Review

Entertainment-Education-Global Experiences and Constraints in Ethiopia

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Entertainment education is vital for any sort of change and development .The different economic, political and social problems of the developing world call for creating effective and socially responsible mass media programs that will solve human problems and benefit society. This Article investigates the entertainment education role with global experiences and a constraint in Ethiopia. The researcher has employed qualitative research method with a descriptive aim. The respondents were selected by using purposive and dimensional sampling techniques. Moreover, the study adopts referring books, the internet, various PhD dissertation and MA thesis and guiding principles and rules and regulations, reports of international organizations and other researchers and articles which are written on it and its related activities as a source of secondary data. The findings from the study revealed that, entertainment education strategy has considerable potential for bringing about development and social change in Africa nations as general and particularly in Ethiopia.

Key words: Communication, Entertainment- education, Global experiences and social learning theory

INTRODUCTION

Entertainment-education is the process of purposely designing and implementing a media message to both entertain and educate, in order to increase audience knowledge about an educational issue create favorable attitudes, and change behavior while attracting large-sized audience.(Singhal &Rogers, 1999,p.xii).

The educational content of the media program features positive and negative role-models to depict the educational values that are being intentionally promoted.

One reason for the generally effective impact of entertainment-education is because entertainment-educated uses **COMMUNICATION** and social (psychological theories, especially Albert Bandura's (1997; 1998)

SOCIAL COGNITIVE THEORY (previously called social learning theory), as basic for changing human behavior.

COMMUNICATION

There is no single definition of communication agreed upon by scholar's psychologists, sociologists, medical practitioners, philosophers and communication specialists, all define communication based on their orientations and perspectives. Psychologists, define communication as the process by which an individual (the communicator) transmits stimuli (usually verbal symbols) to modify the behavior of the other individuals (communicates).''Sociologists see communications ''as the mechanism through which human relations exist and develop.'' Some people limit their definitions of communicates rather narrowly, saying ''communication is

the process where one person tells another something through the written or spoken word." This definition, from a book written by a journalist, seems reasonable for those in that field. So, there are definitions of communication as there are various disciplines.

Communication is from a Latin word- **COMMUNIS**, Which means common or shared understanding. Communication therefore is a purposeful effort to establish commonness between a source and receiver (schramm1965).

Elements of communication

1. Stimulus: the reason one has for communicating
2. Source: this is the person who begins the communication process.
3. Message: this could be the idea, feelings, etc. that the source/sender wants to share.
4. Medium/channel: medium could be regarded as the form adapted by the sender of the message to get in to the receiver. It could be oral or written form. The channel then is the pathway, route or conduit through which the message travels between the source and the receiver e.g. the channel of radio, television, newspaper, telephone etc.
5. Receiver: this is the person to whom the message is sent.
6. Feedback: this is the person or reaction of the receiver to the message sent.
7. Noise: is interface that keeps a message from being understand or accurately interpreted.

Noise may be in different form:

I. Physical noise: This comes from the environment.
II. Psychological noise: this comes from within as a result of poor mental attitude; depression; emotional stress or disability.
III. Physiological noise: results from interface from the body in form of body discomforts; feeling of hunger; tiredness etc.
IV. Linguistic noise: this is from the source's inability to use the language of communication accurately and appropriately.

Contexts of communication

1. Intra-personal communication
2. Interpersonal communication
3. Group communication
4. Public communication
5. Mass communication

SOCIAL LEARNING THEORY

This theory is based on the idea that we learn from our interaction with others in asocial context. Separately; by observing behaviors of others, people develop similar behaviors. After observing the behavior of other, people assimilate and that behavior, especially if their observational experiences are positive ones or include rewards related to the observed behavior.

According to the elements of this theory there are there general principles for learning from each other.

1. Observation;
2. Imitation; and
3. Modeling

Based on those general principles, learning can occur without change in behavior. In other words, behaviorists say that learning has to be represented by a permanent change in behavior; while in contrast social learning theorists say that because people can learn through observation alone, their learning may not necessarily be shown in the performance. (Bandura, 1965).Learning may or may not result in behavior change (Bandura, 2006b).
The purpose of entertainment-education is to facilitate social change, defined as the process in which change occurs in the structure and function of asocial system.

How did the strategy of entertainment-education come about?

