egypt, a family planning booklet from Krames Communications, a comic-book from Mexico promoting AIDS awareness, a scene from the US television soap opera, All My Children, that is now incorporating social messages.*

## OPENING CEREMONY

### PHYLLIS T. PIOTROW



*Director, Center for Communication Programs, The Johns Hopkins University School of Hygiene and Public Health. Dr. Piotrow has worked in international population, population policy, and communication programs since 1965. She initiated the Population Crisis Committee, the Population Information Program and the Population Communication Services project, and is the author of numerous articles and World Population Crisis: The US Response, a history of US support for population assistance.*

### THE FIRST INTERNATIONAL CONFERENCE ON ENTER-EDUCATION Entertainment for Social Change

#### Why Public Health?

Why is the Center for Communication Programs at the Johns Hopkins School of Public Health coming to Hollywood to talk about entertainment?

Why is the School of Public Health bringing doctors from Zambia, the Philippines, Mexico, and Zimbabwe; actors from India and the United States; producers from Mexico, Brazil, Egypt, Jamaica, Kenya, Indonesia, Senegal, Turkey, and Zimbabwe; and singers from Nigeria, the Philippines, and Mexico to Los Angeles on the eve of the Academy Awards?

What does all this have to do with public health?

#### Public Health Depends on Communication...

Today, public health depends first and foremost on reaching the public. Public health today is no longer just a matter of clean water and more sewers, or spraying mosquitoes with DDT or closing dirty restaurants. Public health is no longer purely an engineering problem with engineering solutions. Public health is no longer purely a medical problem with purely medical solutions.

#### On Private Life...

Today, much of public health depends on private life and personal lifestyles. Good public health means preventing unwanted pregnancies, controlling the spread of AIDS, preventing abuse of

drugs and alcohol, and teaching parents how to take better care of their children. These are personal matters that can't be cured by a doctor's prescription. These are private decisions that men and women make—not in clinics or hospitals, but in their own homes, about their own personal habits.

#### And on the Principles of Good Health Communication

This is where entertainment comes in. To be effective today, public health communication needs to follow what I call the Rule of the Four P's: *personal, popular, pervasive, and persuasive*. That means entertainment.

**Entertainment is PERSONAL.** A soap opera can make a public health problem such as unwanted pregnancies or AIDS immediate and emotional, even to those who have never personally experienced them.

**Entertainment is POPULAR.** We delight at hearing Tatiana and Lea, King Sunny Ade and Onyeka sing to us.

**Entertainment is PERVASIVE.** It brings Aunt Phoebe into our living room to tell us the things our mothers were too timid to say.

**Entertainment is PERSUASIVE.** The stars of television, radio, film and print materials encourage us to follow their examples to change the way we dress, to change the way we talk, to change the way we think, and even to change the way we behave.

Some of us would even add a fifth principle of good health communication:

### THE ENTER-EDUCATE CONFERENCE

WEDNESDAY, MARCH 29, 1989

#### Speakers:

Phyllis T. Piotrow  
Everett M. Rogers  
Judith Senderowitz

Entertainment is PROFITABLE. In the long run, public health messages are going to have to pay their own way, and the profit motive in entertainment is a practical way to help pay for good health messages.

### Getting it All Together

That is why the Johns Hopkins School of Public Health Center for Communication Programs is co-sponsoring this conference. And that is why we have joined with the Annenberg School of Communications here at the University of Southern California, and with the Center for Population Options to invite you to Hollywood this week to entertain and to educate one another.

### With a Little Help from Our Friends

The major support for this conference comes from the United States Agency for International Development which supports the Population Communication Services project. For this we are most grateful. USAID recognizes that in many countries rapid population growth is a major public health problem. It makes other environmental, economic, social and health problems much worse. And USAID, like many other international development agencies, is beginning to recognize that the mass media and the entertainment world can play a star role in helping people in the everyday world to live safer, healthier, happier lives. ■

## EVERETT M. ROGERS



*Walker H. Annenberg  
Professor, Annenberg  
School for Communication,  
University of Southern  
California, the host-site of  
the Enter-Educate  
Conference. Professor  
Rogers is a world leader in  
family planning  
communication. He is  
known for his theory on the  
diffusion of innovation that  
has guided many  
generations of students.  
Professor Rogers played an  
important role in  
organizing and testing the  
Enter-Educate Conference.*

## THE ENTERTAINMENT- EDUCATION STRATEGY FOR MASS MEDIA

### Capitalizing on a Success Story

In 1975, a graduate student from Mexico at Stanford University analyzed the lessons learned from a Peruvian television soap opera. The program, *Simplemente Maria*, broadcast in Peru in 1969, perked my interest in entertainment-education strategies for mass media.

Maria, a migrant to Lima, the capital city of Peru, worked as a household maid for a wealthy family. Through her expertise with a Singer sewing machine, she climbed the socio-economic ladder of success. *Simplemente Maria* attracted very high audience ratings. The sale of Singer sewing machines increased many times, as did the number of young girls who enrolled in sewing classes.

When *Simplemente Maria* was broadcast in other Latin American nations, similar effects occurred. In fact, the Singer Sewing Machine Company purchased advertising on the television broadcasts.

### Expanding the Idea to Other Causes

In the mid 1970s, Miguel Sabido, a brilliant television producer and director in Mexico, proved that the lesson taught by *Simplemente Maria* could be utilized to motivate enrollment in adult literacy classes, to encourage adoption of family planning, and to promote female equality. Sabido's soap operas, or *telenovellas*, were audience rating successes for Televisa, the Mexican television network, and resulted in widespread behavior change by audience members.

### Expanding the Idea to Other Countries...

While living in Mexico during the late 1970s, I observed how popular and effective these *telenovellas* were. I observed the basic concept of combining education with mass media entertainment, an ingenious idea that has been carried forward in TV and radio soap operas in India, Kenya, Jamaica, Indonesia, and other nations.

### And to Other Media

The strategy has been carried over to rock music for adolescents in Mexico, the Philippines, and other nations. In Nigeria, African music has been used to carry the responsible parenthood message.

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## Meanwhile, Back in the USA

Hollywood, independent of the pioneering experiences of developing countries, was pursuing its own entertainment-education strategy. In the late 1970s, Norman Lear attempted to attack racial prejudices in the US through *All In The Family*, a television series featuring the character Archie Bunker as a negative role model. Lear also raised public consciousness about such issues as abortion and vasectomy, a daring and controversial action at the time.

In recent years, Hollywood television programs and films have raised such social issues as drunken driving, gay and lesbian rights, AIDS, child abuse, wife abuse, infant mortality, and drug abuse. Often these issues are incorporated into a single episode, or several episodes, of a television series through the efforts of social cause groups, called "Hollywood Lobbyists" by Professor Kathryn C. Montgomery. One of these groups with a cause is CPO, the Center for Population Options, a co-sponsor of this Enter-Educate Conference.

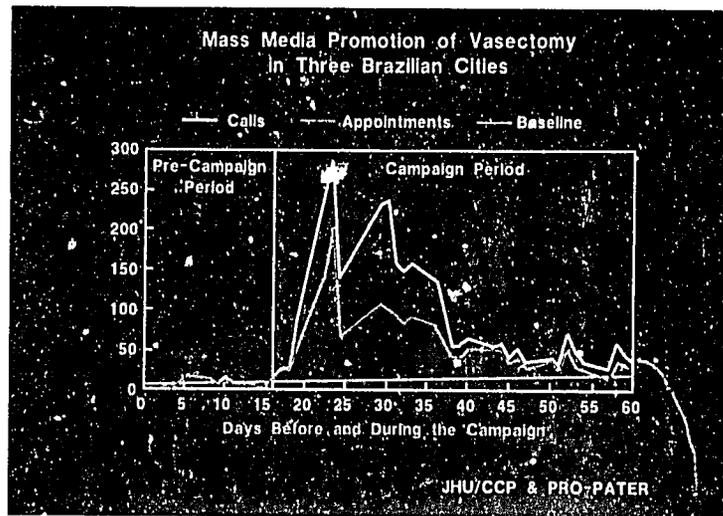
## Measuring the Effects of the New Strategies

In the United States, entertainment-education strategies have rarely been evaluated, so we do not know much about their effects on media audiences. But in Third World Nations, policy-makers want to know the effects of the educational soap operas, the music, and other media that entertain while also educating about family planning, female equality, AIDS, and other social issues.

Along with Dr. Piotrow's staff at Johns Hopkins University, and with various scholars of mass communication in Third World Nations, I have been conducting research to measure the effects of the entertainment-education strategy in India and other nations. Essentially, our conclusion is that the entertainment-education strategy does indeed bring about needed social changes.

## On the Verge

I believe that we are at the dawning of useful applications for the entertainment-education strategy, both for Third World development and for coping with social problems in nations such as the United States. My colleagues and students at the Annenberg School of Communications are happy to join with CPO and Johns Hopkins University and with all of you in this important conference. We have much to learn from each other in the next four days. ■



Research can measure the effects of enter-educate strategies. The graph above, from a prizewinning vasectomy campaign in Brazil, indicates that promotional spots aired on television for a short period of time dramatically increased the number of people requesting information about vasectomy services. Sponsored by the Johns Hopkins University Population Communication Services in collaboration with PRO-PATER of Brazil, the campaign was honored in London and New York City with a first place among Brazilian advertising campaigns.

## JUDITH SENDEROWITZ



*President, Center for Population Options, a co-host of the Enter-Educate Conference. CPO specializes in information and education, particularly in assuring the provision of family planning services for young people. While its headquarters is in Washington DC, CPO has a very important presence in Hollywood, helping to put important social information in entertainment media.*

## RELATING TO THE MEDIA

### Intimacy, Time, and Information

When you think about it, our relationship to the media is really quite intimate. We snuggle up in a comfortable chair or in bed at night. We stay up to the wee hours of the morning to finish that book or magazine article. We spend hours at a time in a darkened movie theater peering into the lives of others, in a larger than life format. And we cut off reality and slip into another realm when we plug into a walkman and walk down a city street.

We also spend an enormous amount of time with the media. Married people spend more time with the media than with their spouses or their children. Children, in turn, spend more time with the media than they do in school. The media are a major source of information for children.

### From Covert Innuendo...

Parents have legitimate concerns about the kind of sensitive information that the media pass on to their children. There are thousands and thousands of sexual references, innuendos, and implications of intended sexual behavior on American television. Most of the references involve the young, the beautiful and the unmarried, with little suggestion or discussion of birth control.

### To Overt Information:

#### "The Times They Are a Changin'"

In 1977, US television did not even permit the word "responsible" to be used by a teenager because it suggested birth control. The fall of 1987 was the breakthrough season. US television saw young people discussing family planning with their parents and with each other. We saw young couples actually stop at the critical moment to use contraception.

### The Search for a Great Role Model

Parents do not usually want to talk to their children about birth control, and schools are not usually willing to go that far in sex education courses. Young people, then, look to TV for information and for role models. Because they have few sources of information or outlets to express sexual feelings or attitudes, young people borrow from TV scripts or programs and act them out in their personal lives. Sometimes whole scenes are picked up right from television. Scripts of questionable information or intent are often the only models for behavior that young people know.

### Allies in the Quest

Television is beginning to respond to young people's need for more accurate information. We are at a prime time for



working with television as an ally. CPO, the Center for Population Options, works here in Hollywood with the television industry on research and script consultation.

CPO acts as a broker between interested TV creators and young people to ensure that reality is reflected in the scripts.

We are at a point where TV, movies, and other media are ready to be allies with us. We no longer have to knock on their doors day after day, year after year to make them listen. Now, they are seeking us out because they are interested in communicating social needs, social development and social change, and because social ideas can be entertaining and profitable. ■



*Scenes from the CBS television network schoolbreak special, No Means No, in which high school kids in the US are dramatically confronted with the pressures of teenage sexuality. The special featured (from photos far left to right) Chad Lowe, Lori Loughlin, Jim Marshall, Chad Lowe and Dana Barron.*

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*Video still of Tatiana dancing in the Music for Young People project, a campaign that encouraged adolescents in Latin America to be responsible about sex. The project was sponsored by the Johns Hopkins University Population Communication Services.*

## MUSIC PANEL The Message Goes Pop

### PATRICK L. COLEMAN



*Deputy Director, Center for Communication Programs; Director, Population Communication Services, Johns Hopkins University. Mr. Coleman has led the way in using the "enter-educate" concept in a variety of media—particularly in music and video programs for young people—the Tatiana and Johnny project in Latin America, the Lea and Menuido project in the Philippines and, most recently, the King Sunny Ade and Onyeka Onwenu project in Nigeria. Mr. Coleman is the primary organizer of the Enter-Educate Conference.*

### THE ENTER-EDUCATION INSPIRATION

It seemed that everyone in El Salvador in the mid 70s was abuzz over *Ven Conmigo*. I was living there, working for the National Family Planning Program as communication advisor. *Ven Conmigo*, the early Miguel Sabido *telenovella* combining entertainment with education, was a tremendous inspiration to me. "Hey," I thought. "There's something great here. I bet we can do even more."

And we did. We did comic books. We did radio soap operas. We did whatever productions we could, combining the two elements that are the subject of this conference—entertainment and education.

### Enter-Educate

The idea for this enter-educate conference came about as the result of conversations with Ev Rogers over the last few years about the role of entertainment in social programs—particularly in the field of health since I am now on the staff of the Johns Hopkins School of Public Health.

It was a mutual accord. Ev and I sat down during one of my stopovers en route to Asia, and we decided to organize a conference. We would invite everyone we knew working on enter-educate projects. We would also try to involve the Hollywood community. People all over the world would have a chance to share their many and varied enter-educate experiences. And through this conference we would get even more people interested in enter-

educate—in promoting social change through entertainment media.

### Music Is Everywhere

Music, the topic of this panel, is one of the most important entertainment vehicles for reaching people. Music has been used to communicate for thousands of years. Music permeates people's lives.

They hear it on the radio. They listen to it while driving their cars. They plug into walkmen on public transportation. While motorcycling. While walking. While jogging. They go to concerts. They hear music while watching TV, or motion pictures, or videos.

Music is everywhere. It is important to understand the power of music and how it works to communicate important ideas.

The people on this music panel are committed to using entertainment for educational purposes. I have had the pleasure of working with most of them. Now we all have the privilege of hearing real entertainers tell us about some of their own personal experiences in combining entertainment and education. ■

### THE ENTER-EDUCATE CONFERENCE

WEDNESDAY, MARCH 29, 1989

Patrick Coleman (JHU/CCP), *Moderator*

Tatiana (Singer, Mexico)

King Sunny Ade (Singer, Nigeria)

Onyeka Onwenu (Singer, Nigeria)

Lea Salonga (Singer, Philippines)

Aurora Silayan-Go (Manager, Population Programs, Philippines)

Steve Greenberg (Record Market Manager, US)

## TATIANA



*Singer, Mexico. Female lead singer for the first Johns Hopkins University Music for Young People project in Latin America. Tatiana was 16 when she began the Hopkins' project, and she has continued to give it much of her time, even after Johns Hopkins was no longer working directly with her. Tatiana is actively involved in social education issues on her own.*

### ACTING ON WHAT YOU BELIEVE

I was 15 in 1984 when I recorded my first album. One of the songs in that album suggested that broad daylight was a time to be loved with all five senses. I did not believe that. I protested.

To my delight, the lyrics were changed to say that broad daylight is *not* the time to be loved with all five senses. My happiness was complete when "In Broad Daylight" reached number one in many cities in Mexico *without any special promotional efforts*.

- This meant that I could be myself in my songs.

- It showed me that audiences do want to listen to old values.
- It meant that the call in so many songs for anything forbidden—early sex, drugs—was not a true need of young people.

### A Special Project

Nobody was sure in 1986 if the wonderful idea of the Johns Hopkins University Population Communication Services to promote responsible parenthood through popular music would be successful. It was the first project of its kind. I knew I wanted to be a part of it. This message was very important to me.

I found out that half of all girls under 18 in many Latin American countries had been pregnant at least once. These pregnancies had caused personal, family and social upheaval. Their boyfriends had only questions for answers, and they ended up blaming each other. They had to quit school. They had to get married. They had to get jobs before they had any job skills. Or they risked their lives with quick and dirty abortions.



### A Clear Message and a Big Hit

The message in the songs was clear: you have to wait until you are mature enough, physically and mentally, before bringing children into this world.

"When We are Together" ("Cuando Estemos Juntos") and "Wait" ("Detente") were part of my second album. They gave me a chance to sing what I believe with simple, straightforward lyrics, catchy tunes, and great dancing rhythms. Perfect ingredients for hit songs.

And hits they were! They were on the hit parade in Latin America for well over six weeks. "When We are Together" was number one in Mexico for five months. My album received five gold album awards and one platinum award.

To those who say that young people never listen to lyrics, I can show you thousands of letters sent to me, to the radio stations, and to the youth centers commenting on the messages.

### On Becoming a Public Figure

The rewards from this campaign have been great. My popularity increased rapidly—and even included the parents and grandparents of my young fans. The campaign eased my acceptance into Spanish-speaking communities in the US as well.

I have become a public figure. I was asked to be a spokesperson in an anti-drug campaign, first in one Mexican state, and later in Texas, Costa Rica, Colombia and several other Mexican states.

Willing or not, success makes one a role model. It is a responsibility that I gladly accept.

I continue to base my singing career on expressing my feelings, beliefs and basic principals. "When We are Together" continues to be requested in all my shows. The audiences love to sing along. For this and for all the rewards I have received, I thank you. ■

## KING SUNNY ADE



*Singer, Nigeria. Known worldwide as a singer of African ju-ju music, King Sunny Ade's most recent album includes two family planning songs as part of the Johns Hopkins University effort to promote sexual responsibility among Africans*

## A DREAM COME TRUE

For 25 years I have been playing music. I play ju-ju music. African music. I have to my credit over 100 albums, and I would say that almost half of them use social messages with the hope of making changes in society.

I take my music around Nigeria, around Africa, and around the world. I observe and I see what is happening everywhere and in my country.

Music is the best medium to pass the message to the people quickly. You sing the song, it goes straight to your ear, and you will quickly know it. My more than 50 platinum and gold disc albums show that if it is done well, it can also be a commercial success.

### Sing to Your Children...

To be part of this Johns Hopkins project to promote family planning is like a dream come true. In Nigeria alone we have over 100 million people. We have many different cultures. We have different religions. And we have different languages.

• People need to understand how they became what they are today

• They need to understand that they are suffering because of some of the beliefs they were brought up with.

• They need to know that they must plan ahead for their children before they get married, and that they must plan to educate their little ones.

The message in "Choices," the song I just recorded with Onyeka Onwenu, is that it is time to take a decision, to choose how and what you want to become.

### And They Will Sing to Their Own

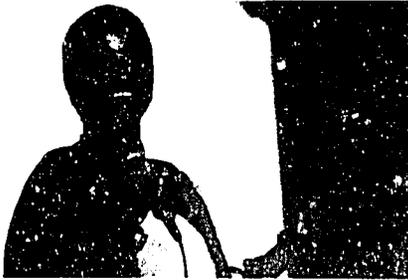
I love this project, and I am sure that the people back home will love it. I am glad we are sharing here and can pass this on to the people coming after us. If we sing to our children, they will grow up knowing the song and can sing it when their own children are born. ■



*The Enter Educate Conference was graced with live performances by popular singers Tatiana (far left) of Mexico, Onyeka Onwenu and King Sunny Ade (left and above) from Nigeria*



## ONYEKA ONWENU



*Singer, Nigeria. Female singer for the Johns Hopkins-sponsored popular music project for Africa. Ms. Onwenu began her career in the field of development, worked for several years at the United Nations, and as a reporter for the Nigerian Television Authority. She is a talented speaker, songwriter and singer who devotes herself to using music to deliver social messages.*

### A CAREER BASED ON TAKING RISKS

In 1963, the BBC asked me to write a song for a film about corruption in Nigeria. I wrote more than a song. I wrote the script for the film, and I presented it as well. The film was very effective. It was at that point that I realized how effective the combination of music and journalism could be for social criticism.

Many people were skeptical when I left television to devote myself to music. I believed that through music, I could talk more openly about issues that are important to me. After five successful albums, there are few skeptics left.

I have become very popular in Nigeria. My concerts have become spiritual experiences. People begin to sing with me and they take over the stage. People identify with the things I sing about. Women are deeply affected by my songs. I make no apologies for being a feminist.

### Reaching Out to Women

It is very important to me to reach women in developing countries. Women make up more than half of the

population, and yet they do not fully participate in making the decisions that affect them.

Women in developing countries outlive men. My young mother had to raise five children by herself. Such strength. My cousin was widowed at age 21 with six children. Impressed by her dignity I wrote a song about her—"The African Woman." When I sing this song, I sing deeply from within. It is always very emotional. I see that it moves women *and* men and that it gives women strength.

### Toward Sexually Responsible Men

When King Sunny Ade asked me to sing with him and write the songs for the Johns Hopkins music project, I said, "Fantastic," and went to town.

A project to promote sexual responsibility among males! I had so much to say. I am so concerned about the children in my country, about malnutrition and poverty. I am worried about so many women having more children than they can take care of. I am very concerned about the many rural women who do not want so many children but know of nothing else. They have no choice because they have no information.

The subject of sex is taboo in Nigeria. In one of the songs, I wrote that making love is beautiful. It is a risky thing to say. People might say, "How come she knows so much about lovemaking?" But lovemaking is beautiful and natural. We should not be ashamed of it. These are things we must talk about. We must talk about the reality of becoming pregnant. We must face reality. We must take the risk and become involved.