The idea of combining entertainment with education is not new: it goes as far back in human history as the timeless art of storytelling. For thousands of years, music; drama; dance and various folk media have been used in many countries fore reaction, devotion, reformation, and instructional purposes.
So while the concept of combining entertainment with education is not new, ''entertainment-education "is a relatively new concept.
The use of this communication strategy in radio, television, comic books, and popular music, at least when designed according to communication and social psychological theories, is a matter of the past three decades (Singhal & Rogers, 1999; Valente et al., 1994).
There were various communication channel implemented to realize the effective undertakings of edutainment. To mention some:

1. Audio and video
2. Film and television: - motion pictures with educational content appeared as 1943, after World War II educational entertainment shifted towards television.

Television programs can be divided in to three main categories: those with primarily educational intentions, those with a high degree of both education and entertainment, and entertainment shows with incidental or occasional educational value.

3. Radio and podcasts
4. Toys
5. Hip hop culture
6. Corporation
7. Theme parks
8. Museums and public access area

More than 100 entertainment- education projects of various kinds have been implemented, mainly in Latin America, Africa, and Asia.

In radio, the earliest well- known illustration of the entertainment –education strategy began in1951, when the British broadcasting corporation (BBC) began broadcasting ``the archers``, a radio soap which carried educational messages about agricultural development (``the archers` `continues to be broadcast In 2000, addressing contemporary educational issues like HIV/AIDS prevention, environmental conservation, and the like).

The entertainment-education strategy in television was discovered more-or-less y accident in Peru in 1969, when the television soap opera ``Simplemente Maria `` was broadcast (sighl, Obregon, & Rogers, 1994).

The main character, Maria, a migrant to the capital city, faced tragic setbacks, like becoming a single mother. Maria, worked during the day, and enrolled in adult literacy classes in the evening. She then climbed the socioeconomic ladder of success through hr hard work, strong motivation, and through her skills with a singer sewing machine.''Simplemente Maria'' attracted very high audience rating and the sale of singer sewing machines boomed in Peru. So did the number of young girls enrolling in adult literacy and sewing classes.

When ``simplemente Maria ``was broadcast in other Latin American nations, similar effects happened. Audience identification with Maria`` was very strong, especially among poor, working-class women.

Inspired by the audience success and the unintended educational effects of ``simplemente Maria ``Miguel sabido, a television writer-producer-director, and theorist, in Mexico, developed a methodology for entertainment-education soap operas. The Sabido methodology creates culturally-specific stories with ``positive`` ``negative,`` and ``transitional`` characters to model behavior in long-running serial dramas. Local teams of writers, producers, and actors create the program using extensive formative research as a guide, and the variety of realistic characters and plot twists gives audiences an entertaining glimpse of important social and health issues. Between 1975 and 1982, Sabido produced seven entertainment- education television soap operas (one

each year), which helped motivate enrollment in adult literacy classes, encourage the adoption of family planning, promote gender equality, and so for the (Nariman, 1993). Sabido's entertainment-education soap operas were also commercial hits for televise, the Mexican television network, demonstrating that educational messages do not limit the popularity of entertainment programs.

The entertainment-education strategy can be applied in wide variety of ways, but the essence of this strategy is to teach behavior changes through providing positive and role models for the educational behavior changes being promoted. The positive and negative role models for the educational behavior changes being promoted. The positive role-models are rewarded in the story line of the media program, and the negative role-models are punished. The methodology for designing entertainment-education programs is based on Bandura's social psychological theory, as a applied by Miguel Sabido to television soap operas, and then modified and adapted by various media scholars and practitioners.

Some examples of E-E practices around the world:

''Hum Log'' in India

'*'Hum Log''* was an attempt to blend Indian national television's (Doordarshan's) stated objectives of providing entertainment to its audience, while promoting, within the unites of a dominant patriarchal system, such educational issues as family planning, a more equal status for women, and family harmony.

'*'Hum Log''* was broadcast in 156 episodes, each lasting for 22 minutes, by doordarshan for 17 months in 1984-1985.

At the end of each episode, a famous Hindi film actor, Ashok Kumar, summarized the episode in an epilogue of about 60 seconds, which provided viewers with appropriate guides to action in their lives (Singhal and Rogers, 1988).

'*'Hum Log''* promoted an average of 3.2 pro- social sub –themes during each minute of its broadcasts. However, this pro-social content of ''Hum Log'' was subjected to varied interpretations by its viewers.

Why was Hum Log ¨so popular?

✓   The soap opera was broadcast at a time when the Indian national television network was experiencing a very rapid expansion;
✓   ¨Hum Log ¨ was also the first long-running soap opera on Indian television, with little competition from other television programs;
✓   It attracted high levels of viewers, identification and involvement with the soap operas characters;

✓   Many viewers perceived their relationship with the television characters as real, as if they were in face-to –face contact.

The viewers outpouring of 400,000 letters in response to ¨Hum Log ¨ was unprecedented (Sood & Rogers; 2000). The letter- writers liked the television series; expressed personal opinions about the behaviors of ¨Hum Log ¨characters; identified with them; responded to Ashok kumars epilogues; and suggested new twists to the plot.

On the other hand it was found that a relatively small number of audience individuals may perceive a negative role model as a positive influence representing a backfiring of the entertainment –education approach.

''Tinka Tinka sukh'' in Indian

''Tinka Tinka sukh¨ (happiness lies in small things) was a 104-episode entertainment-education radio soap opera that was broadcast in India from February, 1996 to February, 1997.

Over 27 radio stations of all India radio covering seven Indian states in the population-rich Hindi-speaking area of northern India

It promoted gender equality; women's empowerment, small family size, family harmony, environmental conservation, and HIV prevention.

A great deal of pre- program publicity over six months preceded the first broadcast of ''Tinka Tinka sukh¨ this preprogram publicity was carried out via radio, television, and the national, regional, and vernacular press.

Some 600 million people comprising 100 million households live in those seven Indian states. Based on the 1997 survey, we estimated the regular listenership of ''Tinka Tinka sukh¨ to be about 6 percent, which translates to an audience of 36 to 40 million people, the largest audience for a radio soap opera broadcast by all India radio, and perhaps worldwide .

The post-broadcast survey revealed differences between listeners and non-listeners in educating a daughter, seeking advice on family planning, dowry, and visiting a health clinic.

Eg. Poonam-dowry-infidelity-suicide- child marriage

''Baixing'' in china

''Baixing'', an 18-episode entertainment-education television serial, was consciously designed to address a variety of social issues in china: Gender equality, small family size, freedom to choose one's marriage partner, revoking traditional and others.

The program was produced in china with technical assistance from population communications international (PCI). New York, an organization specializing in launching entertainment-education serials, both on television and radio, in such countries as India, Kenya, Tanzania, St. Lucia, and Madagascar.

''Baixing'' was broadcast on channel 8 of CCTV from July 1, 1999 (Monday through Friday); two episodes were broadcast each night, and repeated the next morning. Findings show that ''Baixing''narrative, with its various twists and turns, raised consciousness among its highly involved viewers about the importance of (1) raising gender equality, (2) abrogating harmful social practices,(3) boosting self- efficacy, and (4) implementing a family panning policy (Singhal ,Ren,and Zhang,1999).

Many other entertainment-education radio and television soap opera projects have been implemented in various parts of the world, but space does not allow us to review each of them here but to mention some:

- The Lawson's Blue Hills- a radio program that was designed to help Australian farmers adjust to new farming methods.
- Soul city –A successful south African radio serial drama that carried AIDS prevention messages.
- The Donut Shop –A successful internet radio show talk about educational games that they think could be used in today's schools.
- Radio Ado and its radio drama ''Pildoritas de la Vida Real'', a Mexican radio soap opera designed to disseminate sexual education among teenagers. This radio drama was produced by the university of Guadalajara and teenagers from Morelia, Michoacan, Mexico.
- Khirki mehendiwali-in an endeavor to improve maternal and child health practices in Bihar, a 37 episode long Radio show Khirki mehendiwali was created for the rural audience by BBC Media Action, India. Each approximately 15-minute episode beautifully blends information with entertainment to disseminate one specific message on maternal and child health. The show provides a window to the world to its rural listeners by not only giving them a glimpse of the world outside but also unlocking voices, feelings, dreams and information, which they had yet not heard or experienced.
- Invisibilia ----the podcast series aspires to ''explore the invisible forces that shape human behavior –things like ideas, beliefs, assumptions and emotions.''
- Radio lab-a radio program, which is also available as a podcast, which discusses science in a fun way.
- Stuff you should know- A podcast that educates listeners about various topics while employing a conversational tone.
- '' Tushauriane'' (let's talk about it), a television series, and ''ushikwapo shikamana'' (if assisted,

assist yourself), a radio serial, went on air in 1987 in Kenya with the aim of convincing men to allow their wives to seek family planning services by the end of the series, contraceptive use in Kenya increased to about 58% and desired family size had fallen from 6.3 to 4.4 children per woman. According to a study conducted by the university of Nairobi school of Journalism at rural health centers chowed evidence of women employing one family planning method or the other, saying that the radio soap opera had caused their husbands to allow them to come to for family planning.