And I must face the fact that I have become a role model. Although I am a very private person, I am glad that I am involved with this project. The self-fulfillment I receive is very rewarding. I believe that by singing about lovemaking, people will come out and talk about the issues. That people may accept that there are things we can do to curb Nigeria's population explosion. ■



*Pregnancy and childbirth can be devastating to women's health and well being, as dramatized in the African film, Consequences, by John Riber*

## LEA SALONGA



*Singer, the Philippines. Ms. Salonga sang the female lead with Menudo in the Johns Hopkins University Music for Young People project in the Philippines. She was 15 years old when she began this project. In the fall of 1989, Ms. Salonga opened in London as Miss Saigon in the Cameron Mackintosh musical of that name.*

### REACHING THE YOUNG MAJORITY WITH MUSIC

My mom says that young people are not disciplined and responsible. Other parents agree that this generation is not as responsible as earlier generations.

Yet young people make up the majority of the Philippine population. Seventy-five percent are under the age of 25. That means there are a lot of young people who are not very responsible.

Out of this context the Music for Young People project evolved. It was developed by the Population Center Foundation, known as PCF, and Johns Hopkins University to encourage responsible sexual behavior among young people through music, rather than lectures.

Music draws people in. It is a powerful way to send messages. And music is so much a part of daily life in the Philippines. We love to sing.

The public appeal of this project was almost guaranteed because it featured the very popular Menudo and ex-Menudo, Charlie Masso. Both songs, "That Situation" and "I Still Believe," are doing better in some ways than most songs without social messages. In fact, "I Still Believe" reached number one in Manila.

My job was to perform in concert, in videos, and on several television shows with Menudo and Mr. Masso—the dream of millions of girls worldwide. But my most important contribution to the project was my perceived credibility—my wholesome reputation. I firmly believe that one must say no to premarital sex.

It was also my job to promote the songs and messages on school cam-

puses. We toured 14 campuses in Metro Manila where I would sing one of the songs, perhaps "That Situation," with a staff person. Then we held competitions asking specific questions about the song and the meaning of certain lines.

The overall feedback confirmed that the students understood the messages fully. The messages were not lost on the young.

Being a part of this very special project has enhanced the social aspect of my being an artist. This project was the first of its kind in the Philippines. While we still have a long way to go to reach as many young people as we would like, I can say in all candor that our efforts have not been in vain. ■



*Heedless of weather conditions, Philippine teenagers arrived in droves for Lea Salonga's school tours which were part of a Music for Young People project in the Philippines coordinated by the Population Center Foundation of the Philippines and sponsored by the Johns Hopkins University Population Communication Services.*

## AURORA SILAYAN-GO



*Vice President, Population Center Foundation (PCF), Philippines. Ms. Go worked with the Johns Hopkins University as the PCF project director on the Music for Young People project in the Philippines.*

### THE JOHNS HOPKINS INFLUENCE ON THE PCF MUSIC PROJECT

Originally, PCF wanted to install a telephone hotline for young people. Along came Johns Hopkins University and asked if PCF would like to introduce the hotline through popular music with messages that encouraged sexual responsibility among young people. PCF had not really worked in the area of teenage entertainment education before. We realized that a music project would expand our experience beyond just the promotion of a hotline service, so we designed a project for teenagers and young adults for the city of Metro Manila.

Thus evolved the four interwoven components of the Music for Young People project in the Philippines:

- **Commercial Songs and Videos** to attract many young people.
- **Radio and Television Advertising** to promote hotline and messages.
- **Telephone Hotlines** to provide telephone counseling and refer callers to a network of service centers.

- **Service Center Network** offering counseling and health services.

Lea's TV appearances explaining the messages behind the songs and her school tours were an important complement to the campaign to make the most of the songs' messages.

In the beginning, we were anxious about the reaction of the Catholic Church to the campaign. *Population* means *control* in the Philippines. No freedom of choice. The project was launched with maximum cautiousness in an environment that is conservative. The Catholic Church has managed to give the population program a public image of being dictatorial and controlling freedom of choice. On the advice of Johns Hopkins, we decided not to disclose the PCF identity behind the project until we were assured of the project's success.

It turned out that everybody liked the songs. No objections were raised. Now I issue press releases and include the names of the Population Center Foundation and the Johns Hopkins University.

### Measuring Impact

The project has been a real success. I like to measure its impact in a variety of ways:

- **Statistical Responses.** The songs made number one and number four on MTV. Four or five months after campaign launch, 92 percent of those surveyed recalled the songs. Recall remained high at 85 percent several months later.
- **Personal Responses.** Calls for counseling came in from beyond the area designated for the campaign. I always ask teenagers I meet if they know the songs or have heard of Dial-A-Friend. The answer is always yes. Even their mothers know of it.
- **Professional Responses.** PCF received unsolicited requests to feature the project on TV and to videotape the hotline.
- **Cost Recovery.** PCF as a foundation was able to multiply its funds through

solicitation of corporate commercial support for TV, radio and print publicity. A conservative estimate of 1.2 million dollars was saved as a result of time and materials donated to the project.

### What We Learned

We did quite well in working with the commercial sector. We learned one very important lesson: You must offer something in return for commercial corporate sponsorship—an image or perhaps a tax shelter—something more than just a social goal or commitment to the ideals of the agency.

I would like to note in closing that Johns Hopkins has inspired the Population Center Foundation and me professionally to do in the Philippines what Hopkins is trying to do internationally—to bring the commercial entertainment industry and social development people together to promote social issues in a commercially viable format. The Lea and Menudo project was a six-month pilot that left behind a telephone hotline operation that is still very much in demand. ■

*Philippine singer Lea Salonga went on to star in the musical Miss Saigon, the Cameron Mackintosh hit that opened in London in September 1989*



## STEVE GREENBERG



*Strategic Marketing Manager, Warner Electra Atlantic Records. Mr. Greenberg works with international musicians. He keeps apace with worldwide trends and is interested in entertainment and social messages as they can be conveyed through music.*

## SOCIAL RESPONSIBILITY AND THE US MUSIC INDUSTRY

### Multi-Artist Fundraiser Events

Entertainment makes good fundraising. This concept has been used for some time in telethons and radiothons. More recently, this concept has motivated multi-artist fundraising efforts—events with so many performing artists that the media and the public cannot ignore them.

- A concert in 1971 raised money to offset starvation in Bangladesh.
- A 1985 concert raised a lot of money for the Ethiopian relief—Live Aid.
- A 1985 "We Are the World" single was held to benefit Ethiopian relief.

### Multi-Artist Awareness-Raising Activities

When it became evident that fundraisers were having a neutralizing effect on

the public—people donated their money, they turned off the TV set, they thought the problem was solved—the emphasis then shifted from just raising funds to also raising public awareness.

- AIDS awareness was behind the 1986 hit "That's What Friends Are For" by Dionne Warwick and Friends—Elton John, Gladys Knight, and Stevie Wonder. AIDS awareness is also the concern behind a concert series being planned for a number of cities including London and San Francisco.
- Apartheid in South Africa was the target of "Sun City," a single organized by Little Steven with about 40 major artists, including Bruce Springsteen.
- Raising awareness about drugs, gangs and urban violence is the goal of a movement underway in New York City that features some top rappers in "Stop the Violence," a recent recording.
- Educating people about the importance of preserving rainforests has moved artists such as Olivia Newton-John to organize a gigantic multi-artist record fundraiser.

### Efforts by Individual Artists

Artists who really believe in a social issue will sometimes make valiant efforts to raise public awareness. Because of her enormous popularity, Madonna has become an effective spokesperson for AIDS awareness. Her recent album, which will probably sell 10 million copies worldwide, includes fact cards with messages about AIDS. Lou Reed has also been effective in raising AIDS awareness. His video, "Halloween Parade," is a gripping picture of friends who have died of AIDS.

An emerging trend is for individual artists to tackle the problem of responsible sexual behavior. In contrast to the expressly sexual imagery found in most popular music today, a number of artists have taken it upon themselves to record socially responsible statements regarding sex.

- "Let's Wait Awhile," by Janet Jackson.
- "Don't Rush Me," by Taylor Dane.
- "We Don't Have to Take Our Clothes Off to Have a Good Time," Jermaine Stuart

### Social Issues and the Artist's Career

Association with a social issue could help an artist's career *if the artist is perceived as being sincere*. Newer artists run the risk of being pigeon-holed as one-issue artists, but a well-established artist, such as Madonna, is in a good position to promote a cause. She is personal, popular, pervasive, persuasive and profitable enough for her record company to put out the extra money for her AIDS awareness promotion.

The popular, though truly anti-social group, Guns and Roses, on the other hand, which offered to participate in a large AIDS benefit concert, was vetoed by the Gay Mens Health Coalition. Guns and Roses would not be perceived as sincere by the public and would probably not help the cause.

### The Transnationalization of the Record Industry

The record industry is now crossing many borders and becoming more transnational. Broadcasting outlets around the world are increasing. People have more choices in what they listen to. More choices increase the possibility of getting more information out. It's a good time to start making bonds with artists, management, and record people to initiate socially responsible programs. ■



*Jamaican radio scriptwriter and producer Elaine Perkins works with production crew to broadcast a popular Jamaican radio soap opera series.*

## RADIO PANEL Making Waves

### JOSE G. RIMON II



*Deputy Project Director,  
Johns Hopkins University  
Population  
Communication Services.*

*Mr. Rimon is chief of  
programs and projects  
worldwide, managing all  
aspects from project  
development to field  
operations. He is one of the  
pioneers of the concept of  
development  
communication, has  
developed and managed  
more than one hundred  
social communication  
projects and continues  
to teach courses in  
social communication  
and change.*

### RADIO

#### The Most...

Tonight, just two blocks away from this conference site, one of the most glamorous of entertainment industry events will be telecast live to one billion people worldwide: the Academy Awards, the presentations of the coveted Oscar.

#### Powerful Medium...

As attractive as film and TV are, they still reach fewer people than the medium that is the subject of this panel. Radio is still the most powerful information and entertainment medium for reaching rural people around the world. It may not have as much excitement as music videos and television, but for many people it is the primary mass communication channel.

The power of radio is such that even in the US, whose population has access to every kind of medium, the impact of a radio talk show with a relatively small listenership can have strong national policy implications because the proportion of those listeners who vote is disproportionately higher than that of the general public.

#### For Reaching People Everywhere

Most of the members of this afternoon's Radio Panel are the behind-the-scenes personalities who make things happen in radio. They are the men and women who make celebrities. They have crossed continents to be with us today to share their experiences making radio come alive for the people in their countries. They are the creative and marketing talents behind radio program-

ming that can compete with soccer games for listeners, that can sustain a family planning radio soap opera for more than a decade, that is given a million free hours of airplay for a popular song on sexual responsibility.

Indeed, in many countries in the developing world, radio serves as the pivotal medium upon which other media interventions are planned in waging social campaigns. ■

### THE ENTER-EDUCATE CONFERENCE

WEDNESDAY, MARCH 29, 1989

José G. Rimon II (JHU/CCP), Moderator  
Elaine Perkins (Producer, Jamaica)  
Tom Kazungu (Producer, Kenya)  
Rogelio Villarreal (Marketing, Mexico)  
Sumarsono, (Producer, Indonesia)  
Carole Hemmingway (Talk Show Host, USA)

## ELAINE PERKINS



*Radio Producer, Jamaica. Ms. Perkins is one of the foremost writers, producers, and directors of radio drama in Jamaica. A former journalist, she began creating radio drama series as vehicles for social messages. Her soap opera, Naseberry Street, created to promote positive attitudes toward issues such as family planning, has achieved such popularity it is said that during broadcasts you don't find many Jamaicans on the streets. Ms. Perkins is currently working with Johns Hopkins University Population Communication Services to develop a manual on how to plan, produce, and evaluate radio soap operas.*

## RADIO IN JAMAICA

### A. New Twist on an Old Tradition

Radio is an extension of Jamaica's oral tradition. Radio is the most effective tool to speak to people in remote areas, especially in a country where word-of-mouth still carries most information from person to person. So many of our traditions are passed down orally from generation to generation through folk tales, proverbs, and rhymes.

### Getting Information to Remote Villages

In 1963, the newly established government of Jamaica wanted to explain its policies and programs to the people, many of whom were illiterate and lived in remote villages. It was my job as broadcasting officer of the Jamaica Information Services to design appropriate radio programs. Our aim was propagandistic in the best sense in that we wanted to teach people things that would enhance their own welfare and influence their behavior in positive ways.

We did programs to teach farmers more advanced technology. We did programs to teach illiterate people how to register their children, or how to boil water. We explored indigenous art forms, folk music, folklore, literature and history.

### Respecting Traditions, Delighting Listeners, and Remembering the Main Purpose

I knew that just reading some facts over a microphone would not work. I had to take into account people's traditional beliefs and values, many of which were based on tried and true experience. I always tried to get information to listeners by way of their own traditional beliefs.

Whatever the program, the format we used had to immediately grab hold of the listener. To speak about things that interested him in a language that was readily understood. To amuse and de-

light while never losing sight of the main purpose, which was to educate and motivate.

### A Promising Start

We tried to seduce people into understanding that what we were teaching them was in their best interest. We would try out different formats talking to an ordinary person in the local dialect over a cup of coffee. Every week, we would gradually see him absorbing more and more.

Soft-sell proved to be the best approach. Our programs were quite popular. Sometimes they would even surpass the listenership of purely commercial programs. One night, I went out to get some feedback and heard our cult folk music program coming at me from all sides of the street. "Boy," I thought, "I really have something here."

### Drawing in Listeners with Drama and Reality

To sell the government's five-year rural development program to people in the rural areas, I created a radio soap opera, *Life in Hopeful Village*. Prototypes of typical villagers unfolded the drama of people's joys, sorrows, triumphs, disappointments, strengths, failures, loves, and hatreds.

Once again, the approach was soft-sell. There was no preaching. The messages were learned from the story. If a baby died from gastroenteritis because he wasn't taken to the clinic for his shots, that was the message.

With *Life in Hopeful Village* we really attained a mass listenership. It was the most popular radio show in Jamaica for four years, with many villages in Jamaica named after the program.

### A Commercial Success with Social Implications

My next effort was a commercially sponsored soap, *Dulcemina*, that retained the number one spot in Jamaica for 13 years. It was the story of a country girl living in the city. The theme was survival, with people sometimes ex-

plotting and killing each other, but more often supporting, caring for and feeding each other, and on occasion literally giving up their lives for each other.

Studies have suggested that the show was so popular because the characters were true to life and familiar to the audience who empathized with them. One researcher said that *Dulcemina* caused people to look at themselves in a new way, to recognize the drama in their everyday lives.

It has even been recognized that the level of public acceptance of *Dulcemina* influenced commercial advertisement in Jamaica. Before *Dulcemina* was aired, all advertisements had been imported from America or Britain and contained no local content.

### **Naseberry Street: Fighting Despair with Optimism**

*Naseberry Street* is the story of a nurse who tries to introduce family planning practices into a highly prolific area of Jamaica. It is a very optimistic program. Sponsored by the Jamaica Family Planning Association, *Naseberry Street* was created to encourage women and men of child bearing age to better their lives and their children's prospects by limiting the number of children they bring into the world.

Many people in Jamaica believe that their own achievements and destinies are beyond their own control. Due to superstition, mistrust, misinformation and despair, they are prevented from taking responsibility for their own actions and lives. *Naseberry Street* takes all these things into consideration and unwinds stories of love, abandonment, and economics. The purpose is to foster self-pride by showing people that they are responsible for their own actions and lives.

Once again, the characters and what happens to them are the message. The listener learns from knowing that a woman's prospects have been blotted by teenage pregnancy, unwanted pregnancy, traumatic abortion, or abandonment.

Family planning does not need to be pushed. The listeners will go and find contraceptives themselves.

### **Soft Selling the Options to More than a Million People**

This approach works well in attracting a large audience. *Naseberry Street* is heard by more than a million Jamaicans from a total population of 2.3 million.

Surveys have shown that the message has been successfully transmitted and has influenced behavior. There has even been a marked decline in the birthrate in Jamaica, though more research is required to indicate what part of that is due to *Naseberry Street*.

Working in this field for so many years has sensitized me to the many ongoing problems affecting my country as it moves into the 21st century. I hope that I have contributed some small thing and will continue to contribute towards alleviating some of the problems. ■

## **TOM KAZUNGU**



*Radio Producer, Voice of Kenya. Mr. Kazungu has been producing radio programs in Kenya for over 10 years. He is the producer of a popular radio soap opera, entitled When Given Advice, Take It, whose aim is to help slow the birthrate in Kenya.*

## **RADIO IN KENYA**

### **Trying to Reduce the World's Highest Birthrate**

Kenya's birthrate is the highest in the world. Its population of 21 million people could triple in the next ten years if births continue at their present levels.

It is not that Kenyans don't know about family planning. Family planning programs have been around since 1962 when the Kenya Family Planning Association was established. Yet Kenyans are plagued by fears and rumors about contraceptives. "If you use injectables or the pill, chances are that you'll get cancer." "IUDs travel through your body and get lodged in your heart."

### **Learning from the Mexican Experience**

Radio is still "the" medium for reaching large parts of the population in Kenya, especially in rural areas where there is no television. The Voice of Kenya was convinced that a radio soap opera could play an important role in persuading people to adopt family planning.

In Kenya, such a soap opera had not been done before. But it had in Mexico. So, a group of radio and TV producers from the Voice of Kenya traveled to Mexico to learn the basic concepts of producing soap operas with social messages. We visited the facilities of Televisa and worked with none other than Miguel Sabido whose commercially produced soap operas were known to have elicited changes in people's attitudes and behavior.

Two weeks in Mexico was not enough time to learn everything, but it was a good beginning. It was also a good time in Kenya to tackle the population problem with a soap opera since the National Council for Population and Development had just recently been formed.

### **Identifying a "Kenyan Culture"**

Kenya has 42 different tribes and lifestyles. We needed to appeal to a cross section of the population, so we explored our own country and tried to identify a way of life that would be recognized as Kenyan. We talked to people and found out what we could and could not say about family planning.

We knew if we wanted to change people's attitudes, we could not give a direct family planning message. We designed the script so that listeners realize the need for family planning, even though details of specific methods are not given. Instead, we focus on issues that are related to family planning such as land, an explosive topic in Kenya, and family health.

### **When Given Advice, Take It**

The theme of the story is family harmony. *When Given Advice, Take It* contrasts two families. One is that of an old man with four wives who cannot understand why he has so many problems. His land is not producing enough food to support his family. He cannot pay his children's school fees. His family life is out of control.

The other family is small, monogamous, harmonious, and offers better opportunities for its children's future. The two families represent a clear contrast between two different approaches to life.

The storyline also reflects the ideals and aspirations of rural people. We try to show people that they won't find the answers to their problems by moving to the city. They can develop, grow and live good lives where they are, a theme that dovetails with government development efforts to encourage productivity in rural areas.

### **The Challenges of Producing Soap Operas**

There are many challenges in producing soap operas, and many obstacles to overcome. You have to be prepared for anything. Sometimes things don't work the way you intended. Sometimes, circumstances beyond the control of the producer or director dictate a change in a storyline.

Two days before I left for this conference, the character around whom our story is built passed away. We cannot replace him with another actor because he was such a well known figure and his death was given full television coverage. We were about to conclude the whole series, but now we even have to change the storyline.

That is the problem I will be working on when I return to Kenya. And this is an example of the kind of enter-educate programs that we have been working on in Kenya. ■

### **ROGELIO VILLARREAL**



*Vice President, Fuentes y Fomento Intercontinentales (FFI), Mexico. Mr. Villarreal was a key designer of the marketing plan for Mexico and all of Latin America for the highly acclaimed Tatiana and Johnny project. The key to the phenomenal commercial and social success of the project was the massive support provided by radio programmers.*

### **MARKETING A SUCCESSFUL ENTER-EDUCATE MUSIC PROJECT**

There is no way to guarantee a top ten music hit. Sometimes it's a matter of chance and luck. Steps can be taken to make success more likely, but the final decision is up to the audience. It's up to the listening audience to call the radio station to ask to hear the song. Then, it's up to the radio station to decide to play the song five or six times a day rather than two or three.

The marketing strategy of the Tatiana and Johnny project was based on FFI's experience in the Latin American music industry and on the social communi-

cation expertise of Patrick Coleman of Johns Hopkins University. The purpose of the project was to promote the idea of sexual responsibility among young people through two popular songs. It was essential in the early stages of the project to find a common ground between social communication and mass media promotion.

### **The Music, the Messages, the Artists**

To start with, we needed some good music. FFI contacted record companies in Latin America who recommended 32 composers and writers, each of whom was asked to write two songs. Then we held focus group discussions among young people in Mexico City to get a clear idea which songs among the six finalists had the most acceptable message.

The message we wanted to get across was one of restraint and responsibility. We were not pushing sexual abstinence. We wanted to say, "Your future is in your hands. Be informed. Get in touch with your local service agency. Here is the phone number."

We felt that the message and the music could be attractive enough, commercial enough and popular enough to attract the attention of young people. With this in mind we searched for the artists who would be key factors in the success of the songs. Rather than using already established musicians with preconceived images, we chose Tatiana and Johnny, young upcoming artists to give the songs a fresh image.

### **Getting the Production Together**

We had one catchy dance tune, "Cuando Estemos Juntos," and one slow tune, "Detente." In Latin America, it is usually a lot easier to have a hit if the song is danceable or quick-tempered rather than slow or romantic. We therefore released "Cuando Estemos Juntos," the quick, catchy tune first, and the slower, more romantic "Detente" several months later.

To compete in the commercial music market and to have a chance at a top ten radio hit, we insisted on the highest quality production. It was truly an international effort. The music was recorded in a sound studio in Spain. The voices were mixed in Los Angeles. "Cuandos Estemos Juntos" was composed in Argentina. "Detente" in Mexico. Johnny was from Puerto Rico. Tatiana from Mexico. And the music video was filmed in Mexico.

### **A Bit of Premarketing Helped**

Before we even recorded the music, we wrote to over 3,000 radio stations, television stations, and newspapers and magazines. We told them what we were going to do, presented them with an overview of the population problem, and emphasized that it was a local problem, something we could all do something about. We had many responses from record companies, radio networks and television stations with offers of free time and space.

### **Commercial Release: Radio First**

Each song was released in two phases. First was the commercial release of the songs. When the music peaked, or reached the highest position on the charts that we expected it to, we would bring out the spot campaign that backed up the messages and referred young people to the youth service centers.

Separation of the two phases was important. We felt that if we identified the song with a social message right from the start, young people would very likely reject it suspecting another government or institutional message. We wanted them to feel the message was coming from their peers. From the music. Young people speaking to young people.

### **The Media Pitches in**

We organized a press conference with the commercial release of each song. The press responded positively. In fact, it was something of a snowball effect—

it rolled and grew. We circulated early press clippings to other newspapers and magazines in Mexico and the US. They responded enthusiastically by sending us their clippings which we in turn sent to other publications. It was a continuous but gradual development.

The TV debut of the songs was also a tremendous success. We were supported by Mr. Raoul Velasco of Televisa who premiered the music video of "Cuando Estemos Juntos" on the Mexican television variety show, "Siempre en Domingo," which is broadcast to over 180 million viewers. We were swamped with requests for copies of the video from Latin American television stations who saw the premiere. We referred requests to the local youth organizations of each country whom we had already supplied with copies of the video. The idea was to bring together the media with these organizations.

### **Hitting the Right Keys**

Positive response to the project from the media, from government and church officials, from parents, teachers and young people exceeded our highest expectations. Both songs were top ten hits.

Key to the overall success of the project was the high quality of the music and the artists, and the amount of strategic planning and preparation that went into the project. An estimated \$300,000 and 2½ years of planning were invested in the project along with \$100,000 for evaluation research.

In return, over one million hours of free radio and television broadcasting time was given to the songs, and stations frequently broadcast a brief advertisement for a family planning youth clinic just after playing the song. ■

## SUMARSONO



*Director, Bureau of Planning, National Family Planning and Coordinating Board (BKKBN), Indonesia. Sumarsono was formerly chief of BKKBN's Information and Motivation Bureau and is both a TV and radio producer. He developed and sustained a popular radio soap opera, Grains of Sand in the Sea, which has been broadcast for the last 12 years and is considered the longest running soap on family planning in the world.*

### TRADITIONAL DRAMA, MODERN TECHNOLOGY

For hundreds of years, religion in Indonesia has been taught with puppet shows that combine folklore with the message of Islamic teaching. Puppet shows are still popular in Indonesia, and traditional folklore is now used to convey development messages on radio and television.

This combination has been a key to Indonesia's successful family planning program. A small family norm is promoted through the traditional Mahabarata epic that tells of the conflict between a small successful family and a very large—100 sons—troubled family.

#### Radio Drama Indonesian Style

In 1976, inspired by radio drama in the Philippines, BKKBN worked with Radio Republik Indonesia (RRI), the national radio company, to produce *Grains of Sand in the Sea*, a radio drama series to promote family planning. The script and distribution of the cassettes were financed privately in exchange for a 30-second commercial at the start of each broadcast, and USAID helped finance production.

Dr. Syarief, the first character introduced in the series, is from a simple family who struggled to send him through university to become a medical doctor. He pledged to devote his life to serving the people in the villages after his first patient died from complications during the birth of her sixth child. He works diligently with informal village leaders to keep people healthy. He works especially with poor families who are overburdened with too many children.

The series also features another doctor and two nurses. All are positive role models who visit rural villages, help people to modernize their communities and encourage them to adopt family planning.

#### The Audience Responds

In 1979, over 3,000 written responses to questions broadcast over the radio were received. To stimulate participation in the evaluation, one of the letters was randomly selected to win an award. More than 90 percent of the respondents answered the questions correctly.

In addition, RRI received many spontaneous letters from the audience, some of them seeking medical advice.

#### Reaching Maturity

*Grains of Sand in the Sea* is one of the longest running radio soap operas in the world. It has expanded to cover not only family planning topics, but also health, agriculture, cooperatives and income generation. The episodes are broadcast daily by 47 radio stations. More than 3,500 episodes have been aired over the past 12 years.

#### And Reaching Beyond

For the series, RRI received an award in 1984 from the Population Institute. The program has inspired the television network, TVRI, and BKKBN to produce a weekly 15-minute series on development topics using popular characters from the Mahabarata story. There have also been several attempts in Indonesia to combine popular music with family planning messages.

What Indonesia now needs is to convince producers that, with professional management, family planning messages can also become profitable commodities. There is also a need to conduct more in-depth research on the popularity and impact of the radio series. ■

## CAROLE HEMINGWAY



*Radio Talk Show Host, U.S. Ms. Hemingway is an on-air personality at KGIL Radio in California. She has broadcast radio programs in Los Angeles and New York, hosted and produced national programs for Metromedia and Public Broadcasting, and has been a newspaper columnist for the Los Angeles Times Syndicate. Ms. Hemingway was the first recipient of the Susan B. Anthony Award, was Los Angeles' "Woman of the Year," was named "Broadcaster of the Year" by the California Trial Lawyers Association, and won a Golden Mike Award for outstanding documentary. Mayor Bradley of Los Angeles proclaimed May 5, 1980 as Carole Hemingway Day.*

### STIRRING THINGS UP IN THE US ON TALK RADIO

Controversy generates energy. Controversy is the essence of talk radio. People call in to say what's on their minds.

Sometimes a show is built around guests. I might invite a couple of lawyers to argue different sides of a case that is before the Supreme Court. Sometimes I will take a controversial position on an issue.

There is no script. Yet talk radio is dramatic and entertaining. A lot of characters come into my life. They're anonymous and exciting. They make my day. Even during the wildest arguments, it is pure fun.

Take Saul and Ruth...

#### A Lesson in Economics

We were talking about the minimum wage the other day. I was outraged that we couldn't raise it higher than the President called for.

Saul called in. He's 77 years old. "I don't understand why these kids should make more money. I can't buy all those things they want."

Then Ruth called. She's 82. "Saul doesn't know what he's talking about. He's too young. I've been around longer. I started working when I was 12 in the garment industry. When I got a nickel more for my work, I went out and bought shoes. And the guy who made the shoes went out and bought groceries."

I told Saul he'd have to yield to seniority.

#### Educated, Consumer-Oriented Folks

That's the kind of audience we have on talk radio. Talk radio listeners are well-educated. Ninety-four percent of them vote. Very high compared to the overall population. They make the decisions for our country, state, county, city, and local governments.

Over the radio, we talk about issues in an intelligent, lively and democratic fashion. The boundaries of discussion are broad and attract a large audience. This means the ratings are high, and adver-

tisers have a lot of educated consumers to sell to. And it means I'll keep my job.

Sometimes it's not easy to accept that I am a vehicle for pushing products. I get around it by doing the best quality programming that I can. By using personal responsibility and compassion as guiding themes.

#### Issues that Grab Heart and Soul

Abortion is an issue that calls for a responsible and compassionate approach. Religious extremists in this country want to diminish the rights that women in America have fought for and won.

I want to change the way women are viewed everywhere. I want women to be viewed as *productive* human beings. Not just *reproductive* human beings. Women must be able to feel that they themselves have the power to decide when to reproduce.

A woman who does not have absolute control over her own body and over reproduction is not a first class citizen. She could become a brood mare for the State the moment she becomes pregnant. The State could do anything. Put her in jail if she smokes or drinks. Charge her with manslaughter if she seeks an abortion. Chain her to a bed until she gives birth.

#### What about the Children?

The family planning issue at the heart of the decision to reproduce or not is how babies are treated after they are born. What happens to our children?

I often do programs on children's issues. We are far too often not kind to our children. And neither is our court system. It allows room for children to be abused. For visitation rights for fathers who sexually abuse their children. For mothers to be charged with kidnapping their own children when they are trying to protect them.

I would like to see more emphasis in our society placed on nurturing or "female values." To see kids brought up in healthier physical and psychological environments. ■

# THE DRAMA OF PUBLIC HEALTH: Asian Perspective

## JUAN FLAVIER, M.D.



*President, International Institute of Rural Reconstruction (IIRR). Dr. Flavier is a medical doctor with an M.P.H. from Johns Hopkins and a background in communications from the University of Michigan. He has been working at the grassroots level for almost 30 years and is credited with developing an effective methodology using agricultural analogies to teach farmers about family planning.*

### TEACHING FAMILY PLANNING IN THE PHILIPPINES

#### A Case Experience

#### Learning from the Job: When the Old Methods Don't Work

I did not by myself develop the agricultural analogy method to teach family planning to farmers. The methodology evolved in the Philippines with the farmers themselves. I was a worker in the field.

Fifteen years ago, I was among a group of fieldworkers and nurses trying to teach family planning to farmers in a

rural area of the Philippines. Somehow the messages were not coming across. We discovered from taping our presentations that we were too technical. We hispanicized medical terms to make them more accessible to the people. But we were confusing the people we were trying to teach.

We'd say things like "sperma" for "sperm." In the local dialect "sperma" means "candle." No wonder the villagers insisted, "We swear we put out the candle before we did it!"

#### Advice from a Village Sage

One day I asked a 72-year-old woman how she would go about teaching family planning. "I'm not sure," she replied. "But when you say sperm, I think of a field that something grows on. Something like seeds." "Go on," I urged. "What about ovary?" "Oh," she said, "The nurse said it was a human organ that I never see. About 300 potential seeds that extrude every month. Sounded like string beans to me, the kind that curls, dries up and the seeds fall out one by one."

#### Evolving a New Method: Having the Fun of Our Lives

I could not sleep that night. When I went back to the village the following day I said, "From now on we talk agriculture, no more medical terms."

- To explain ovulation, I held up a string bean. "Every woman has two string beans," I said. "One to the right and one to the left. Every month one of the seeds gets extruded and when it falls on fertile ground it grows into a baby."

- I pressed on the pod and a bean fell out. Once, I pressed too hard and two beans fell out. The women said, "Twins!"

I knew we were getting somewhere. The villagers were participating, bring-

ing in vegetables, coming up with the analogies. It was great fun. I was no longer lecturing. They were teaching me!

#### Funding the Project: A Nod from the Wife

We needed to systematize the analogies. We needed money to develop the project. A man who had started a foundation invited me to tell my story to his wife. "Piece of cake," I thought. "When the wife gets involved, you've got the money!"

Maybe not. She was so serious that I was afraid it was a lost cause. "Can you prove what you are saying?" she asked. "No, Madam," I said. And quickly added, "But I will, if you give me the money." And she did.

#### A Survey Helped Set Up a Framework:

#### We Built on What They Knew

The beauty of this system is that the farmers taught us how to teach them. Our framework was birth control, spacing, and fertility.

Why fertility? When we asked "What do you understand about family planning?", some farmers said, "It's a concept against babies." When you are against babies in the villages, you are sunk. So we said, "That's not true. In fact we have scientific ways to help infertile women who want to have babies."

The total project follows the rural development strategy pioneered by Dr. James Yen in China and the Philippines, which integrates literacy, education, livelihood, health and self-government.

#### The Analogies Bloom and Proliferate

We began with IUDs, pills and condoms and used charts to systematize the collection. Agricultural identification on the left. Family planning analogy on the right.

Every time we talked about one analogy the group would come up with another one on its own. We now have ag-

## THE ENTER-EDUCATE CONFERENCE

THURSDAY, MARCH 30, 1989

Featured Speaker:  
Juan Flavier, M.D.



People in agrarian societies (above) accept the concept of family planning better when it is placed in an agricultural context. An agricultural analogy for child spacing is illustrated in the painting below from Thailand: "Sperms cannot meet and join the ovum after fertilization because the tubes have been cut off"

agricultural analogies for every method. Here are a few

- **Rice for Spacing.** Rice is planted in a seed bed and transplanted after 21 days to the main field with more space around each seedling. Why? So the seedlings don't quarrel over nutrients and fertilizer

- **Pineapples for Infertility.** The farmers found that if they put some calcium carbide on the core of a pineapple with a little water, a flower develops, and later a fruit

- **Banana Leaves for IUD.** Rice seeds are planted on banana leaves so that the principal root does not grow deep into the soil and get severed during transplanting. The banana leaves—plastic sheets are now being used—are rolled up like a carpet to neatly transplant the whole seedling. The germinated seedling is the fertilized ovum. The soil is the uterus. The plastic sheet is the IUD.

- **Ipil Ipil Seeds for Pill.** Hens that eat the seeds of the Ipil Ipil tree stop laying eggs. We went so far as to change the color of oral contraceptives to chocolate to look like the Ipil Ipil seeds.

#### From Family Planning to Folk Wisdom:

##### Analogies in Verse

We discovered a popular pastime in the villages—debating in verse. We built on

the custom, used verse to teach analogies, and found we were more effective than when we just explained the method. Why? Because, in the Philippines, rhymed verse takes on the nature of a proverb, so people *knew* that family planning was the way to go. It was their own folk wisdom

#### Nice Stories but...

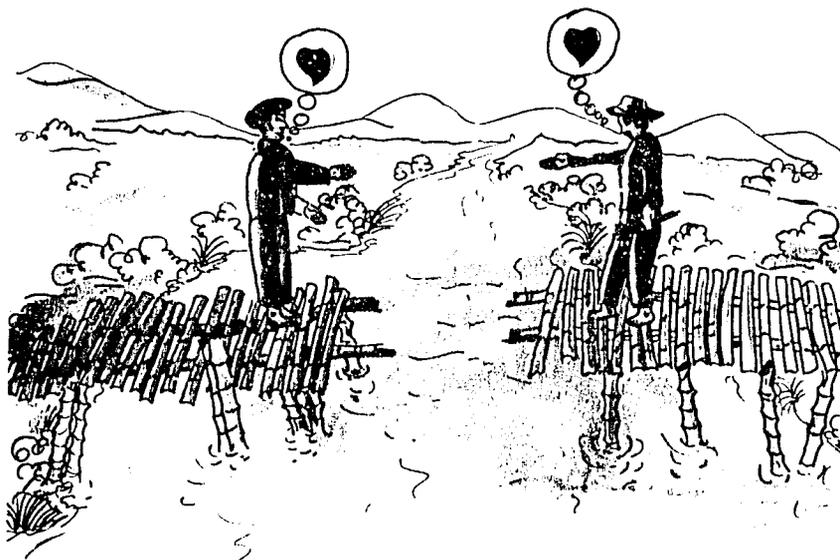
##### Do Analogies Work?

In a controlled study, we compared acceptance and continuation rates of the agricultural approach, the conventional approach, and providing services alone.

In every village, acceptance and continuation rates were higher when agricultural analogies were used. When we stopped using all the approaches, rates dropped. When we resumed, rates increased faster with the agricultural approach.

#### Extending Analogies to Other Cultures and Around the World

We went to the mountains where the fishing communities did their own analogies. We went to Thailand, where tribes have developed unusual analogies that are hard for non-tribal people to comprehend, and to Guatemala, where potatoes and corn are used. Next, we went to Ghana and Kenya. Who knows, next maybe the whole world. ■





*John Riber of Development Through Self Reliance shooting on location in India.*

## MOTION PICTURES PANEL The Silver Screen: Images for Social Change

### JUDITH SENDEROWITZ



*Executive Director, The Center for Population Options, U.S. Ms. Senderowitz is the founder of CPO, an organization whose programs include promoting media support for responsible sexual behavior.*

### MOTION PICTURES AND YOUNG PEOPLE

The motion picture industry in the United States draws the line between children and adults at the age of 13, at which time children pay adult prices and are permitted to view adult films without an adult chaperone. Since young people constitute a major audience for commercial films, it stands to reason that large numbers of teenagers are affected by what they see on the screen.

When I was growing up, dimly lit movie theatres were the setting for socially sanctioned early sexual experimentation. Movie theatres were perhaps the only place where society allowed adolescents to engage in tentative sexual communication without condemning it.

Today US teenagers are increasingly watching videotapes played in the living room—a setting which is probably more conducive to unintended pregnancy than movie theatres.

The motion pictures panel will give us an inside view on what goes into filmmaking in different parts of the world. ■

### THE ENTER-EDUCATE CONFERENCE

THURSDAY, MARCH 30, 1989

Judith Senderowitz (CPO), *Moderator*

Sarah Pillsbury (Producer, SA)

John Riber (Producer, Zimbabwe)

Manuel Urbina (Ministry of Health, Mexico)

Abhina Chaturvedi, (Actor, India)

## SARAH PILLSBURY



*Motion Picture Producer  
Academy Award Winner  
Known for such films as  
Desperately Seeking Susan,  
Rivers Edge, Eight Men Out,  
and Our Immediate Family.  
Ms. Pillsbury is a board  
member of the Liberty Hill  
Foundation and the  
Sundance Institute which  
supports independent  
filmmakers.*

**"EVERY FILM HAS AN IDEOLOGY... but few filmmakers really take the responsibility to look at what their film is saying." \***

When I returned to the US after a year in Kenya, I headed for Hollywood to tell the truth in film. I wanted to make the world a better place. With a friend, I made a dramatic short about two people with Downs Syndrome and won an academy award. This allowed me to go full-force in Hollywood as a producer.

### **All Films Have an Ideology**

All filmmakers should look at what their films are saying, at what the underlying messages are. Films that spill blood and guts, such as Rambo, are not necessarily viewed as political. Yet they do give a

message to people. What bugs me is that it's usually only the films with progressive messages that are viewed as political, ideological, or controversial.

My partner and I look carefully into the subject matter and examine each scene, character, and relationship, trying to be aware both of the messages we want to get across as well as those that we might inadvertently be getting across. Our films ask questions. They seek the truth. They show how people develop courage. They are often based on true stories.

### **The Courage to Act**

*Rivers Edge* was based on a true story. A boy in Northern California killed his girlfriend and took his friends to see the body. The friends didn't tell anyone for three or four days.

How could this happen? What was going on with these kids?

I found out sometime later when a script based on the story crossed my desk. It was written by a young man who was really inspired. My partner and I were disturbed that so many teenage films in this country are so frivolous and silly. We felt that this script really dealt with the issues of teenagers. Being an individual, an adult. Getting away from your parents. Getting trapped in your peer group. Trying to figure out what is right, what is wrong.

One girl knows the right thing to do. She tries to make the phone call but hangs up. She doesn't have the courage. The kid who finds the courage is the most unlikely in our minds, he hates authority, he smokes dope. But he emerges as the hero in the end.

Did the message come across? The critics appreciated it, but a lot of people found the film profoundly depressing because of what it says about the adolescent population in this country. After a similar incident in Boston, video rental figures went way up. The film continues to circulate through the videotape market.

### **What Is Best?**

Our most recent film, *Our Immediate Family*, also deals with morality. It is about the relationship of an infertile couple with a pregnant young woman whose child they are planning to adopt. The adopting parents are rich, the birth mother and father are not. What's right for the child? For the birth mother? Who would be the better parents? Clearly it doesn't boil down to rich or poor.

We discovered when the film was almost finished that the storyline might inadvertently be saying that pregnant teenage girls should give birth to their babies and give them up to some rich white woman. Since it was not our intent to give an anti-abortion message, we added a few lines.

**Birth Mother:**

You think that women who have abortions are bad?

**Adopting Mother:**

Well, no, we don't think they are bad.

**Birth Mother:**

Do you ever think of having an abortion?

**Adopting Mother: (nervously)**

Well, I'm trying to get pregnant.

My partner and I are viewed as people who do tough projects. Executives always say, "Oh, what are you going to do next?" When we tell them, hoping they'll give us money, they just say, "Oh, interesting."

It's a struggle. But we feel lucky to have made the films we've made. ❖

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\*The words of my UCLA film teacher

## JOHN RIBER



*Film Producer. Born in India, studied in Iowa, now living in Africa, Mr. Riber started in the filmmaking business 10 years ago with the purchase of a \$50 motion picture camera. He and his wife, Louise, specialize in making development films. They have worked mostly in India, Bangladesh, and Sri Lanka and are now living and working in Zimbabwe. Mr. Riber recently assisted the Government of India, through Johns Hopkins' support, to design and produce Decision, a film about early marriage.*

### MAKING FILMS FOR DEVELOPMENT

Making educational films is a luxury that not many developing countries can afford. There is a real need in the developing world to produce good educational material for local consumption. Most educational health-related films come from the US or Europe. They may not be culturally appropriate, but they are cheaper.

My wife, Louise, and I are complete filmmakers. We supervise all aspects of production. Our major objectives are to:

- Produce developmental material for local use.

- Provide training to local emerging or established filmmakers.
- Demonstrate that you can make a good film cheaply, if you know the technology.

Working with local talent can be exciting, and even difficult, but it is definitely rewarding. While we are teaching technical skills, we are learning from our colleagues how to communicate in a cultural context that is foreign to us. When we produce films in languages we don't speak, we have to work very closely with English-speaking writers, directors, and artists in a cross-cultural context.

### The Enter-Educate Approach

We started out making documentary films. We now believe that the dramatic or enter-educate approach provides a really good format for delivering social messages for mass distribution in developing countries.

- The dramatic approach is more flexible.
- Sensitive subjects such as family planning that might never be talked about in Indian villages can be acceptable when dramatized and shown in cinema halls.

The feature film industry in Asia is flourishing. Feature films for cinema halls can reach many more people in developing countries than TVs, videos or projectors which are not widely available in homes and schools.

### "The" Literacy Film of Bangladesh

In 1982, the Ministry of Education of Bangladesh wanted a documentary for mass distribution to encourage young adults to become involved in informal literacy programs. The film industry in Bangladesh was phenomenal, hundreds of theaters across the country with young people, often in poor sectors, crowding in four or five shows per day.