- Tanzania started the use of entertainment media, particularly radio, to address problems relating to sexual behavior in 1993. A good example for Tanzania's success would be the government owned program- ''twende na wakati'' (lets go with the times) broadcast in Kiswahili, more than a thousand episodes were aired b/n 1993 and 1998.

ENTERAINMENT-EDUCATION IN ETHIOPIA

✓ Sponsored by USAID and the national office of population in Ethiopia, Journey of life (JOL) was designed as a radio serial drama to combat HIV/AIDS and the dangers of overpopulation (Belete et al., 2003). JOL had 26 episodes. The drama aired on the radio weakly, every Sunday at 10 am for 45minutes for six months (November, 2001 to June 2002).

✓ Population media center (PMC), a global leader in entertainment-education impacts Ethiopians in is various serial drams. For example, in order to help promote the importance of health extension workers, boost their morale and encourage people to use their services, PMC was retained to produce its flagship product – an **entertainment-education behavior- change** radio serial drama.

PMC Radio productions:

➢ The award-winning program, named Mieraf (''New Beginning ''), was produced by PMC. It was broadcast in Ethiopia twice a week from June 2010 through December 2011.

✓ Mieraf radio serial drama was infused with highly entertaining characters, plot-twists and cliff-hangers. It tells the story of Hibist, a 21 year – old-girl living with her family in a rural village in Ethiopia. Two of Hibist's female siblings die young because of birthing complications, leaving Hibistas the only girl in a family of four living children. With very traditional parents, she

struggles to find her place among her there brothers and to overtime the challenges of being female in a male-dominated society. Despite the criticism she endures from all sides, Hibist completes her 10 year education and joins the health extension worker program, where she is determined to find a way to improve the health of her family and community.

➢ 2005-2008-''menta menged'' airs nationwide and end line data show that listeners were 3.2 times more likely to know about sexually transmitted infections and 2.5 more times likely to discuss issues relating to HIV/AIDS than no listeners.

➢ 2005-2008-''maleda'' gets distribute via cassette to target audiences as well as broadcast, with 93% of listeners able to cite 3 ways HIV/AIDS is transmitted and 100% citing 3 ways to prevent infection

➢ 2007-2015-A whole society strategy effort to address female genital mutilation consisting of ''sibrat'' airing nationwide , 2 radio shows, a radio magazine, 7 capacity building training workshops, 4 books, numerous TV and radio spots, and leaflets in 3 language. ''Gudayachin''-radio talk show, ''Igaddaa''- radio magazine (in Somali language), Naedeti-radio magazine (in Afar language), Yernaleda shekim" –book, "Yaltenebebu libotch" –book, "mulu sew"- book.

➢ 2010-2011-''mieraf'' airs nationwide, with listeners 3.6 times more likely o know about HIV prevention methods than no listeners.

➢ 2010-2012- a whole society strategy to address violence against women consisting of 5 capacity building training workshops, leaflets, posters, TV and radio spots, and a book.''yenealem''.

➢ 2012-2013-''yeregebu feteloch'' airs nationally to address alcohol, substance abuse, and HIV/AIDS.

➢ 2014-''yebirehan felgoche''airs nationally to address HIV/AIDS, female genital mutilation, reproductive health, and more.

➢ ''yeqen kignit'' which have 257 episodes broadcasted between June 2, 2002 and November 27, 2004, addressed issues of reproductive health and women's status, including HIV/AIDS, family planning, marriage by abduction, education of daughters, spousal communication, and related issues. The program reached nearly half of the country's population on a regular basis.

✓ After two and half years, an independent evaluation of the impact of the program showed significant differences in the knowledge and behavior change between listeners and non-listeners. During that time, the fertility rate in Amharic/ speaking areas fell from 5.4 to 4.3 children per women and denand for

contraceptives increased by 157%. Listeners were five times more likely than non- listeners to know three or more family planning methods. Male listeners to the program also sought HIV tests four times the rate of non- listeners. There was also a 52% increase among men in recognition of the importance of girls' education.