We decided that we wanted to make a film to distribute in cinema halls, something that would appeal to our audience, a Bombay style film. We hired a commercial producer-director who

was able to secure big-name stars and a music director who would guarantee public interest in the film even before it was made.

### The Dawn of Bor Holo Dor Kholo

Working with the commercial people and the Ministry of Health, we developed a very dramatic script about the trials and tribulations faced by a common Bangladeshi in his efforts to become literate. A simple story full of Bombay masala gimmicks with villains, heroes, heroines, song and dance. A story with carefully considered messages about illiteracy.

We called the film *Bor Holo Dor Kholo* (It's Dawn, Open Your Door). It was a huge success. It was shown in cinema halls and mobile film units. It was shown on national TV twice the first year--which is unheard of--and it is still being shown every international literacy day. In its first two years, 10 million Bangladeshis saw the film. *Bor Holo Dor Kholo* led to the development of two more sequels dealing with family planning and a third sequel on oral rehydration with the same character and location.

### Maintaining the Balance

The main challenge we face making development films is how to combine or synthesize education and entertainment. Our films are supported by national or international development agencies who want educational materials. At the same time, the commercial people with whom we make the films complain of too much propaganda, too much dialogue, not enough entertainment. And we are somewhere in between. We want to make films that are informative and yet hold people's attention. The balance is tricky. It is a challenge, and we have been fortunate. Our latest film, *Consequences*, dealing with teenage pregnancy, is on its way to becoming the most widely-distributed African film ever made. ■

## MANUEL URBINA



*General Director of Family Planning Programs, Ministry of Health, Mexico. Dr. Urbina is a physician with training in public health. He was formerly Director of Information, Education and Communication and Head of Family Planning for the Mexican Institute of Social Security. Dr. Urbina and his department have co-produced a motion picture mini-series and radio soap operas as part of the communication strategy of Mexico's family planning program.*

### MOVIES, TV, AND MEXICAN FAMILY PLANNERS

The Family Planning Executive Project in Mexico decided to do a commercial movie and a TV series as part of its new family planning strategy. Our approach is holistic in that we are backing the high tech visual media with print materials and interpersonal communication activities.

We especially wanted to reach young people. Movies and TV were the media chosen because they are entertaining and they attract large numbers of young people, and because they are known for their potential in influencing human behavior.

### From Taboo to Teen Pregnancy

Young people between the ages of 15 and 30 represent 30 percent of Mexico's population of 25 million people. During the past 25 years, Mexico has witnessed a series of changes regarding attitudes toward sex and sexual practices. The old taboos have given way to a dramatic rise in pregnancy among teenagers. Young people are exposed to information that enables them to grasp the true, global meaning of sexual relations for both individuals and couples. Although Mexican TV has largely avoided the issue, human sexuality, the subject is dealt with extensively in the movies and in home videos.

Our strategy focusses on reaching young people who are sexually active and able to bear children to offer them guidance in matters of sexual responsibility. The movies and TV programs are intended to address:

- Male and female roles in the workplace, the double standard and machismo.
- Stages of sexuality—adolescence, menopause, etc.
- Family building and cohesiveness.
- Unwanted pregnancies among young people.

Efforts had to be made so the Mexican public, which is not accustomed to receiving information on sexuality, would accept the messages. The scripts were developed by a group consisting of creative people—producers and scriptwriters—and experts in the field of health and family planning.

### Let's Try It Again, a Comedy

The feature-length film is a comedy that takes place over a two year period and features a young couple who are unable to have a baby. Called *Let's Try It Again* (Va de Nuez), the plot incorporates themes on planning the right time to have a baby, communication between partners, value systems regarding parenthood, unprotected sexual relations, and support from family members. Real human beings waiver between right and wrong. Young peo-

ple overcome their own conflicts, rather than through the imposition of adult standards.

Judging by positive responses from critics and repeated showings of the movie, *Let's Try It Again* has not only been well-received and amusing but it also tends to promote communication among young couples.

### Polite Society, a TV Sitcom

Situation comedy is a good format for portraying touchy topics. Each series of the 26 half-hour programs has its own plot and ending. They share the same characters and feature situations that occur frequently in Mexican society.

The main character of *Polite Society* is a knowledgeable, sensitive and understanding physician—a perfect role model. The plots focus on his relationship with his patients, fellow physicians and their wives. The action conveys to the audience a series of positive values. Equality of the sexes. Friendship. Healthy relationships between partners. Family planning.

### A Joint Effort

Both the feature film and the TV series were joint productions. The Mexican Ministry of Health coordinated the project and provided technical assistance along with United Nations Population Fund (UNFPA) financial support. Private producers supported 30 percent of the feature film and 50 percent of the TV series. ■

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## ABHINAV CHATURVEDI



*Actor, India. Star of Hum Log, India's first soap opera, Mr. Chaturvedi moved on to Bunyaad, a series that dealt with issues of morality and changing values. He has just finished his first feature film and is working on several others.*

### THE FIRST SOAP OPERA IN INDIA

They say actors are born. And so I chose to be an actor.

Then came *Hum Log*, the first soap opera in India, brought about through the inspiring methodology of Miguel Sabido and the efforts of David Poindexter who was instrumental in premiering the soap opera in India.

*Hum Log* really reflected the Indian lifestyle, so much that people confused me with the character I portrayed, a happy-go-lucky boy who wanted to make a fast buck. People said things to me like, "Look, take it easy." "What is the hurry? You can take all the time in the world." "Why did your father drink so much?"

The first 30 episodes were designed with family planning messages. People said, "We don't want to be preached to," and the storyline was modified so

that the family planning messages were more subtle. We had positive and negative characters. We did not preach. The people decided who they would identify with.

The series suddenly became a success. Immensely popular! For the first time, it was talked about nationally. We got thousands of letters. I got 25 or 30 each day. *Hum Log* did so well that another educational soap opera, *Bunniyaad*, was developed that dealt with changing morality and values.

### Film in the Indian Context

The film industry in India is very big. Thousands of films in different languages are produced each year including the main language. The language in India changes about every 15 miles. Twenty states. Many languages. Many cultures. Local levels. Upper levels.

All films are basically social films. Successful films are those that are entertaining, films in which planned social messages are put across in a very subtle manner. People work hard all day. They want to be entertained in the cinema halls to relieve the pressures of life. They don't want to be told. "Look, you're wrong." Or, "This is what you need to do!"

The majority of feature films in India are musicals with five or six song sequences in each screenplay. The songs are usually dubbed in by professional singers and often become hits that are frequently requested on radio programs. Social messages are sometimes included in the songs. In fact a trend toward songs about drug abuse and other social problems is underway.

### Actors Become Role Models for Society

Actors are in the hands of the director or scriptwriter. Actors have very little direct control over the decision of whether or not to include educational themes in films. Once that decision has been made, though, actors are crucial in depicting the changes in behavior that the viewing audience is expected

to make. Actors also become role models for society whether they like it or not. In India, the personal lives of Bombay stars are reported in detail by the mass media, and the public thus discovers intimate facts about these famous individuals.

My job as an actor is to keep my eyes and ears open, to observe what is going on around me, and to understand the character I am portraying. I have to know how a character fits into society and how it fits with the other characters in the script. I have to know my lines. I have to be aware of everything, the props, the technical equipment, the lights, the camera movement.

It's a wonderful feeling to be an actor. It is a process of constant learning. In just one lifetime, I get to be so many people, to do things that some people can only dream of doing. ■

# THE DRAMA OF PUBLIC HEALTH: African Perspective

## ROBERT GRAY CHOTO, M.D.



*Chairman, Department of Paediatrics and Child Health; Acting Director, Institute of Food Nutrition and Family Sciences, University of Zimbabwe, School of Medicine Project Director, East Central & Southern Africa (ECSA) Maternal-Child Nutrition training program. Dr Choto was educated at the University of California Los Angeles—Cedar Sinai. Dr Choto returned to Zimbabwe in 1981 after a 20-year exile. He has since been active in population, child survival and development issues and has become a potent regional communicator with a weekly TV and radio program on child rearing practices and AIDS prevention.*

## A CONTINENT UNDER DEVELOPMENT

### Many Needs Competing for Limited Resources

Population growth is just one of many problems that hinder development in Africa. Africa needs to become efficient in the production and distribution of food. Nutrition is basic to development since people have to be well fed in order to thrive. Yet food production, in Africa, must compete for limited budgetary resources with other developmental needs—manpower and industrial growth, education and public health services.

There is a great drama taking place on the African continent. Its actors include malaria, sleeping sickness, superstition, tradition, and tropical politics. The role of public health cannot be divorced from this drama.

### Public Health: Working Against Great Odds

Into this scenario has been thrown AIDS. The worst possible monkey-wrench! A disease with enormous potential to hinder development in Africa. How to inhibit its spread?

The traditional public health approach to this problem has been education as early as possible and training public health professionals. The primary health care approach is to emphasize community-based care, education, and prevention.

### An African Enter-Educate Tradition

Another approach would be to reformulate an African tradition into a modern context—entertainment-education. For thousands of years, Africans have passed on skills and knowledge from one generation to the next through singing, storytelling and puppetry. Even political parties use this type of

communication in election campaigns.

Enter-education, thus, is indigenous to Africa. It is a tradition we can update not only to facilitate development but also to help solve modern problems such as the spread of AIDS.

### Updating the Tradition

Popular music could be a particularly effective tool to pass on social messages. Although Africans are 100 percent audio-literate, we must keep in mind that any entertainment medium must be:

- Appropriate
- Affordable
- Sustainable

In a continent where there are often not enough radios or TVs, where there are so many languages, where there may be problems of government control, a "We Are The World" approach to famine would not be appropriate, sustainable or cost-effective.

### Using Humor to Encourage People to Care for Themselves

One appropriate, affordable and sustainable approach for Africa is humor. Humor can be a powerful educational tool. It can exploit the traditions of entertainment in every culture to get public health messages across. This approach is now being used in pamphlets and spots in Africa to raise awareness about AIDS. Here are but a few examples:

- **On Building Up the Immune System.** We are all taught that to resist disease, we must eat well and get plenty of rest. A little girl takes advantage of this knowledge. "I can't do the dishes," she says. "I worked hard in school. I am very tired. I am in danger of losing my immunity."
- **On Immunity from AIDS.** A suave man claims *he* cannot have AIDS—*he* is a star, *he* is a rich man. A young woman believes *she* is too pretty to have AIDS.
- **On Using a Condom (or "Gumbboot" in the vernacular).** "If you love me, you will..." he persists. At last she says,

## THE ENTER-EDUCATE CONFERENCE

FRIDAY, MARCH 31, 1989

*Featured Speaker:*  
Robert Gray Choto, M.D.

"Okay, if you get a gumboot." The fellow returns with a brand new pair of gumboots on his feet. She is furious. It is no go.

**Leaving Behind the Prescriptive Approach to Listen to People's Real Needs**

Entertainment-education moves away, as I believe it should, from the medical doctor approach, the prescriptive approach that implies, "I know exactly what you want, how you want it, and when you want it. I am going to tell you how to do it and when to do it."

We need to listen; to put our ears to the ground and observe. We need to shape entertainment-education into a coherent technology or strategy.

**Establishing an Enter-Educate Methodology...**

Just a few years ago computers were a thing of the rich. Now, two-year olds are playing with them. A new science has developed which affects our everyday lives. It is called *informatics*. We can't even fly from here back to our countries without computers.

Correspondence education has been around for centuries, but it is now a coherent body called *distance education*.

Why should not entertainment-education become more scientific? When I look at the brains and talent assembled



here, I feel assured that entertainment-education can be developed into a superb field of activity that can be harnessed to change the world.

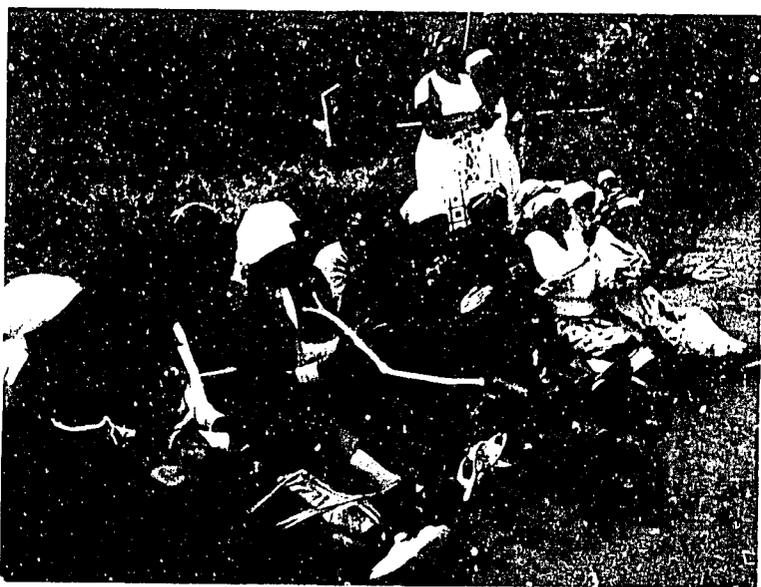
While we have not invented the strategy of entertainment-education, our task is to make it into a coherent body of knowledge, a technology, and a profession.

**To Improve the Quality of Life for All People**

How do you change people's attitudes toward family planning?

One way is through entertainment-

education. Johns Hopkins, the Philippines, and Mexico have done it. For Africans, it is something new. Let's professionalize entertainment-education on a global scale. Let's cooperate. Let's form a network for entertainment-education. Perhaps through a publication that is accessible and affordable to all members. Perhaps through an association. Such an organization would be a formidable political force to change, to modify, to improve, to channel political will into doing the things it should be doing for all people. ■



*The enter-educate concept is indigenous to Africa where skills and knowledge have been passed from one generation to another through singing and storytelling (far left and above).*

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# AIDS



*A comic-book style pamphlet from Krames Communications, created to increase knowledge among the general US population about AIDS.*

## PRINT PANEL

# From SuperMacho to Doonesbury: Role Models for Social Change

### CLAYTON VOLLAN



*USAID Advisor and Project Manager for the Johns Hopkins Population Communication Services Project. Dr. Vollan has been involved in communication for social change for 20 years. He was formerly Assistant Director of the Communication Institute of the East West Center in Honolulu. Dr. Vollan has worked for the United Nations Population Fund (UNFPA) in the Middle East and as a consultant for the World Health Organization (WHO), United Nations Development Program (UNDP) and United Nations Children's Fund (UNICEF).*

### A FEW WORDS...

#### About Being a Bureaucrat

I am not a bureaucrat. You become a bureaucrat when you start thinking that the documents you are working with are more important than what is happening out there in the field. In Spanish, it's called "deactualizing." But to the people whose lives are actually affected, "out there" is the center. It is where things are happening.

#### About Where We Started

It's interesting to note that a number of people at this conference started doing this sort of enter-educate work in the early 70s. At that time, I did a program in Turkey for wheat farmers, a comedy radio show with a famous voice, the man who dubbed Columbo for Turkish TV. It was the kind of effort that was beginning to happen in lots of places. Such efforts have grown over the years and become so sophisticated and systematic that they are now bursting in full glory onto the airwaves and in print media.

#### About Where We're Going

One of the questions we are dealing with here is what is the appropriate balance between entertainment and education. We have seen examples where education dominates, and other examples where entertainment dominates but an important educational feature remains. The panelists we are about to hear will no doubt give us different per-

spectives on balancing entertainment with education. We have an editor, a cartoonist, a correspondent, and an information designer. They present a wide spectrum of different approaches and different kinds of materials. ■

## THE ENTER-EDUCATE CONFERENCE

FRIDAY, MARCH 31, 1989

Clayton Vollan (United States Agency for International Development- USAID), *Moderator*  
James Kinsella (Newspaper Editor, US)  
Remy Bastien (Comics Editor, Mexico)  
Karen Jackovich (Magazine Correspondent, US)  
Larry Krames, M.D. (Medical Information Designer, US)

## JAMES KINSELLA



*Editor, Editorial Page, Los Angeles Herald Examiner*  
*Mr. Kinsella, a former Gannett Fellow at Columbia University, is the author of* *Covering the Plague: AIDS and the American Media* *(Rutgers University Press). The book tells the story of how reporters' personal connections and disconnections with the epidemic helped frame what America knew about the disease.*

## REPORTING THE AIDS EPIDEMIC

During the two years spent writing *Covering the Plague*, I explored how media works in America. The AIDS story offered an ideal entry into the pursuit. It allowed me to understand what we journalists do right—and how we often do wrong. The story I tell holds important lessons for journalists everywhere, and for all Americans who depend on the nation's information network.

I tried to understand how a disease that affects a basically disenfranchised group—gays, or blacks—becomes a news item in a major metropolitan daily, a national magazine or on TV. These media, after all, see their audiences as largely middle class whites, and that group tends to be the focus of its news.

### The Personal Connection

What I discovered was that most of the news during the first years of the AIDS epidemic (1981-1985) was a direct result of the personal experiences of individual journalists who became convinced that AIDS was important. Vince Coppola, a *Newsweek* correspondent in Atlanta, got interested because his brother was dying of AIDS. Laurie Garrett, formerly with National Public Radio (NPR), now with *Newsday*, began tracking AIDS because she was reporting from San Francisco and knew people who were dying of the disease.

Behind the media institutions that took on AIDS as a serious news item soon after it erupted—*Newsweek*, NPR, *San Francisco Chronicle*—there was almost always a journalist who was personally affected by the epidemic.

Conversely, *The New York Times*, America's paper of record, failed to adequately cover the AIDS story early on. Why, when New York was one of the vortexes of the crisis? Likewise, why did CBS, located in Manhattan, consistently overlook the epidemic? In both cases,

those who were directly affected by the tragedy were unwilling or unable to voice just how important the news was.

As a result, it stayed out of the institution, a problem of subcultures but not of mainstream America, which was the main purview of mainstream media.

### The Lessons of AIDS

We are still seeking our news sources almost exclusively from middle and upper middle class populations and government centers. We are not looking at minority communities—at blacks or Hispanics or the poor.

For instance, there is a tuberculosis epidemic in Los Angeles and New York City. *The Los Angeles Times* has done two stories at this point. *The New York Times* has done one. Until this crisis touches the newspaper editors and reporters and the broadcasters in these cities, it will become no more important than the daily tragedies of the poor and disenfranchised everywhere—even though epidemic illness portends disaster for city health facilities and entire communities.

This is the lesson of the AIDS epidemic. Unfortunately, it is a lesson journalists have yet to learn. ■



*Illustrations (left and right) from the Mexican comic book series sponsored by the Johns Hopkins University Population Communication Services created to encourage sexual responsibility among young males.*

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## REMY BASTIEN



*Comic Book Editor, Novedades Editores, Mexico. Mr. Bastien was brought up in England, Haiti, and Puerto Rico and has been living in Mexico for most of his adult life. He has worked in publishing, journalism and advertising, and is presently working with Johns Hopkins in the development of an enter-educate comic book series.*

## COMICS FOR ADULTS

### A Mexican Tradition

Comic books in the United States are for children. Comic books in Mexico are for everyone, adults and children. They are pervasive. One and a half billion comic books are sold every year in Mexico.

It is impossible to walk down a street in Mexico or take the subway without seeing somebody reading a comic book. There are 16,000 outlets for a metropolitan area of 20 million people. It is an enormous industry with a long-standing tradition.

Comic books arose in Mexico at about the turn of the century. Comics were novel. They were an available form of entertainment before radio and TV soap operas came into their own. Many people achieved and maintained literacy through comic books.

Mexican comic books, even in the 40s, were thick, maybe 160 pages, and often featured 12 or so continuous stories. Comic books even then were primarily commercial entertainment ventures. Most stories were full of romance, adventure, and intrigue. And some comics were culturally oriented featuring historical adventures or adaptations of classics such as *Treasure Island* or *The Three Musketeers*.

Comic books have a tremendous impact in Mexico. They are bought, sold, traded, and even rented. I have visited small towns where people go to the plaza on Sundays to rent comic books. Four or five kids will get together, read one and give it back. Comic books reach areas in Mexico where even radio is scarce.

### An Enter-Educate Comic for Young Men

Considering the importance of this medium in Mexico, The Johns Hopkins University Population Communication Services wanted to develop an enter-educate project with comic books. I presented to the staff in Baltimore the general panorama of the comic book trade, and the project began to roll. We wanted to create a comic that would appeal to young males, ages 14-22, with messages of sexual responsibility. The idea was for it to be highly entertaining and eventually self-sustaining. It had to be able to compete in the commercial market and bring in funds for other enter-educate projects.

### The Most Appealing Hero

The next step was to determine what kind of comic book would appeal to young men and be able to sell the social message. Cowboy heroes are quite popular in Mexico, but we couldn't have the hero riding into a town in the Old West showing off an IUD or pack of modern contraceptives.

So we sent a questionnaire to 60 of the most important distributors in Mexico to find out who would be the most acceptable hero—reporter, policeman,

doctor, private detective or priest. Seventy percent were completed and returned. More than 50 percent of those who answered voted for the reporter.

We developed a 30-page pilot episode with a newspaper reporter hero. He is young. He is brave. He is daring. He saves children. He defends AIDS victims.



### Pretest Surprises and Confirmations

Pretesting confirmed that the respondents understood the messages. AIDS is not contracted casually and AIDS victims are not to be feared.

We also discovered that people didn't like the reporter's name, *Benito Plata*. They thought the diminutive, "ito" belittled the character's hero status. So we changed the name, pretested again, and found the new name, *Martin Plata*, agreeable to the target audience.