➢ ''Dbimbiba'' (Getting the best out of life in oromiffa) broadcast on Sundays at Video production by pmc6:30 p.m. on Ethiopian radio, national services and repeated on Wednesdays.

Video production by pmc:

The Ethiopian project includes a plan for the production of two video documentaries focusing on population, reproductive health, and HIV/AIDS. Some 250 copies of each was be distributed to schools, anti-AIDS clubs, colleges, training centers, and workshops

Yang (Ours) an Ethiopian acting and five –piece girl group, originating in Addis Ababa, the group debuted in late 2013 for their singles' 'Abet'' and ''Taitu'' which deal about supremacy of women in Ethiopia.

The 5-member group was formed in Nigeria and Rwanda.

They produce videos and perform on Ethiopia radio in a weekly drama and talk show for young women, addressing issues such as forced marriage, isolation and teen pregnancies, broadcasting on Sheger FM 102.1 in Addis Ababa to a population of some 20 million.

Responding to Yegna program a girl in Amhara quoted as saying: Everything that yegna stands for-peace. Support. Friendship-has changed m outlook on life and made me feel proud to be a girl

Adding to the above described entertainment-education endeavors in Ethiopian ,few efforts were seen in Television serials as well .we can mention;; Ye; ayineabeba;; (The Flower of My Eyes)-a success story of rural girl and Baleguday;; (Customer)-showcase difference styles of corruption employed by officials. And some feature films with less significance regarding accessibility to the majority in which the communication faced linguistic noise.

Unlike most African or world countries, Ethiopia is extremely diverse country with no national language. Therefore .we can conclude that ,these radio serials and some TV shows were highly bounded to Amharic speaking population while the country have a significant number of non- Amharic speaker.

We can put in some constraints for the sustainability and development of E-E in Ethiopia.

Primarily entertainment- education schemes in Ethiopia were implemented by very few practitioners and non-Ethiopian organization second, government's support was very minimum. (Private theatre organizations were forced to be closed, lack of media for the past many

years and mismanagement of medias of vernacular. Languages. Deep rooted ethnic nationalism which is promoted the current government an) Third, entertainers both theatrical.

And digital) focus was out of education league. Especially after the room of entertainment (around 1998) Production companies and independent entertainers used art and media for the purpose of income generation. Hence, it is yet limited to the capital Addis and some developing cities. The very minimum number of movie theatres is a vivid manifestation for the less implementation of entertainment – education in Ethiopia.

CONCLUSION

Entertainment – Education is key for any sort of change and development. Its nature of Presentation makes it special and easily accepted by the target audience. As it basically deals with social learning theory, it encompasses the vary feature of human being i.e. imitation, role-play, and storytelling as a result, most entertainment-education interventions have been found to be effective in facilitating human behavior change. These behavior changes include not only knowledge and attitude change. But also obvious behavior change such as the adoption of a new idea.

The impacts of Entertainment – Education programs occur mainly through audience individuals talking to each other about the educational issue that is featured. Epilogues at the end of soap opera episodes seem to be especially important in facilitating peer communication.

Entertainment – Education can stimulate individual – level change, as well as system – level change. Perhaps group level change is particularly important in Africa and Asia, whose cultures are relatively more collectivistic (Rogers & Kincaid, 1981). We conclude that the Entertainment – Education strategy has considerable potential for bringing about development and social change in African nations particularly in Ethiopia.

RECOMMENDATIONS

✓ Local medias must learn to entertain social matter;
✓ Understanding the benefits of Entertainment – Education, government must provide facilities for the development of such programs;
✓ The government must attract NGOs who are working in this regard;
✓ Local writers and entertainers, who know every culture and problem must take the lead in the process;
✓ Entertainers of all kind must give due attention for education;
✓ As education is key for the insurance of

sustainable development, the ministry of education must consider Entertainment – Education in order to deliver quality education;
- ✓ Theatre, film, journalism, and literature schools in the country must work hand in glove with each other, the government, and NGOs to establish well oriented and widely accessible entertainment - education package ;
- ✓ Medias (TV, Radio, newspapers, and magazines) must consider entertainment-education in their editorial policy.
- ✓

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