In Mexico, comic books are based on real characters rather than fantasy characters. There are no little animals talking or superheroes flying around doing superhuman deeds. The themes covered by the series include AIDS, compulsive gambling, teenage prostitution, drug abuse, urban teenage delinquency, and the kidnapping of Mexican babies for sale in the US to families who are unable to have children.

*Martin Plata* will be on the stands soon. We look forward to a long run for this enter-educate hero, competing in the commercial market. Who knows, maybe he'll even make it to the silver screen. ■

## KAREN JACKOVICH



*Correspondent, U.S. Ms. Jackovich is special correspondent for People Magazine. She got her start in journalism as a student contributor for the Associated Press on World Campus Afloat, has traveled with the President of the AG fund of UNICEF, worked for Time, Inc., and was the Associate Editor of Mickey is Sixty.*

### **PUBLIC HEALTH AND THE POWER OF POP JOURNALISM**

A lot of people don't take *People Magazine* very seriously. They think of it as pop journalism. Entertainment journalism. Yet entertainment is very powerful.

Entertainment can be used to create important social changes. Entertainment can be used to affect the outcome of public health and welfare programs.

Let me give you three instances in which the power of journalism, backed by the large Time-Warner communications network, enabled *People Magazine* and me as a journalist to use entertainment for social change.

#### **John Wayne and the Cancer Connection**

St. George, Utah had an unusually high incidence of cancer due to highly toxic downwinds. We did a story in October '79 about the city's downwind residents who had been unable to get either treat-

ment or compensation. One woman mentioned that a lot of movie stars had done films in the area—John Wayne, Susan Hayward, and Gary Cooper.

I was encouraged by our editors to follow up on the story. We tracked 220 people, mostly members of various unions whose medical histories, treatments and death certificates were available. After a year of research and about \$13,000 in computer time, we published our evidence in a splashy, glitzy spread. The story caught the eye of Senator Ted Kennedy who presented a paper that resulted in some limited treatment for the people of St. George.

#### **Arab Gold, People, and Public Health**

During the Marcos years, His Royal Highness Prince Tita Ben Abdul—donated about \$13 million of his personal money for public health improvements—innoculations, diarrhea control, water treatment—in the Philippines. The Prince was President of the Arab Gold Fund for UNICEF. I was sent to cover the story.

Mrs. Marcos wanted good press. She wanted to be associated with a good cause. The presence of *People Magazine* was powerful. Not only were we able to make sure that the funds were used for their intended purpose, but we were also able to check up on the progress a year later and during subsequent trips.

#### **Creating Public Awareness through Celebrity Interviews**

Elizabeth Taylor had tremendous back pain and was taking daily doses of Demoral, Percodan, Xanax, Xantac, Advan, and Tylenol with Codeine. She was off the wagon and had to return to the Betty Ford Clinic for treatment of alcoholism. She talked openly of her experiences in *People*.

Through features with celebrities, *People Magazine* is able to create an awareness of problems that are important to the public. Celebrities such as Elizabeth Taylor can draw attention to problems of drug abuse and alcoholism that ordinary people identify with. ■

## LARRY KRAMES, M.D.



*President, Krames Communications U.S. Dr. Krames is a physician who combines his medical background and his desire to communicate in an informative and entertaining way to create materials for health professionals that are informative, accurate, colorful, graphically understandable, and profitable.*

### **THE ART AND SCIENCE OF INFORMATION DESIGN**

#### **Do Comics Work?**

When we were a fledgling company, I was asked to participate in a Venereal Disease Day at Union Square in San Francisco. Many people were congregated around several tables of various kinds of print materials. I had brought three boxes of comics to display and distribute. I had barely opened one box when the comics attracted the attention of a few people. Within minutes, all three boxes of comics were gone and everyone in the square was reading, laughing and relating to the comic books. The incident was picked up and

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reported by a local columnist. Comics do work.

What we can do with comics is present sensitive, emotionally charged information in a way that is acceptable and understandable. For example, information about impotence and infertility. We can use powerful imagery to get at the pain and isolation that patients encounter. We can combine feeling and emotion with informational components.

### Don't Read the Text

We use colorful design images to tell a story. The images, headings and captions carry the message. We do not rely on the body copy to carry the message. If you just read the visual images, you do not have to read the text.

### Read the Market

We balance health information and entertainment to make health concepts accessible and understandable. We are very careful to understand and answer the perceived needs of our market. We cover many topics: Contraception, pregnancy, diseases, sexually transmitted diseases, and now AIDS.

This business requires a doctor, hospital, clinic or HMO to buy the product and give it away. At first our comic designs were not high on their perceived

list of valued information. But we went ahead anyway. Advertising helped. We are a market-driven company. We have found that we must be profitable to continue producing quality information.

### The AIDS Market: In and Out of the Bedroom

AIDS was a major challenge to our company. When we started our booklet, AIDS was perceived only as a gay disease. Heterosexuals did not relate to it. When we were ready to market the book six months later, AIDS had received enough media coverage to become an acceptable heterosexual social issue as well. Our primary market was corporations rather than health care professionals. We sold millions of copies.

What about safe sex? What about changing behavior? We did another AIDS book to give people tools to change their behavior. *We couldn't sell it.* Corporations had become comfortable with the idea of raising awareness about AIDS, but they were not yet comfortable with the idea of going into the bedroom to show people how to avoid contracting or spreading it.

### Women and Their Doctors

I personally believe that women created the industry of patient information. By the early 70s, women were no longer willing to listen to doctors preaching to them. Women insisted upon knowing about their bodies and literally drove the industry to be responsive to their demand for information.

Doctors in our books do not preach. They educate. They share mystifying information with the public. Now a woman who has been suffering in silence can begin to understand what is happening to her body.

### Helping Doctors Help Patients

We make the doctor's job of communicating with the patient easier. We educate both doctor and patient.

- Strong graphics can show doctors who have never actually seen a case of endometriosis a realistic picture of exactly what it looks like.



- We can show a database graphic of laser physics so that ophthalmologists can explain laser eye surgery to their patients, as well as understand it themselves.

- We designed a Back Owners Manual that saves time for busy orthopedic surgeons who do not have enough time to explain in detail to their patients the key concepts of exercising and improving abdominal muscles to avoid back pain.

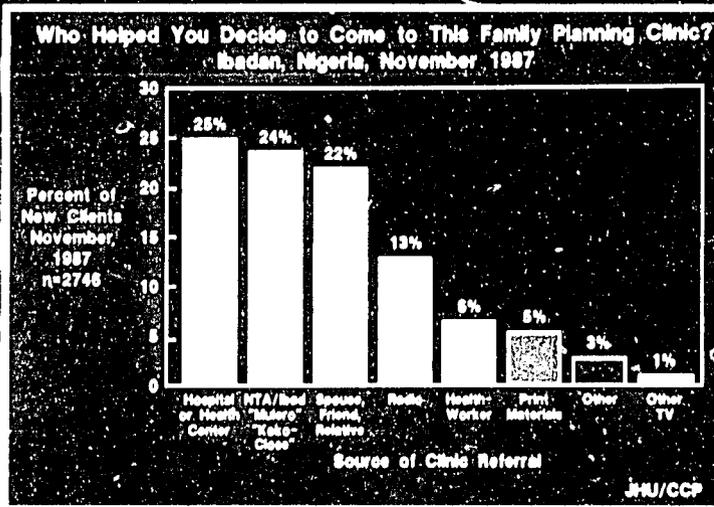
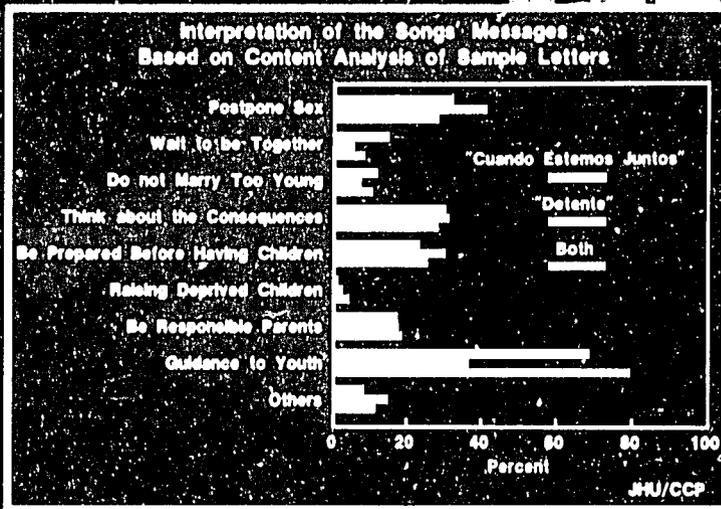
### A Call for Talent

We are now producing about 50 products a year. The demand is so great, we could be producing about 5,000 a year. The biggest limitation to our growth in this enter-educate market is that we do not have enough designers, writers, art directors, or editorial directors to produce the products. They come to us either from the information side or from the entertainment side, and we have to train them in the areas they are missing.

It is very exciting to be part of this enter-educate program. I believe in this complex world we live in that all of us who are involved in enter-education are making a difference. I know that I want to. And I believe that we are. ■



*Through colorful, medically accurate, entertaining pamphlets, Krames Communications, based in California, saves counseling time for physicians and proves that technical information does not have to be dull and complex.*



*Evaluating enter-educate programs is an area of increasing importance as policymakers want to know if programs such as a music project (top graph) in Mexico or a media campaign (bottom graph) in Nigeria stimulate changes in behavior.*

## RESEARCH PANEL Is Anybody Listening?

### EVERETT M. ROGERS



Walter H. Ammenberg  
Professor, Ammenberg  
School for  
Communication, University  
of Southern California. A  
world leader in family  
planning communication,  
Dr. Rogers is known for his  
theory on the diffusion of  
innovation that has guided  
many graduate students in  
communication. Dr. Rogers  
was instrumental in  
organizing and hosting the  
Enter-Educate Conference.

### VALIDATING ENTERTAINMENT FOR SOCIAL CHANGE

What every policymaker wants to know is: What good is it to do all these entertaining and educational projects? What good is your radio soap opera doing? What effect is it having?

We have to be able to provide the answer.

One way of trying to make sense out of some of our remarks is through a *hierarchy of effects*. This hierarchy, as described by Professor William McGuire and others, consists of about seven main effects that we measure in order. You can't get through to the seventh effect until you've gone through the first six effects. This is the order:

1. **Exposure.** What audience are we reaching? TV ratings are an example of a measure of exposure.
2. **Awareness.** Do those individuals who have been exposed to the topic understand, or at least recognize, what the topic is? Audience surveys are often used to measure awareness.
3. **Knowledge.** Does the audience understand the message that we are trying to convey?
4. **Persuasion.** Do people form or change their attitude as a result of exposure to the message?
5. **Intention.** Do people say they intend to change their behavior?
6. **Change in Behavior.** Do people actually change their behavior (i.e., do something different as a result of our messages)? This effect is often measured through point-of-referral data.

7. **Sustained Change.** Do people continue the new behavior or do they lapse back into their old ways?

### Using the Hierarchy of Effects

A way to measure the bottom line effects is through point-of-referral monitoring in which information is gathered about whether clients have come to a service facility as a result of a particular communication activity such as a TV or radio spot. Point-of-referral monitoring was used, for instance, in the Tatiana and Johnny project in Mexico. Point-of-referral data were also used to evaluate the communication activities of a Johns Hopkins-sponsored television program in Nigeria.

### Hum Log and the Hierarchy

In India, we used the hierarchy of effects to evaluate the television soap opera, *Hum Log*. We found that 90 or 95 percent of those who had TV sets had been exposed to *Hum Log*. A very large percent of those people—70 or 80 percent—knew what the message was about. They were informed. Some of them were persuaded, and 1 or 2 percent actually changed their behavior.

These findings are typical of most mass communication interventions. Of the many people who are exposed to a message, relatively few actually change their behavior.

These are the kinds of evaluation studies we conduct in order to answer the questions of policymakers. The people on our research panel will talk about how they try to find answers to these questions. ■

### THE ENTER-EDUCATE CONFERENCE

FRIDAY, MARCH 31, 1989

Everett M. Rogers (Professor of Communications, US), *Moderator*  
Kathryn C. Montgomery (Professor, US)  
Maisha Hazzard (Professor, US)  
Ruben Jara (Program Evaluator, Mexico)  
D. Lawrence Kincaid (Professor, Research Officer, US)

## KATHRYN C. MONTGOMERY



*Professor of Film and Theater, University of California, Los Angeles  
Author of Target: Prime Time, Advocacy Groups and the Struggle Over Entertainment Television.  
Professor Montgomery is one of the leading scholars in the US on how and what social issues get into films and prime-time TV.*

### THE PRINCIPAL STORYTELLER IN AMERICA

Prime-time television is the principal storyteller in the US.

To tell stories, television programs constantly draw material from contemporary American life. In many ways, television is an ideal medium for educating Americans about social issues. It is persuasive and it is powerful.

#### Advertising and American TV

The most important feature of American TV is that it is a vehicle for advertising messages. Advertising pays for programming. Programming has to be designed to carry commercial messages.

Social issues are in a curious position. On the one hand, social and political issues are needed to attract audiences for advertisers. On the other

hand, controversial issues can make advertisers nervous.

#### Social Issues and Advertising

Beginning in the early 1970s, many social issues began to appear in prime-time entertainment programming to attract the young, urban audiences that advertisers wanted most to reach. Social and political issues are often used to hype the ratings.

Advertisers think of programming as an "environment" for advertising messages. Programming, therefore, cannot be so controversial that there is a negative rub-off on advertisers. The bottom line is that they might lose sales

- Advertisers recently withdrew from a popular series, *Married with Children*, in response to letters from a housewife in Detroit.
- Pressure from the religious right has resulted in nervous advertisers withdrawing from popular programs such as *Saturday Night Live* and *Heartbeat*.

There is a delicate balance in the way that social and political issues are treated in programming. They are definitely needed, but they have to be treated carefully.

#### Alcohol and Abortion: Different Treatments

Two issues that have been incorporated into prime-time programming are alcohol and abortion. The different ways in which prime-time TV has dealt with these two issues is revealing. Alcohol abuse is not controversial. There aren't too many people in favor of alcohol abuse. The subject of abortion, however, is highly controversial in American society.

#### Alcohol: Dramatic, not Controversial

Alcohol abuse is one of those issues that lends itself well to dramatic entertainment television programming.

Over the years a number of efforts have been made to incorporate alcohol abuse into programming. A recent campaign involved the Harvard School of Public Health in a high-profile "designated driver" promotion. This campaign

is typically softsell and minimal in its approach to the subject. It doesn't ask a great deal of the producers, only for a scene, a line of dialogue, or a reference to designated driving. The idea is that repetition of the message will subtly affect people's attitudes and behavior.

The campaign has received national TV news coverage and has been lauded as an important effort in the use of entertainment programming to educate the public, but we do not know whether it has been effective. It has not been evaluated. A representative of the Harvard School of Public Health informed me that a plan for testing the campaign's effectiveness is now being designed.

There is a lot of debate about how effective this type of campaign is. Television uses up issues very quickly. What is trendy this year may not be next year. The problem for the people involved in the project is how to keep the issue alive.

#### Abortion: An Explosive Issue

The issue of abortion, unlike that of alcohol abuse, has been highly political and explosive. This can create a problem for prime-time TV.

The first time abortion was dealt with in a substantive way was in a 1972 episode of *Maude*. The 47-year-old heroine, pregnant by accident, made the difficult decision to have an abortion. The characters lived in New York where, at the time of the broadcast, abortion had only been legal for a short while, and the Supreme Court had not yet decided on *Roe vs. Wade*.

There was a huge protest from the Catholic Church which included picketing, advertising boycotts, pressure on TV stations and a massive letter writing campaign. The protesters also filed a complaint with the Federal Communication Commission. As a consequence, when the show was re-run the following summer, all of the sponsors dropped out, and more than 25 percent of the affiliated stations in the CBS network opted not to carry the show.

The effect was chilling. For a number of years, the entertainment media simply didn't deal with abortion. Now, abortion

is only occasionally incorporated into programs. When it is, it is done so very carefully, using a policy of balance.

### **Disarming Protest: The Policy of Balance**

The policy of "balance" has become very important in the treatment of controversial issues in prime-time entertainment television. The balance is designed to protect the advertisers, the affiliates, and the networks themselves who feel really vulnerable in the midst of controversy. This policy also serves to avoid alienating viewers who might get something out of the program. Balance is designed to disarm and preempt possible protests.

The way it works is that no program on the networks can advocate a point of view or take a position on anything. If the program includes one side of a controversial issue, it must also give time to the opposing view.

A scene from a 1985 *Cagney & Lacey* episode illustrates the policy of balance. While the episode favors a pro-choice position, the network and the producers went out of their way to make sure the right-to-life point of view was included in the program. To do this, they wrote in a strong character who was a right-to-life advocate and gave her specific lines of dialogue that would promote her point of view.

### **We Still Need to Know**

Social issues will continue to be a part of the programming in prime-time television. There will be more groups approaching Hollywood to get their issues into programs. Programming will continue to be shaped by the imperatives and constraints of our commercial system. We still need to know more about the process by which these issues are injected into programs. And we need to further understand their impact on the television viewer. ■

## **MAISHA HAZZARD**



*Professor, Ohio University  
Professor Hazzard has  
studied the soap operas  
and stories of Jamaican  
scriptwriter Elaine Perkins*

### **STORYTELLING AND THE AUDIENCE**

At the core of human culture is storytelling, music, and pictorial representation to present vital information, values, and ideas.

#### **There Can Be No Story...**

The storytelling of Elaine Perkins has been an inspiration to me. I overheard Elaine Perkins say in an interview: "There is no writing without the audience." If you really want to communicate to people, you must understand who those people are. There can be no story without the audience.

Elaine Perkins is the author of *Naseberry Street*, a successful radio soap opera in Jamaica that presents prototypes of average people who live on an urban street in Jamaica. One indicator of the show's success is that there is a big audience.

#### **Without the Audience**

Lots of people listen to the show. Dr. Carl Stone of the University of the West Indies found that 75 percent of the 2,000 respondents in his survey ac-

tually listened to the show. Eighty-two percent of underclass urban women, part of the target audience, listened. More females listened to the show than males. It is noteworthy that the females were also more likely than males to perceive the educational points about family planning.

The relative success of the show can be determined qualitatively as well as by the number of people who listen. *Naseberry Street* has received continuous public and private sector support. Since its second year of broadcast, the program has been self-sufficient. Advertisers have even taken the names of *Naseberry Street* characters. The show's stars are lured to overseas production houses, and the program is pirated to Jamaicans living in Great Britain, Canada, and the US. People from other Caribbean countries are asking about the show, and scholars are beginning to look at it.

#### **The Charm of Scattershot**

One interesting character in the show from the standpoint of popular culture is Scattershot. Scattershot moves around the island from one woman to another and has, therefore, many children, a number of "baby mothers." Scattershot adds an element of conflict and controversy and keeps the show interesting.

According to a survey done by a Jamaican marketing service, Scattershot is the favorite character. Yet he is clearly a negative character.

#### **Should Scattershot Change?**

When Dr. Stone asked audiences whether they thought the writer-producer should make Scattershot a more responsible man, 77 percent of middle class women said, "Yes." But only 18 percent of the unemployed, underclass women said, "Yes." The other 82 percent of underclass women respondents said, "No, it will ruin the story." And most of the male respondents said they liked Scattershot.

Do they like Scattershot because he's interesting or as someone to em-

uizate? In order to prevent audience identification with negative role models, the negative role models should be punished, according to social learning theory, and the positive role models should be rewarded.

### **Making Sense Out of Our World**

We still have a lot to learn. Number one on my research agenda is exploring how people make sense of their world. How do people utilize the information we bombard them with? There are many complexities we need to explore. We need to look at and understand the multiplicity of channels that people get information from and how they are influenced. ■

### **RUBEN JARA**



*President, Institute for Communication Research, Mexico. Dr. Jara evaluated the Tatiana and Johnny Music for the Young People Project.*

These numbers are a good measure of commercial success. They suggest that when a message and its spokespersons are appealing to the audience, the media will gladly carry it.

### **The Impact of the Artists...**

Tatiana and Johnny, the campaign spokespersons, were very popular with the target audience. On a seven point scale of different groups of males and females, aged 13 to 15 and 16 to 19, Tatiana and Johnny rated a high 5.5 in popularity in most groups.

### **On the Target Audience**

In a successful project such as this, most people like the songs and even remember them. However, few people recall the social message.

That is where audience segmentation comes in. For example, in the Tatiana and Johnny project, the overall mean of a representative sample of 10 to 19 year-olds from Mexico City, Guadalajara, Monterrey and Juarez is not impressive in terms of attitude and behavioral effects. But within the target audience—16 to 19 year-olds—recall of the songs' messages is significantly greater. This indicates that the songs have been effective.

### **Immediate Responses...**

The project's impact can also be seen by a content analysis of sample letters. Several letters were received by various organizations. The letters demonstrated that the fans understood the songs' social message. They wrote about postponing sex, waiting to be together, not marrying too young, thinking about the consequences of making love, being prepared before having children, and so forth. A high percentage of letter writers thought both songs could be used as a general guide.

### **And Long-Term Recall**

What happens when the project is over? Is it forgotten? Recall is usually very high during the period the campaign is broadcast, and much lower after it is over. In the case of Tatiana and Johnny, recall was still high two

## **EVALUATING ENTER-EDUCATE PROGRAMS IN MEXICO**

### **Tatiana and Johnny: a Commercial Success**

A hit song in Mexico City is played on the radio five to seven times a day. "Cuando Estemos Juntos" was played 13 to 15 times a day from January through April 1986 and averaged about 10 plays a day for the next 10 months. "Detente," the campaign's second song, was also played six to seven times a day for approximately nine months. Both songs were continuously on the radio for about one year.

*Tatiana and Johnny were very popular among young people in Latin America as indicated by prominently displayed posters in music stores throughout the region during the campaign.*



years later. In Mexico City, 85 percent of the people spontaneously recalled one or both songs. In Lima, recall was also high—about 75 percent. These figures verify that the songs have had a strong impact.

### Using National Surveys to Measure Behavior Changes

The bottom line is to ascertain the impact of communication campaigns at a societal level. Do adolescents postpone sex? Do people begin to use contraceptives? Do they seek literacy programs? Evidence of societal changes is what convinces policymakers to back programs. In developing countries, such evidence can usually be gathered only through national government information.

### Ven Conmigo: The Bottom Line

To see what social changes occurred as a result of the soap operas of Miguel Sabido, which aired more than ten years ago, we examined Mexican government survey samples. We looked at the ratings, and we looked at what people did before and after the campaign in relation to the campaign goal.

The goal of *Ven Conmigo* (*Come With Me*) was to encourage people to sign up for a national literacy program sponsored by the Ministry of Public Education. *Ven Conmigo* was broadcast in the time slot typical to soap operas in Mexico. The average rating was about 35 points, very high for Mexico.

The bottom line is that before *Ven Conmigo* in 1975, about 100,000 people had signed up for the program. During the year the soap opera was broadcast, the number increased to 900,000 people, and decreased to 350,000 the following year. Powerful information—the kind that persuades decisionmakers that these campaigns have great social impact.

### Acompaname: An Increase in Acceptors

*Acompaname*, another Miguel Sabido soap opera, dealt with family planning. During the year it was broadcast, the

number of new family planning acceptors at the Mexican Social Security Institute clinics increased.

However, these figures were not so easy to interpret. The increase could have been due to the availability of more health and population services. Perhaps new acceptors were simply ready for a change and, as a result of counseling, finally accepted family planning. But it is equally possible that the increase in family planning acceptors was because of the soap operas. Most likely the number of family planning acceptors increased because of a combination of these reasons and others. It is methodologically difficult to ascertain the relative impact of each possible cause.

Evaluating changes in behavior at the societal level is complex. As researchers, we use many indicators to understand the impact of different programs, and we are always seeking new approaches to measure how well a campaign reaches its designated audience.

### Lessons Learned

- When the communication program is designed and carried out by expert practitioners it is more likely to achieve success.
- A mass communication program dealing with sensitive social issues, such as family planning, socially validates open discussion of these issues, thus making them part of the everyday social agenda.
- In order for a social communication program to be successful (as in any commercial communication effort(s)), the relevant social services infrastructure should be prepared to satisfy the increased demand for services created by the program.
- The most crucial element in a social communication campaign is an adequate blend of entertainment and social messages. For such a campaign to be a social success it must first be a commercial success. ■

### D. LAWRENCE KINCAID



*Associate Professor, Department of Health and Policy Management, Senior Research Officer, The Johns Hopkins University, Population Communication Services. Dr. Kincaid has worked in communication and development for more than 20 years. He is an expert in qualitative and quantitative research methodologies for the development of messages and evaluation of communication in health and related fields. Dr. Kincaid developed MIRS—Media Impact Research System—a method of measuring the intermediate steps of communication that eventually lead to behavior change.*

### REACHING GROWING NUMBERS OF YOUNG PEOPLE

In 1973, I visited the Philippines. When I went back in 1987, I realized that 4 out of 10 people on the streets had not been there in 1973. They had not been born. Almost 44 percent of the Filipino population today is under the age of 15. And the majority of Filipinos are under age 21.

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Lea Salonga said that young people today don't seem as responsible and disciplined as were older generations. Less responsible and less disciplined. At a time when there are more young people than ever before

### Is Anybody Listening?

The Music for Young People campaign in the Philippines, known as the Lea and Menudo campaign, had three phases

- Two popular songs and videos
- Dial-A-Friend, a telephone counseling service set up to respond to young people's questions and problems
- Radio and TV "crisis spots" that dealt explicitly with teenage sexuality, relationships, and pressures to engage in sex at an early age

To find out if anybody was listening, we did a pretest survey, a midterm survey and a posttest survey

The answer is yes. They are listening!

The key elements in the evaluation model are *exposure*, *attention*, and *retention*. Through mass media we gain maximum message exposure. Through

entertainment we can attract people's attention and achieve retention or recall of the messages

Entertainment strategies have another advantage: emotional arousal. Entertainment strategies can utilize emotional arousal to deliver social messages. Emotional arousal is a very powerful component in message delivery.

To achieve message retention, the product should be comprehensible, simple, clear and rewarding. And it should fit the way the target audience thinks.

A song becomes popular partly because it reflects the way the audience already thinks

In the Music for Young People Project, we tried to design messages that were relevant for young people. The lyrics deal with male-female relationships and their sexual connotations, an important topic for young people.

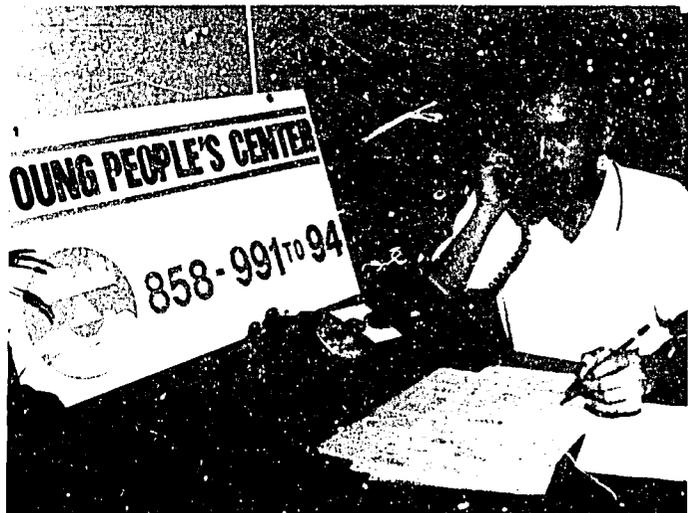
### What Happens When Young People Listen to the Songs?

When we analyzed the data, we wanted to know if people who listen to the songs talk about them. Then we wanted to know if the messages had any effect on whether or not people sought information, whether they were sexually active, or whether they used contraceptives.

For the mid-term survey after release of the second song, "I Still Believe," and the crisis spots that promoted Dial-A-Friend, we used probability sampling techniques, instruments to measure spontaneous recall.

- In the sample survey of 600 young people between the ages of 12 and 24 in Manila, "I Still Believe" was spontaneously recalled by 21 percent of the full sample.

Very high? First place. Much higher than the second place American music video, "Anything For You," at 14 percent recall, or the third place British song, "The Power of Love," with 12 percent recall. Perhaps "I Still Believe" did so well because Lea is Filipina and young people identified with her.



When aided recall is added to spontaneous recall, as many as 92 percent recalled the song "I Still Believe." Of those who could recall the song and could remember the lyrics, some 90 percent said that they liked the song.

- 70 percent interpreted the song in what we considered an appropriate manner.\*

- 51 percent said that they were influenced by the song

- 44 percent said they talked about the song and the topic with their parents or with their friends.

- 25 percent said that they did try to seek information about contraceptives as a result of hearing the song.

We found a slight increase in recall of the song and the lyrics among 16-19 year-olds, the sub-segment target group. We also found that young girls responded more readily to the whole campaign and to the songs than did boys. Girls tended to identify more with the singing, they remembered it more, and they liked it more.

#### Dial-A-Friend and the Crisis Spots

After the songs and videos were launched and their popularity was established, we set up the counseling hotline, Dial-A-Friend. Then we introduced Lea's crisis spots with the songs playing in the background.

At the midterm, a random survey of 600 showed that:

- 73 percent awareness of Dial-A-Friend had been reached.

- 60 percent of those aware of Dial-A-Friend said they would use it.

\* Sample of *Appropriate* Interpretations of the Song, "I Still Believe"

- Real love can wait.
- Wait for the right time to get married.
- There's a right time for love.
- Don't decide hastily.
- Study first before getting married.
- Don't rush into love.
- Love can be proven without premarital sex.
- Gives a moral lesson.

JHU:CCP & PCF Midterm Evaluation  
(N = 311)



*The Lea and Menudo music project encouraged sexual responsibility among teenagers in the Philippines. It was supported by corporate donors who payed for promotional items and free broadcast time for Lea's TV spot advertising Dial-A-Friend (left), the call-in counseling referral service.*

- 10 percent said they had called or tried to call.

- 2 percent had gotten through.

The posttest survey showed that:

- 87 percent were aware of Dial-A-Friend.

- 1 percent of those who tried to call got through.

We estimated that about 149,000 young people tried to call Dial-A-Friend. The phones rang non-stop. We realized that we would not be able to satisfy all the people who called in. The post-survey showed that about 13,000 or only one percent of those who said they tried to call were successful in getting through.

That shows how a good campaign can really mobilize people to action. But it also shows that the information-providing and service sectors may have to be beefed up to meet that new demand for help.

One way of measuring behavioral effects of communication campaigns is to count the number of people who responded to a message. In the Lea and Menudo campaign, we can count the number of people who called Dial-A-Friend. From counselor records, we can see that many young people responded to the message because they had a problem related to the message in the songs.

#### Keeping up the Good Work

We are trying to do a big job with one or two little songs and maybe a little counseling service. We are trying to change culture. We tend to think that what we are doing is a small or transitory thing. But the alternative is to give up. To turn it over to the competition. And the competition is all the other messages in entertainment media that emphasize what some of us may consider negative values. Drugs and sex at an early age.

If we don't do anything, the competition will do something. The initial cost of these projects may be high, but the effects could last a long time. A good song could last forever. ■

## MOVING IMAGES

### JOHN ASTIN



*Actor USA. Mr. Astin has worked worldwide in movies, drama, and video. He was nominated for an Oscar for his role in Prelude and has appeared on Broadway, in the movies, on TV in The Adams Family, and most recently in Night Court. At the Enter-Educate Conference, Mr. Astin, who is a graduate of Johns Hopkins University, hosted the viewing of Moving Images, a composite video of enter-educate-style television and video clips.*

### PASSING ON SOCIAL MESSAGES

#### Whether We Like it or Not...

Everything we do in the theater has a social message.

We don't always know how a social message is going to come out. Directors don't often know until a movie is completed what it is about. Sometimes, messages don't come out the way we planned. We may be talking about family planning and show a couple that likes to have sex a lot. And the result might be that we encourage people to have kids, whether they want them or not.

#### The Hardest Part...

I originally went into the theater because I cared about social change, and I wanted to influence society. I'm really happy when I'm working in a film that has a message with which I concur. In each role, I look for the most important human values in the character and try to bring them out. Even if the work itself does not seem to convey any social message, the viewer should be able to see what I was trying to do.

#### Is Playing the Game...

I have tried to get lots of works on the air that I thought conveyed important social messages, and I've met with lots of resistance. TV, especially, wants to sell soap, cigars, depilatory, or beer. I used to blame the system...or the network...or the studios...or materialism...or the government...or life itself. Then I began to understand that there was no one to blame but myself.

#### And Facing up to Oneself

As soon as I took personal responsibility for my work...for where I was in life...for what I had done or not done in my career, I began to move forward in a constructive way. I became happier, and I began to improve my work.

I recommend to anybody who is struggling with these forces to realize that it's not the other guy, it's us. If we change ourselves to bring about something of value, we will win. Otherwise, change is left up to fate, and that may not be so reliable. ■

## THE ENTER-EDUCATE CONFERENCE

SATURDAY, APRIL 1, 1989

*Featured Speaker:*  
John Astin

that one for the other  
for Durson and the others

*Noted US actor John Astin hosted the viewing of the video composite Moving Images at the Enter-Educate Conference. Produced by Doe Mayer of the University of Southern California in collaboration with the Johns Hopkins University Population Communication Services, Moving Images and Pop Persuaders, another video produced for the EnterEducate Conference, are composites of entereducate style programs from around the world. Shown here are stills from the Turkey TV spot campaign (top and bottom) and a dolls' marriage scene from a Nepal film (middle).*





*A set from Farm of Dreams, the Telecine International television series that uses puppets in an outer space setting to appeal to children in the Middle East with positive health and cultural messages.*

## TELEVISION PANEL Instigator or Reflector?

### KASSAYE DEMENA



*Secretary General, Union of National Radio and Television Organizations of Africa (URTNA). Mr. Demena has 10 years of experience in television production and has been involved with the Johns Hopkins University in planning radio and television promotion throughout Africa.*

### A MOMENT TO REFLECT AND TO APPRECIATE...

We have had the opportunity over the last several beautiful days to hear many creatively talented individuals speak about their enter-educate experiences. It has been very worthwhile for all of us. The ideas that have been presented in this conference will be very helpful to URTNA in planning radio and television programs throughout Africa.

I would like to take this opportunity to thank the Johns Hopkins University staff for taking the initiative in organizing this conference. The individuals on today's television panel, entitled "Instigator or Reflector," are in various ways responsible for directly promoting talent in the world of entertainment for social change and will give us many enlightening insights into that world. ■

### THE ENTER-EDUCATE CONFERENCE

SATURDAY, APRIL 1, 1989

Kassaye Demena (CEO, African Radio-TV Organization, Senegal), *Moderator*

Jeffrey Auerbach (Producer, USA)

Elizabeth Okaro (Producer, Nigeria)

Larry Stewart (Producer, USA)

Winifred White (VP of TV Family Programs, USA)

Carl Wiebe (Producer, Egypt)

Yasar Yaser (Producer, Turkey)

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## JEFFREY AUERBACH



*Producer. USA. Mr. Auerbach is the writer and supervising producer of the Emmy award winning Babies Having Babies, the CBS after-school special. His most recent production is No Means No, another after-school drama for teenagers.*



*On location with teenage stars of the CBS television after school special, No Means No.*

## TELEVISION AND TEENAGE SEXUALITY

People often ask why I deal with teenage sexual issues.

Sexuality was a big part of my teenage and college years. I grew up in Fort Lauderdale, Florida. Kids came from all over the country during school and college breaks and jumped quickly into sexual situations.

I worked at a teen disco. Every night at least one person would tell me, "I just went to the car to fool around, and one thing led to another, and before I knew it I was undressed. I couldn't stop it."

Those years really affected me. I developed these films as a way of doing something about the problem of teen sexuality.

### Dilemmas that Kids Handle Themselves

*No Means No* is CBS's most recent school break special. The protagonist is a high school student who had to deal with his younger sister's crisis. One day, while their mother was away on a business trip, his sister came home and said she had been date raped by a senior classmate of his. It's a double dilemma for the brother because he had been pressuring his own girlfriend to have sex.

The live action drama format of after-school television specials lets us deal with issues in a very entertaining and provocative way. The problems are real. Kids can relate to them. Children spend a lot of time with their peers in and out of school. In both dramas, *No Means No* and *Babies Having Babies*, it's children dealing with children. I specifically try to keep the parents out of the drama until the right moment when they can approach the situation in a non-preachy way.

Kids I meet around the country seem to know the dramas and like to talk about how they were affected by them. The response has been fascinating and gratifying to me. ■

## ELIZABETH OKARO



*Manager of Programmes Nigerian Television Authority (NTA), Enugu, Anambra State, Nigeria. Mrs. Okaro produced In A Lighter Mood, a popular drama series in Nigeria that promotes family planning. The show has been distributed to other African countries and has had a successful run in Kenya and Zimbabwe.*

## THE DRAMA OF TEACHING

- As a student in England, I taught my colleagues about Nigeria through dramatic sketches.
- From 1964-1966, I produced educational TV programs for school children using drama sketches and songs to summarize and reinforce the teaching points.
- As a Refugee Camp Director during the war, I had play sessions with children who followed me around after morning rounds. We learned as we played.

Throughout my career, I have always used entertainment and education together.

### Breaking an Old Taboo with Humor

*In A Lighter Mood* was born in 1981 when the Chief Executive of the Nigerian television station in Enugu asked me to find a program to relieve some of the tension that surrounded political

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discussions on television. The format consisted of a drama sketch, a weekly talent search, and jokes.

The use of jokes and humor was very helpful four years later when *In A Lighter Mood* became a pioneer in promoting family planning. Family planning was a very sensitive issue. The subject had been taboo in Nigerian broadcasting.

The Johns Hopkins staff, particularly José Rimon, gave us a lot of help. We set up an advisory committee that included medical personnel to check the content from a health and cultural angle. We held focus group discussions and asked questions about the things that concerned people about family planning:

- **Infidelity.** People feared that those who used family planning had license to do as they pleased.
- **Desire for male children.** People thought that family planning would inhibit the birth of male children.
- **Rumors and fears.** People thought contraceptives could impair their health.
- **Religious beliefs.** People thought that family planning went against religious laws.

#### **Solid Scripts Reflecting People's Concerns**

The first family planning scripts we wrote addressed the focus group responses to these issues. We pretested the scripts to check that the messages were coming across, and we took off.

BB was our key character. In Pidgin English BB stands for Busy Body. He was vocal in an entertaining way. Not

married, he was always into people's private lives making comments like, "Oh dear, if I were you, I wouldn't have so many children. That's why you are always in trouble."

We tried to contrast ideal situations with those that were not so good. "No Boy, No Show" dealt with Nigerians' preference for boy babies. We contrasted one family who only wanted a boy with another which was quite happy about their firstborn baby girl.

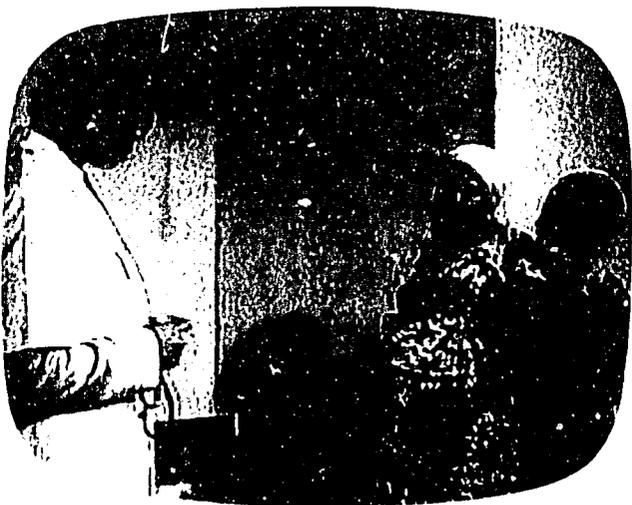
#### **Messages that Work**

People watched the show. They liked it. The messages got across.

- Of those surveyed, 61 percent watched TV on a particular night.
- Of those who watched TV, 51 percent saw *In a Lighter Mood*.
- 43 percent of those who watched *In a Lighter Mood* understood the family planning message.
- 73 percent of those who saw *In a Lighter Mood* remembered the location of the family planning service clinic.

Through *In A Lighter Mood*, I have been able to reach a very wide audience. I hope that range can be extended even further through enter-educate programs in Ibo, Yoruba, and Hausa languages, and in Pidgin English for distribution in both Nigeria and other West African countries ■

*Still from In a Lighter Mood, a popular Nigerian television series that overcame a national taboo by broadcasting family planning messages*



#### **LARRY STEWART**



*Producer, U.S. Mr. Stewart is the award-winning writer, producer, and director of popular television shows including Bionic Woman, Charlie's Angels, and The Waltons. He is a member of the Entertainment Industry Council, a group of writers, directors, actors, and musicians who are trying to bring social consciousness to the field of entertainment.*

#### **HOLLYWOOD GLAMOUR, ALCOHOL ABUSE, AND SOCIAL CONSCIENCE**

Hollywood has always glamorized alcohol. Gloria Swanson always had a glass in her hand. John Wayne chug-a-lugged with the best of them. *MASH*, one of the most popular TV shows of all time, was obsessed with drinking. On every show, a tent full of doctors was always drinking—on 24-hour call in life and death situations.

#### **Nobody Thought about Bad Messages until...**

A curious thing happened. Complaints came in from the black community that the excessive drinking of the leading

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character of the TV show, *The Jeffersons*, was sending bad messages to young blacks who watched the show.

Producer Norman Lear listened carefully and got some advice and guidelines from Drs. Breed and Defoe, two psychologists who had studied the effects of the media's portrayal of alcohol. Other producers, including the producer of *MASH*, heard about the guidelines and adopted them for their shows as well.

In 1982, several major motion picture stars were involved in alcohol-related accidents. Mary Martin was seriously injured in a car crash in which her husband and actress Janet Gaynor were killed. Two months later Bill Holden and Natalie Wood died in separate alcohol-related incidents.

#### **People Began to Wonder...**

A lot of people began to wonder if we weren't sending out some pretty bad messages to the 140 million Americans who watch television every week and to those who flock to our motion pictures. The Caucus of Producers, Writers, and Directors, to which I belonged, formulated a white paper and sent it to 10,000 of our peers along with the Breed and Defoe guidelines.

We didn't say to them, "Do this!" We said, "If you think we're on the right track, join us and follow some of these guidelines. They may help." Peers talking to peers.

#### **So We Cut Back Alcohol Portrayal**

Within two years we had made an impact. The Brewery Association which had been monitoring alcohol portrayal during prime time informed us that the use of alcohol on TV had been cut back by 22 hours. *Dallas* alone cut back alcohol portrayal by 70 percent.

#### **The Entertainment Industry Unites to Fight Drugs and Alcohol**

In 1983, a couple of hundred producers, writers, directors, actors, musicians, and some sports people banded together to address alcohol and drug addiction problems. We called our-

selves the Entertainment Industry Council. We produced mostly PSAs for kids that featured celebrities with whom kids could identify positively

- *Stop the Madness* is a rock video with about 60 stars. From it was spun a prime time CBS campaign that has run every night for the last three years. The first two years spotlighted drugs, now AIDS.

- *Buckle Up* is a seat belt program with a seat belt lesson plan that we distribute for free to 163 school districts around the country.

- *Strive for Excellence* is a literacy campaign that focusses on the lack of self-esteem that causes people to turn to drugs and alcohol.

#### **The Consequences of Excess**

The kind of message we want to get to writers and producers is that if you are going to deal with difficult issues—alcohol, drugs—do it in a responsible way. In 1982 we wrote about the difficulties of recovering from alcoholism. There are no miraculous recoveries.

We're trying now to raise awareness about the consequences of excess. To encourage producers to include consequences for drug and alcohol abuse, we'd like to attach an SA to film ratings that points out that alcohol or drug use does have consequences. If you have kids driving down the street, drinking beer and screaming, let them have an accident, give them a ticket, let them get grounded. Give them a consequence.

It's not that hard to do. In 1985 in the film, *The Initiation*, I added a scene with a comatose sorority sister at the end of a drunken sorority/fraternity party to underscore the consequence of excessive drinking.

#### **Entertainment and Health: Working with the Experts in the Field**

It took a few years to get the entertainment industry together to make inroads in promoting social awareness, but finally we got smart. Now, we turn to health professionals to advise us. We

developed a white paper called "Let's Have None for the Road" to promote the responsible host and the designated driver at Christmastime, and we're doing a Prom Night alcohol abuse campaign in June. We also work with the National Institute of Drug Abuse, the Office of Substance Abuse Prevention and the US Highway and Traffic Safety Commission through grants

#### **The Hollywood Community: Just Down Home Folks**

Hollywood is a bedroom community in the best sense of the word. It's made up of mothers, fathers, grandparents. We care about the audiences we serve and entertain. I think we are beginning to prove it everyday through the work that such organizations as the Entertainment Industry Council are doing and through the responses that we are getting from the industry. ■



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## WINIFRED WHITE



*Vice President of Family Programs, NBC. Ms. White is responsible for Saturday morning cartoons, drop-in programming consisting of one to two minute educational messages, and primetime family specials that are aired four or five times a year.*

## PULLING IN THE NUMBERS

### TV Programming for a Culturally Diverse Mass Audience

The goal of commercial television is to get the largest possible audience. There is a continual conflict between what will attract a mass audience and what we think is responsible, enlightening programming. The biggest problem is that so many social issues clash with the value system of particular families or particular groups that are part of the mass audiences.

### Trying to Educate Without Scaring People Away

Children may learn from television, but they primarily turn to television for entertainment. It is difficult to hold a children's audience above the age of five if they even suspect that you are trying to teach them something.

About four or five times a year NBC airs primetime Family Specials that are intended for parents and children to watch together. The emphasis is on entertainment, but there is usually a social

message that the families can talk about.

A number of these programs have received positive critical acclaim, but the ratings showed that the audiences did not watch them.

- *The Place at the Table* was about poor children in America and the shame associated with being poor. The message was that poverty is everybody's responsibility. The show received a lot of critical acclaim. It won a lot of awards. But the ratings weren't so great.

- *Donahue and Kids* was an uplifting program about children with terminal cancer who overcame the odds. We got lots of letters from people who were pleased that the program was uplifting and not depressing and asked when we would put it on again. We didn't. The audience had not been large enough the first time.

### Sneaking Social Messages into Good Story-Telling

Family programs don't usually compete well against programs such as *Miami Vice*, or *Dynasty*, or *Growing Pains*. Even though parents and teachers ask for more programming for families, something in the American mind clicks and says, "If this is a family program, it must be good for me. Therefore, I am not sure that I want to watch it."

One program that did succeed in sneaking in a social message was not a children's program. A few years ago, NBC produced *An Early Frost*, a special about a young man with AIDS. The advertisers balked. NBC had to mount a major effort to convince advertisers that the show was worth putting on. The cast was well-respected and star-laden. Gina Rowlands, Ben Gazzard, Aidan Quinn. The movie was well done, and a great deal of time and research had gone into the production.

Commercial TV is not able to program such controversial movies that often. The time, effort and money that goes into them is too great.

## Dropping in Non-Controversial Issues

Non-controversial social issues are much easier for commercial networks to deal with. One of our drop-in programs, called *One To Grow On*, is a 90-second message repeated five times throughout Saturday morning children's programming. The format is dramatic—kids with a problem. Just as they get to the problem, a celebrity comes on to stop the action. One drop-in is about a four year-old girl lost in a shopping center, crying. The celebrity comes on and tells her what to do: "Go to a salesperson, find a policeman who will help you find your mother."

Shortly after the program was aired we got a letter from a rural woman whose four year-old son had known what to do when he got lost in an unfamiliar shopping center while visiting city relatives because he had seen *One to Grow On*.

We know we can reach children with these kinds of non-controversial messages. Our problem is communicating controversial messages, such as teen pregnancy and drugs, particularly to children as young as five or six. What message can you give that will not conflict with the many cultural groups in our country? How do you tell a kid not to take drugs without showing him how to take drugs? And how do we get advertisers to support shows that have social or controversial programming? ■



*"One family's courage in facing the shame of being poor in America" was the theme of the NBC television drama, *A Place at the Table*, which starred David Morse (left and right), Susan Dey (right), and Lukas Haas (far left).*

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## CARL WIEBE



*Producer, Telecine International, Egypt. Mr. Wiebe is producing, with a team of Egyptian professionals, a series of television programs in Arabic for children which convey social skills and promote social understanding.*

### INSPIRING CHILDREN IN THE MIDDLE EAST

My background is in commercial television. I became involved with the Arabic Children's Series as part of a creative team that wanted to have a positive influence on Middle Eastern society. Our goal is to produce a program that excites children.

We decided to create an ongoing television series that could deal with issues that are important in the Middle

East and which would involve the child's whole life: social skills, interaction within families, the impact and consequences of family size, and health issues. We wanted as well to encourage creativity in music and the other arts. We wanted to deal with such issues as what it is like to be handicapped, how society relates to the handicapped, and the career opportunities available to the handicapped.

### Tapping Top-Quality Commercial Resources

One of our challenges was to create a storyline that would work in Egypt and be acceptable among the diverse cultures and lifestyles that encompass Gulf countries and some North African countries as well. We felt that puppets would allow the storyline to work across the different Arab cultures.

A top-quality commercial crew was a must, so we tapped some of the leading Arab artists to write and perform the programs and songs. As we finalize the production of four pilot programs for pretesting, the initial response from educators and the commercial industry in the Middle East has been quite positive.

### Commercial Practices vs Social Messages

Generally, commercial people are more interested in the popularity of a program and consequently the money that the program will bring in. The social communicators, on the other hand, are mostly interested in getting the right social message across to cause changes in behavior. The scenario goes something like this:

#### Writer/Director Team:

Okay, we've got a great script. It looks like it's going to work and be popular. Let's shoot.

#### Social Communicator:

Hold it. Hold it. It looks very good. I really like it, but first we have to take it to our

review committee. We have to get it translated and sent back to the funding organization in the States (or wherever) to get their input. We'll get back to you in a few weeks.

By the time the script comes back, it's really a few months. The creative people are now frustrated. Then, these professionals in their industry are usually asked to change *their* script to fit the message.

At times, maybe the message would get across better their way. Sometimes creative people have a better pulse on society.

We need to be careful, however, to listen to both sides and to integrate social and development communication with entertainment.

### The Three Potential Stumbling Blocks of Social Programming

We found that at the start of developing a program, you need to expect and plan for at least three potential stumbling blocks.

- **More Time for Production.** For example, the Music for Young People Project in Latin America took three and a half years from beginning to end. From a commercial standpoint, that's a long time.

- **More Money.** If the production is to compete with local and international productions that come into our countries, it must be top quality.

- **Frustrations of Creative People.** A plan should be made to deal with the frustrations inherent in the process of making productions socially relevant.

We are finding, however, that these are challenges which can be overcome as we continue to produce programs that have a positive impact on Middle Eastern society. ■



*Closeup of puppets from the Egypt-based Telecine International television series for children, Farm of Dreams.*

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## YASAR YASER



*Executive Director, Turkish Family Health and Planning Foundation. Mr. Yaser has successfully produced the first multi-media communication campaign to promote family planning in Turkey.*

### **TURKISH PEOPLE DON'T WANT MANY CHILDREN**

If there is no moral, religious or cultural opposition to family planning in Turkey, why do couples who want only two children end up having six? Couples do not know about modern contraceptives nor do they know where to go for them.

According to a 1983 survey, the average number of children desired by Turkish couples is 2.5. The population of Turkey grows by one million every year. At this rate Turkey will double its population in 33 years putting an even greater strain on the country's ability to provide health, housing and education for its people.

#### **The Turkish 'Mr. Rockefeller' Takes Action**

I returned to Turkey, after an eight-year stay in London, at the request of Mr. Vehbi Koc, Turkey's "Mr. Rockefeller." At age 85, Mr. Koc decided to move

ahead with population programs, and in 1985, he established the Turkish Family Health and Planning Foundation (TFHPP).

We contacted Johns Hopkins University for technical assistance in carrying out a multi-media communication campaign to promote family planning and male responsibility. It was the first campaign of its kind in Turkey.

#### **We Started with a Research Base...**

The project was very much research-oriented from the start. From baseline surveys with about 35 focus groups, we were able to figure out what direction to go in and what audience to address.

Wherever possible we used well known stars to attract people's interest.

#### **And Entertained with TV Spots...**

When we found out that TV spots would reach lots of people we produced five educational spots and five promotional spots and broadcast them 145 times over a three month period.

"What are you doing?" asks a girl of a man who has inherited thousands of acres of land from his grandfather. "I am distributing the land that is left to my six children," he responds. In six flower pots!

This universal message which emphasizes land fragmentation due to high population growth received the approval of most viewers.

#### **TV Dramas...**

We learned that people responded to drama and produced two for TV:

- *Sparrows Don't Migrate* is a three episode mini-drama about a family that seeks work in the city, only to return to the village when city life proves too difficult. It was viewed by 20 million people.
- *A Child is Crying There*, a 42-minute TV drama that addresses the economic and social issues facing growing families, was seen by 25 million people.

#### **Radio Programs...**

We discovered that villagers love to listen to their transistors, especially during harvest time. So we produced *Key-*

*ser's Trial*, a radio theatre drama heard by 10 million villagers in October 1988, and eight radio spots for daily broadcast during December 1988.

#### **And Backup Educational Materials**

The campaign was launched with a symposium on population awareness to back up the enter-educate materials. We also produced posters, brochures, calendars, and a photo exhibit. The Ministry of Health is reproducing a thousand copies of a Hopkins-supported training movie.

#### **We Reached Many People...**

Post surveys showed that both the drama episodes and the TV spots had excellent ratings.

- More than half of Turkey's adult population saw *Sparrows Don't Migrate*. Eighty-three percent of 18 million viewers described the stories correctly and understood the messages.
- The TV spots were recognized by 80 percent of viewers of which 90 percent approved of the messages.
- The preliminary evaluation showed that almost 90 percent of the target audience had been reached.

#### **Saved Several Million Dollars...**

We estimated that newspaper space and airtime donated to the project would have cost 2 million dollars. To broadcast the TV spots alone would have cost 1.2 million dollars—about six times more than the Hopkins budget.

#### **And Increased Clinic Attendance and User Rates**

The most important indicator of the project's success is that clinic records showed an increase in clinic attendance and contraceptive acceptance at the end of the three-month intensive campaign period. ■

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## ART AND COMMUNICATION

### RUTH WARRICK



*Actress, U.S. Ms. Warrick is currently starring as "Aunt Phoebe" in the the popular American soap opera, All My Children. Throughout her career, she has been committed to social causes from the civil rights movement to working with underprivileged children. She recently played a part in convincing her television producers to incorporate the subject of AIDS into All My Children.*

### SOAP OPERAS: THE BEST TEACHING TOOL

#### Breaking the AIDS Barrier

Two years ago, my son called and said, "Mom, I'm working on AIDS education with the Surgeon General. Could you get an AIDS storyline on *All My Children*." "You're not asking much!" I responded.

AIDS was not an easy thing to sell two years ago. Everybody was still trying to pretend it wasn't here. I wrote loads of letters to anyone I thought could help. I predicted that everyone would say no, but also that the first AIDS storyline would be on the air in six months.

"I can't give AIDS to any of our characters," said our writer. "It would be too awful. There's no cure."

But she did. And in such a poignant way! The character had been a former drug abuser who was trying to get back with his wife. She finally said okay, but he had to say "hold on." He had just been told he had AIDS.

Later, she introduced a new character, Cindy, who had been infected by her ex-husband, an intra-venous drug user. She and Stuart had fallen in love. Some people wanted her driven out of town. After counseling, they decided to marry despite her terminal illness and they had a full and happy life for the time she had left.

#### The Thing About Soaps

Unlike movies and most nighttime television, soap operas tell people that we do pay a price for our indulgences, and that's something we should think about.

And soaps do deal with the issues. Each story has some characters who disapprove of a particular issue and others who approve of it. We have had storylines on abortion. And storylines on alcoholism. My character, Phoebe

Tyler, became an alcoholic when her husband was having an affair and she was lonely and full of self pity.

#### The Thing About Being an Actress

You have to love the work. Acting is hard, the hours are long, 14 hours, sometimes 18 hours a day. And I do love it. One of the best things is meeting people who tell me how "my" character has saved or changed their lives.

• "You're responsible for my whole life," proclaimed a woman in Egypt. "As Hannah Cord on *Peyton Place*, you were an unmarried mother making your own living. You had spunk, spirit, spine. I wanted to be like you. So I left my husband, went to the university, and now I'm an archaeological guide."

• "I have to thank you for saving my life," said an older gentleman who gave me his Concord airline ticket to autograph. I was recuperating from a massive heart attack and was forced to lie on my back for 18 months. I wanted to die—until I discovered Phoebe. So many terrible things happened to you, and somehow you survived them all. I told myself, 'If she can do it, I can do it.' You gave me hope and made me well through your example."

• "I've known you longer and better than anybody," said a young man at Princeton. I think he probably did know me better than he knew his own mother who would try to hide her vulnerabilities from him. He saw my character dead drunk, raving, and having fantasies.

#### The Artist's Mentor: Orson Welles

How lucky I was that my first acting experience was with Orson Welles in *Citizen Kane*. *Citizen Kane* is about the people that we tend to make our heroes in America, those who are really its despoilers. "Greed," he said, "will eventually destroy America. We must get rid of our greed and we must learn to be honest."

Orson Welles had joy. Joy in everything he did. He gave me a wonderful gift: permission to be an artist. "If you have talent," he said, "that must be your number one priority. Be a husband, a

### THE ENTER-EDUCATE CONFERENCE

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*Featured Speaker:*  
Ruth Warrick

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wife, a parent, but don't put down your talent. Art is communication, and without communication we are lost."

I knew I would have to work twice as hard, but he made me realize that I didn't have to feel guilty about being a mother and continuing as an artist.

### **The Discipline of Art Carries Over.**

I have always had to work in a social context. If there is no message in the work itself, I carry one into my personal life, to the children in Watts or in Harlem through such programs as "Learning to Read Through the Arts."

Art is the vehicle. Discipline is the key. Any child in the world can succeed in some form of art. Once he succeeds in that, he gives himself permission to tackle math, or reading, or anything else.

### **To the Commitment of Life...**

I was totally committed to the Civil Rights Movement. I would give talks on the nature of prejudice. Prejudice is really fear, a need to feel more important than the fellow next to you. Prejudice shows lack of self esteem. But you are not going to get more self esteem by putting someone else down, only by putting yourself up, and bringing those

against whom you are prejudiced up to your level.

### **To Learning to Trust One Another...**

Sometimes, the comfortable group of people I worked with in Watts on Operation Bootstrap would say, "You can't trust Whitey, you can never trust Whitey." And one day while we were singing "We Shall Overcome," I said to one friend, "You trust me, don't you?" He said, "Sure, but I *know* you." Communication and association...that's the key.

### **To Solving the Problems of Our Planet**

The getting to be at one is what will save our planet. What will save humanity. What will save our lives. I want to raise consciousness through my work. I bless you all and I thank all of you at this conference because you are on the track of what is going to get us together, make us one people. I have learned much at this conference. Through your research and working with people the world over, you found that we need science, but in order for it to be accessible and acceptable to people who must change centuries old cultural habits, this science must be presented through the arts. A pamphlet, a commercial, a

lecture, even a doctor's advice can be ignored or not acted upon. But incorporate that message in very clear comic book type characters and explicit drawings and colloquial text and a patient can 'get the picture' that would require a doctor hours to explain.

Or embody the concept of family planning in a soap opera where the viewers become emotionally involved with the characters, and they will flock into clinics for contraceptives. Carefully constructed lyrics to a pop song can persuade Latin youths to postpone sexual activity until a more appropriate age. Art is the *vehicle* for success. I salute you for giving us the formula for attacking the myriad problems that beset our world. I am given new hope that we can indeed succeed.

In the words of William Faulkner, "I am convinced that man will not only endure, he will prevail. He is a mortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit, capable of compassion and sacrifice and endurance."

It is the writer's and actor's privilege to help man endure by reminding him of the courage and honor and hope that is his heritage. ■



*Ruth Warrick holding Mickey Mouse (left) during her talk at the Enter-Educate Conference and (right) on the set with some of the cast of All My Children.*



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*Still from **El Compadre**, the first enter-educate style soap Opera created by Miguel Sabido to promote family planning in Mexico.*

## TELEVISION PANEL Sex and the Soaps

### MARK LEDIARD



*Vice President, the Academy for Educational Development (Health and Population Programs). Mr. Lediard has more than a decade of experience in health education and training program development and in the application of innovative communication strategies for primary health care programs. He has worked in 11 African countries and has been a communication consultant to the World Bank, USAID, and the Institute for Policy Studies on population projects in East Africa and Pakistan.*

### A ZESTY SOAP, A YOUTHFUL LESSON

Many of us came to this Enter-Educate Conference as educators who see entertainment as a supercharged arrow in our quiver. I was one of those who came from the other direction, from entertainment. This event gives me the opportunity to let the cat out of the bag. Twenty years ago, I was producing *Love of Life* and *Secret Storm*.

In my early 20s, I was recruited to give the soap operas a more youthful, modern look. The shows were stodgier then. My first contribution was a geriatric romance on *Love of Life*. The grandmother had been widowed a number of years, and I thought it would be fun to give her a little zest. She ran a little potting shed. One day, an elderly widower, complete with billowy mustache and nice turn of phrase, marched in and kind of came on to Grandma. It turned out to be a hit. Everybody loved it. Lots of press attention. I was really proud. My first story. A young kid, I was really hot.

### Hot or Not, Look at the Right Numbers

The sponsor wanted to have lunch with me. I was sure it was to anoint me as, you know, young knight. What I got instead was a big lesson in broadcast demographics. "Congratulations Mark," he said, "for getting people old enough to be able to turn the dial to CBS, but much too old to buy. Get that

bloody story off the air immediately. I don't care about number one in the ratings. The numbers we want are 19-49, the people who buy!"

That was my first lesson. It has carried over into my present work in health education in developing countries.

Soap operas, the subject of this television panel, have played a crucial role in bringing entertainment and education together to promote social change. The panelists presenting here have diverse experiences and unique perspectives on the use of soap operas in their countries. ■

### THE ENTER-EDUCATE CONFERENCE

SATURDAY, APRIL 1, 1989

Mark Lediard (VP for AED, US), *Moderator*

Rami Chhabra (Family Planning Director, India)

Al Rabin (Producer, US)

Mohammed Fadel (Producer, Egypt)

Claudia Zamora Valladao (Family Planning Organization, Brazil)

Miguel Sabido (Producer, Mexico)

## RAMI CHHABRA



*Adviser on Media and Communications, Indian Ministry of Health and Family Welfare. Ms. Chhabra is a former journalist and social critic known for her coverage of development, population and women's issues.*

### SOAP OPERAS, FAMILY PLANNING, AND TV IN INDIA

#### A Family Planning Soap that Never Was

*Hum Log* is the Indian family planning soap opera that never was. *Hum Log* was designed to be a family planning soap opera, but it did not actually get written as one. *Hum Log* ended up being the classic "Bombay formula" with a few desperate attempts to throw in some family planning sequences.

That is not what we are talking about when we say we want to use the television medium and soap opera techniques to put social messages across. Let me give some examples of the so-called family planning motivation scenes:

- **Turning the Message on its Head.** In one scene where a doctor is trying to advise one of the characters about fam-

ily planning, the husband practically beats up his wife in the clinic.

In a subsequent scene, the doctor, whose tragedy is that she herself is unable to bear children, is back home lamenting to her husband that she had to advise a couple not to have another child.

These are sequences that could scarcely be called "motivational"!

- **Embarrassed Characters that Embarrass the Public.** Equally, there are lost opportunities for providing explicit information, as for example in the *Lalu* episodes. *Lalu*—an Indian term of endearment for oaf in the family—is the eldest son who blunders through his life and eventually gets married. Instead of using his blundering nature as a vehicle to say things that are more difficult for other people to say, we have *Lalu* so embarrassed about talk of contraceptives he dives under a table at the family planning clinic. Thus you have not only a lost opportunity for providing an effective plug, but a negative message delivered for the sake of cheap humor.

- **A Family So Lovable that the Public Couldn't Reject Large Families.** A basic point about the theme which had five adorable children featured in the main family: No matter how mad their escapades, people could not reject the idea of a large family when the children were basically so lovable.

#### Explicit Messages that People are Accepting

Since *Hum Log*, we have put very direct, explicit family planning messages on Indian television. The Indian Ministry of Health and Social Welfare produced 60 primetime TV spots which include a number that promote specific contraceptive methods. There has been no major reservation expressed to their screening. To the contrary, surveys have provided positive feedback and many expressed a need for more and regular information. Here we have two of the spots—one each of the two streams of the communication cam-

campaign which had a twin thrust—on the one hand broadening the family planning message to highlight the "beyond family planning" areas and on the other, an open promotion of the various contraceptive methods.

1. This is one of seven spots dealing with the age of marriage. Here, a boy tells a family who is arranging the marriage of their young daughter that it is a crime to marry under age 18, and he explains the penalty.

2. This other is on contraceptive methods—in this case the pill which is being made available by the Government free or at subsidized rates under the brand name *Mala* which means garland. The spot has a catchy tune which has a young girl praying for an eligible bridegroom—someone as fine as one of the mythological characters. The exchange of garlands shows her dreams have been realized and the marriage is taking place, at which point her friend whispers, "Alongside this garland, remember that other," and a voiceover cautions "After consulting your doctor or health worker."

#### Messages that Expand the Concept of Family Planning

The greatest demographic advantage for India at this time would come from postponing the age of marriage. That concept has become as integral a part of the family planning campaign as pushing contraceptives and addressing the fears that surround contraception in a straightforward manner, as do some of the spots dealing with vasectomy, tubectomy, IUDs and condoms.

#### The Limitations of TV in India

However, devising a campaign is the lesser part of the problem. In developing countries, the key issue is that of access to the media. In India, television only reaches 10 or 11 percent of the total population of the country. Moreover, practically 90 percent of the television viewing population are not the people we really need to address for either family planning or primary health

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care messages as these are the uneducated elites who can afford the cost of a television set. Although the TV signal now covers 70 percent of the population, access to television remains limited because of lack of purchasing power. There are only about 30,000 community TV sets in India. As we try to increase the number of community sets, we are also dealing with the problem of where to house them and who can maintain them in remote villages where electricity is non-existent or very erratic and alternative sources of energy remain expensive.

### **Remote Regions Pose Special Problems for Message Delivery**

The size of the country, most particularly the remote areas, also poses problems for the penetration of film media. Apart from the cinemas, the Ministry of Health and Family Welfare has an audiovisual van in every district that should do 20 film shows a month in rural areas each drawing 1,000 to 3,000 people. But, there are 500,000 villages in India. That means that each village is only reached about once in five years.

Under such conditions, what do we do to make an impact, to bring about behavioral changes when it is so difficult to repeat messages?

### **Placing More Emphasis on Personal Resources**

When we talk about behavioral change, we must recognize that change can only occur if there is strong interpersonal support. The great challenge today is to motivate the workers in the field. They are the real agents of change. Mass media can only create an enabling environment. We have to place equal emphasis on human resource development.

### **Emphasizing Social Responsibility over Profitability**

It is a very persuasive, pervasive argument that the commercial world can profit and, at the same time, deliver a social message. But, we have heard much about the compulsions of the

marketplace. How they are distorting forces, even at their best when social responsibilities are recognized.

Our first allegiance must be to the essential message that we have to get across. In *Hum Log* the essential message turned out not to be family planning. In the United States, there are even more consumer forces at play. Fighting in front of that almost becomes a lost cause. Social responsibility is what we must stress over profitability.

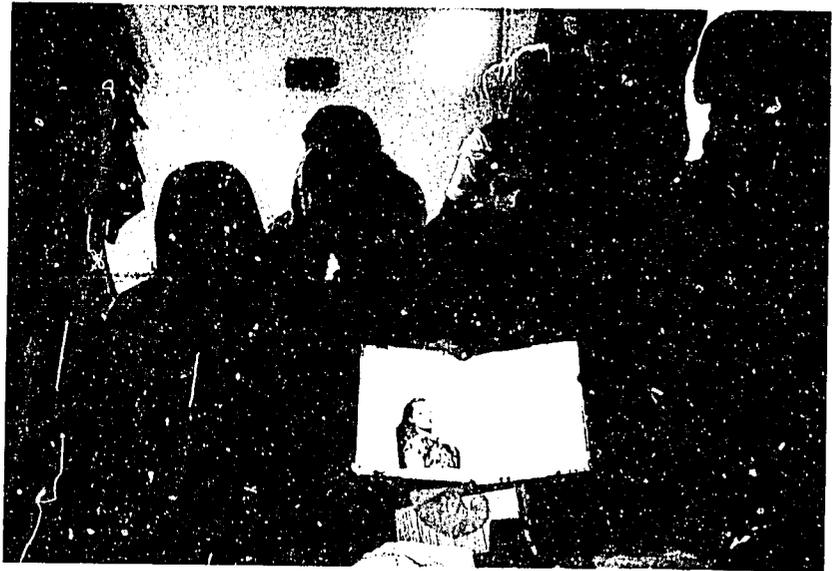
### **Building Momentum for Social Change**

In the last couple of years, Indian television, radio and cinema have agreed to absorb the "notional" costs\* for time to air important social messages in recognition of the primary responsibility of the media to project these messages.

If I were to pay for the primetime commercial cost of airing just one spot every night, as Indian TV is now doing, my annual budget, which covers the entire health and family welfare mass media program for the whole country, would be outstripped in just that one minute.

There is a momentum building up as more and more people recognize that there is an important message to be gotten out and they have an important part to play. When we can internalize and institutionalize that sense of social responsibility, then we will really be making progress. ■

\* "notional" because, being government, media payments from one ministry to another are only book transfers.



*Delivery of social messages relies heavily on interpersonal communication in India where television reaches only a small number of the rural population.*

## AL RABIN



*Producer, U.S. Mr. Rabin is the producer of Days of Our Lives, a major American soap opera which has begun to incorporate socially responsible messages into its scripts.*

*It's your favorite television soap opera. The scene is a candle-lit restaurant. The couple is young. Close up of him. Close up of her. They don't speak. He pours her wine. She sips. Slowly. Close up of him. Close up of her. He reaches out to touch her on the cheek. She grabs his hand. Kisses it and says, "Okay, your condom or mine?"*

### RESPONSIBLE SEX IN AMERICAN SOAPS

#### How Far Have We Come?

Not as far as "Your condom or mine," but two years ago American soap operas never touched the subject of responsible sexual behavior.

It was two years ago that Marlene Golland from the Center for Population Options called me to talk about the issue of teenage pregnancy and encouraged me to think about adding social messages to our entertainment format.

After some initial resistance— "Marlene," I said, "I'm in the entertainment business. I don't do documentaries" —I found that it was not only easy for us to add these messages, but that it helped us tremendously.

#### What We've Done

For the first time on our show, a young couple in love discussed birth control. One scene showed the nervous young man in the drugstore. At that time, we couldn't ever say "condom." But when the couple arrived at an isolated cabin, they decided not to make love anyway.

#### Is Sex Overrated?

Sex in soap operas is kind of boring. It is definitely overrated. In the last seven weeks, out of 875 scenes, only 14 had lovemaking—11 of them between married couples and 3 between engaged couples. Not what we call illicit love.

#### The Popularity of Soaps: Never Lie to the Audience

There are 13 soap operas broadcast everyday in the United States.

I believe the audiences are so dedicated, so loyal because the characters never lie to the audience. They can lie to other characters, and they do constantly. They can even lie to themselves, but never to the audience.

We direct the show so that the camera always sees two eyes. The other character might not see an expression that the camera sees. The other character might only hear the words, "I love you." But the camera focussing on the eyes of the speaker can show the audience, "Ugh, I really can't stand you."

The true feelings are not hidden from the audience.

#### Experiencing Feelings

Most of us grew up being told, "Don't feel that way." We have no choice, however, about how we feel. Feeling is as necessary as breathing and eating. People come back day after day to watch daytime drama because the soaps give them license to feel—to feel angry, lonely, joyful, sensual, or warm.

I would like to close with a challenge to the academic community. I wonder if the soap opera audience is in a better mental state than others because they get to feel their feelings every day? ■

## MOHAMMED FADEL



*Producer, Egypt. Considered one of the top artistic directors in Egyptian television, Mr. Fadel has agreed to direct and produce the first Johns Hopkins supported TV family planning social drama in Egypt.*

### DRAMATIZING EGYPTIAN SOCIAL AND ECONOMIC ISSUES

#### Cairo and its People: The First 84 Episodes

I have always tried to handle Egyptian social and economic issues in my work.

Twenty five years ago, my career began with *Cairo and Its People*, a series that focussed on the social and economic conditions of middle-class Egyptian families. We exposed bureaucratic behavior, unequal distribution of resources between urban and rural areas, and lack of health services. After five years, when censorship changes threatened to empty the scripts of their social content, we ended the series.

Audiences still remember that first soap opera, even though I have since directed more than 20. Actors and actresses who appeared in the series are

now among the best-known film stars in Egypt.

### **The Palm Tree Climber: Shocking Decisionmakers, Forcing Discussions**

*The Palm Tree Climber* addresses a major health problem in Egypt—schistosomiasis, a condition that drains the energies of millions of people and causes other health complications. The *Palm Tree Climber* is my most recent film for television. It also addresses the gap between the theory and practice of scientific research and exposes the ivory towers to which scientists escape from the real problems of their people.

*The Palm Tree Climber* shocked decisionmakers and forced discussion of the issues in Parliament. The Ministers of Health and Information were questioned and the film resulted in a TV campaign about schistosomiasis.

### **The Nile is Still Running: A Family Planning Drama Based on Research**

Up to this time all of my films have been individual efforts. My next endeavor is backed by The Egyptian State Information Service/IEC Center and the Johns Hopkins University. It is a family

planning social drama called *The Nile is Still Running*.

We began the project by studying a summary of much of the family planning research done in Egypt. The writer and I then traveled to rural areas to get a first-hand look at the clinics and the clients. We learned two important things:

- That family planning workers themselves need to be more convinced of the merits of family planning, and
- That the bureaucracy does not make it easy for family planning services to be offered.

These are some of the points that we are incorporating into the scripts along with modern and traditional themes as we attempt to balance entertainment and educational messages.

I would like to close by saying that it is not always easy to arrive at a correct formula for messages that are both very entertaining and very educational. It deserves the greatest attention of those who are on both sides, both educators and entertainers. The success of the new approach depends on identifying those who have both the talent and the commitment. ■

## **CLAUDIA VALLADAO**



*Director of Special Projects,  
BEMFAM, Brazil. BEMFAM  
is a family planning  
organization in Brazil. Ms.  
Valladao represented  
Brazil's TV Globo, the  
producer of the popular  
Brazilian soap opera, High  
Stakes, and presented clips  
from that show for the  
Enter-Educate Conference.*

### **A BRAZILIAN SOAP OPERA**

Rede Globo is the largest national level Brazilian television channel broadcasting news, entertainment and soap operas. The soap opera audience at its peak is large—60 to 70 million people out of Brazil's population of 140 million. Messages carried by soap opera often have a large impact, dictating such things as fashions and hairstyles.

Through soap operas such as *High Stakes* (Vale Tudo), broadcast between July 1988 and February 1989, TV Globo has demonstrated its interest in social issues.

*High Stakes* is the story of a young woman's battle with alcohol. So that this experience could be as realistic as possible, the scriptwriter worked closely with Alcoholics Anonymous in Brazil.

The impact was enormous. Alcoholics Anonymous in Brazil had to greatly expand the number of its meeting sites. To honor TV Globo's service to the Brazilian people, Alcoholics Anonymous presented an award to the President of TV Globo.

Crossing ideology and culture, TV Globo soap operas have been exported to the Soviet Union, China, Portugal, Italy, the US and other Latin American countries. ■

## MIGUEL SABIDO



*Producer, Mexico: Mr Sabido's work is the inspiration behind many of the enter-educate activities underway around the world. He and his sister, Irene, created a successful formula in Mexico to include social messages in highly acclaimed soap operas such as Ven Conmigo and Acompañame*

I also realized, after writing two more historical soap operas, *Los Caudillos* and *La Constitucion*, that soap operas could deal with social issues without losing ratings or sales

### Entertainment for Social Change: Developing the Methodology

Sixteen years ago everybody in Mexico thought that commercial television and education were worlds apart.

My sister Irene and I worked for three years to establish a methodology on which to base commercial soap operas for social purposes. Our aim was to present social messages without losing ratings.

We designed the methodology to use the production facilities of Televisa San Angel, where commercial soap operas are still produced. We never attempted to use an "educational" communication code. Nor did we ever intend to make an "intellectualized" soap opera.

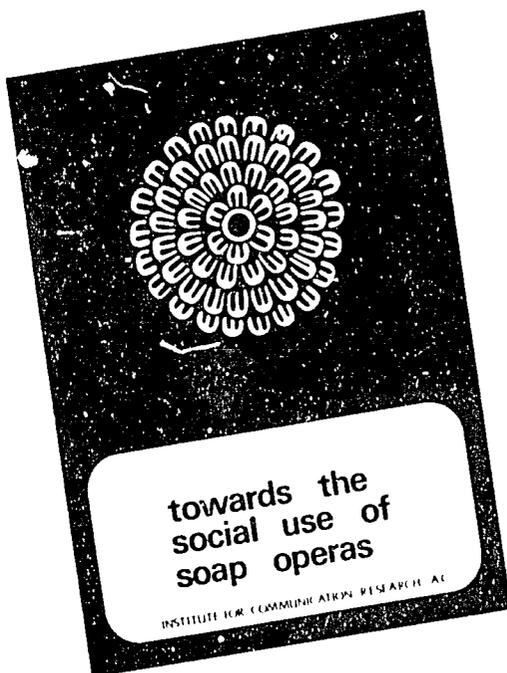
We used the dramatic theory of Eric Bentley and the social learning theory of social psychologist Albert Bandura to develop the framework. We also used my theory of tones which explains how the actors, scenery, or music can be arranged to elicit emotional, intellectual or personal responses from the audience.

### The Essence of Melodrama: Two Systems of Conduct in Conflict

The *telenovella* format corresponds to the melodrama genre in which there are two systems of conduct in conflict. Through this genre, important changes occur around which we can establish anecdotes. On occasion, these anecdotes can last for years. This characteristic longevity of the *telenovella* permits the discussion of what is good and bad to be prolonged over a period of time.

### Three Types of Characters

The conflict is expressed and personalized by three types of characters who represent different attitudes toward the value or message the soap opera is promoting. There are:



### THE EVOLUTION OF SOAP OPERAS FOR SOCIAL CHANGE

In 1966, the historical soap opera, *La Tormenta*, co-written by poet Eduardo Lizalde and me, made its place in the television history of Mexico. *La Tormenta* proved that soap operas did not have to be superficial tear-jerkers.

It became clear to me then that soap operas could have an enormous social use. The stories basically are a confrontation of what someone considers good against what someone considers bad, and people follow the stories daily for months on end.

*Miguel Sabido presented Mexico's experience reinforcing social values through television soap operas at a conference in Paris, France. The publication shown was published by the Institute for Communication Research*

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- Characters in favor of the value being promoted.
- Characters against the value being promoted, and
- Characters who are doubtful about the value being promoted

### **Doubtful Characters Change as the Story Grows**

The doubting characters are crucial in promoting the desired value. The anecdotes develop and grow as positive and negative characters defend or attack the value in front of the doubting characters. The doubting characters gradually begin to accept and eventually to exercise the proposed values.

### **Rewards for Positive Behavior**

The evolution of the doubting characters' behavior is carefully mapped. When the doubting character exercises a positive behavior, he or she is rewarded. Because these characters are closely identified with the audience we are trying to influence, the audience will vicariously experience the rewards that the doubting characters receive for exercising the promoted behavior.

### **Providing Appropriate Infrastructures to Exercise Behavioral Change**

The framework assumes that the story must also encourage audience members to talk each other into practicing the desirable behaviors they see portrayed. The framework also assumes an appropriate infrastructure is provided so that people can implement the values of the soap opera in their lives. If the program is to promote literacy, literacy books or courses must be available. If the program is to promote family planning, then service centers and contraceptives must be available.

### **Ven Conmigo: The First Soap Based on the New Methodology**

Once the framework was worked out, we developed *Ven Conmigo* to promote enrollment in adult literacy classes established by the National Adult Education Plans. Broadcast in 1975 and 1976, *Ven*

*Conmigo* achieved higher audience ratings than the commercial *telenovella* that preceded it. The Mexican Ministry of Education certified that almost 600 thousand more people enrolled in adult literacy classes than had before *Ven Conmigo* was broadcast.

The first evaluation, supported by Televisa and carried out by Dr. Ana Cristina Covarrubias, began to prove the hypothesis of our theoretical framework.

### **Expanding the Framework: Three Family Planning Soaps**

Encouraged by the success of *Ven Conmigo*, we used the same methodology to promote family planning services in Mexico. *Acompañame* (Accompany Me) was aired in 1976 and 1977, followed by *Vamos Juntos* (Let's Go Together), and *Caminemos* (Walk With Me) in 1982. We tried to establish a tone of joy and confidence with plots that included improvement of the quality of life for family planning acceptors.

One of the evaluations was based on personal interviews with 35 women to observe the process of change in their attitudes, opinions, and behavior. Once again the ratings were high, sales were satisfactory and there was some indication of positive social impact.

### **Crossing Borders: Using the Framework in an International Context**

Most important to Irene and me were research findings that proved our original thesis was right. We have found that similar procedures can be established to create similar types of socially responsible soap operas in other countries, depending on the social circumstances and the production facilities.

Though our methodology was barely recognized in our own nation, thanks to the efforts of David Poindexter and Everett Rogers, our results have slowly become known around the world. Our approach has apparently encouraged the production of commercial soap operas for the benefit of society in India and Kenya.

### **Joint Efforts: Bringing Together Different Media to Promote Social Change**

We have recently formed a non-profit organization called Humanitas Pater to energize family planning infrastructures in six Latin American nations. This joint communication effort will bring together commercial soap operas, a design for interpersonal communication, and the support of news and other television programs. The first soap in this effort will promote family planning and the prevention of AIDS and teenage pregnancy in six Latin American nations and Spanish speaking audiences in the US.

### **A Feeling of Pride**

During these last 15 years, we have sometimes felt discouraged. But today, after years of producing work and getting positive results, we feel extremely proud. For the first time, we feel that we are among people who speak the same language, among friends, colleagues and soldiers fighting for the same value—enter-education. Congratulations to all of us. ■

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## THE HUGH MOORE AWARD

### MECHAI VIRAVAIIDYA



*Mechai Viravaidya of Thailand received the Hugh Moore Award in honor of his outstanding contributions to the field of family planning. Following in the steps of Hugh Moore, Mechai has made family planning in Thailand respectable and interesting, entertaining and amusing.*

### THE HUGH MOORE AWARD

The First International Enter-Educate Conference concluded on Saturday evening April 1, 1989 with the presentation of the Hugh Moore Award to an outstanding international leader in the field of family planning. The award is given by the Population Crisis Committee in consultation with the Association for Voluntary Surgical Contraception and the International Planned

Parenthood Federation. Hugh Moore was one of the first people in the world to take family planning out of the closet and discuss it openly, provocatively, and in all mass media available.

The seventh Hugh Moore Award was presented to Mechai Viravaidya of Thailand by Dr. Fred O. Pinkham, formerly President of the Population Crisis Committee and now a consultant to the Packard Foundation, and Marilyn Brant Stuart, Chairman of the Southern California Population Crisis Committee.

### Mechai Showed That...

Mechai Viravaidya is the founder and Secretary-General of the Population and Community Development Associ-

### THE ENTER-EDUCATE CONFERENCE

SATURDAY, APRIL 1, 1989

*Presentation of the Hugh Moore Award*

ation of Thailand and a national Senator and Board member of numerous Thai and international organizations concerned with development, family planning, environmental preservation, and AIDS. He is an economist by training and has held several high-level government positions in economic and social development.

#### **Family Planning Can Be Fun**

Through his flair for marketing, Mechai became known as the "Condom King." His lighthearted approach helped domesticate the condom which had previously been associated only with prostitutes and the prevention of venereal disease. The common condom has

many uses, he pointed out. The ring at the top end can be torn off and used as a rubber band to tie up parcels or children's hair. Or it can be used as a tourniquet for snake bite, or as a storage vessel for clean water. Condoms can create a party-like atmosphere. Like balloons, they come in colors. In fact, through Mechai, condom blowing contests became popular in Thailand.

#### **Buying Condoms Can Be Like Buying Cigarettes...**

Mechai showed that when villagers think of a condom as just another item to buy in a shop, such as cigarettes or beer, they lose their inhibitions about using it, and become more open to accepting other family planning methods—the pill, the IUD, or sterilization. He even set up birth control supermarkets at bus terminals, from which customers could be referred to clinics for IUD insertions, tubal ligation, or vasectomies.

#### **Banks and Family Planners Can Work Well Together...**

Recognizing the power of the purse, Mechai set up incentive programs for rural farm families in which the interest rate on bank loans could be cut in half if the wife would not become pregnant during the term of the loan. The loan amount doubled if the wife were sterilized, and quadrupled if the husband were vasectomized.

#### **To Bring About Results**

Mechai's innovations contributed to the drop in Thailand's birthrate from 3.3 to 1.6 in just 20 years. In one month alone, a provincial sterilization drive resulted in 717 vasectomies, up from 60 a year.

#### **In Acceptance**

In his acceptance speech, Mechai praised the United States for its strong support of family planning.

"Long after the guns and tanks have rusted in the jungles, the people of Thailand will be grateful for the help the United States has provided in family planning," he declared.

Mechai expressed hope that this assistance would continue, since many countries are now mobilized to expand family planning programs. Communication, Mechai believes is an integral part of family planning promotion.

"There are many different ways to communicate," he said. "We need to use imagination to reach people with many different messages." ■

*The Hugh Moore Award is presented to Mechai by Dr. Fred O. Pinkham and Marilyn Brant Stuart.*



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## CREDITS

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