



## Entertainment Media for Behaviour Change Training Program

May 18<sup>th</sup> to 29<sup>th</sup>, 2015  
Thimphu, Bhutan

End Report

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Center for Media & Health, Gouda, The Netherlands  
in collaboration with  
Bhutan Media Foundation, Thimphu, Bhutan

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## EXECUTIVE SUMMARY

In May 2015 the Center for Media & Health (CMH, The Netherlands) and the Bhutan Media Foundation (BMF) organized a tailor-made training on 'Entertainment Media for Behaviour Change' in Bhutan. The aim of the training was to enhance the capacity of Bhutanese media organizations to design and produce Entertainment-Education (EE) programs to address social issues and linking media organizations with the social sector/civil society in order to cover social issues more openly and pave the way for behaviour change.

Two groups of participants were trained: 1) producers from Bhutan Broadcasting Service and 2) participants representing media and social organizations as well as the Ministry of Agriculture, Sherubtse Royal University of Bhutan and the UN. Both groups were trained in two rounds of five days. 32 people participated. Two participants followed parts of the training program. Half of the participants were female. Also special invited guests (11) have attended the presentation of the EE-media plans. In this way the results of the training were shared with extra institutions and organizations and with a larger segment of Bhutanese society.

The emphasis of the training was on strengthening the skills of the participants to apply a systematic approach in designing an Entertainment-Education media plan. The training consisted of around 15 learning sessions and was conducted in a highly participatory way. Group exercises and a field work assignment were included. The training program was linked to culture and society of Bhutan, including the concept of Gross National Happiness (GNH).

The theoretical framework on the EE-strategy was clarified during the training and models (including Media mapping and EE-collaboration aspects) were presented. Innovative formats of EE-productions world wide were shown and explained. In the course of the training the essential elements, which are part of an EE-media plan, were covered.

The participants were very positive about the training. The most visible outcome of the training are the nine EE-media plans about seven pressing social issues in Bhutan: domestic violence (2x), drugs and alcohol addiction (2x), teenage pregnancy, corruption, child labour, female leadership and waste management. The quality of the plans was good, some were even excellent. Gender issues were well covered.

EE-competences at different levels were developed and strengthened as a result of the training. Participants improved their skills related to designing an EE-media plan. The collaboration among the producers from BBS radio and TV got a boost and the link between the media and social sector in Bhutan has been reinforced. Favorable conditions for dealing more effectively and openly with urgent social issues and in reaching vulnerable groups in Bhutan, and herewith for behaviour change, have thus been set.

The chances that the results of the training will be sustained after the training are high. BMF with its mandate to strengthen the media sector in Bhutan has expressed a clear commitment to initiate EE-initiatives in the country. Integration of the EE-strategy into the communication curriculum of Sherubtse Royal University of Bhutan has been encouraged and the setting up of a network on EE in Bhutan was inspired by creating a facebook page on EE. An e-reader about EE has been made available to the participating organizations.

Factors such as the high expertise level of the training team with regard to the EE-strategy, familiarity with Bhutan, the involvement of BMF at the time of the pre-visit, during the process of designing the program and at the training itself, as well as the strong commitment of the participating organizations and lastly the support of the Honorary Consul of The Netherlands in Bhutan to the project, have contributed to the success of the training.

## ACKNOWLEDGEMENTS

### Funding

Funds for the organization and implementation of the training were obtained through the Tailor - Made Training Program (TMT) of NUFFIC, The Netherlands.

### Netherlands Consulate

The Honorary Consul for The Netherlands in Bhutan, Ms. Phuntshok Choden Tshering, attended several sessions of the training and acted as an informal resource person. With her engaging personality and professional attitude she contributed to an atmosphere of openness and awareness among the participants of sharing common goals regarding the role of the media and development in Bhutan. We also thank her for bringing a group of participants of the training - as part of their field work assignment - into contact with a group of female leaders.

On behalf of the other members of the training team (Dr. Arvind Singhal, Dr. Sarah Lubjuhn and Annette Noten, MSc),

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## LIST OF ABBREVIATIONS

BBSC	Bhutan Broadcasting Service Corporation
BCMD	Bhutan Center for Media and Democracy
BMF	Bhutan Media Foundation
BNEW	Bhutan Network for Empowering Women
CMH	Center for Media & Health
CPA	Chithuen Phendhey Association
GNH	Gross National Happiness
EE-strategy	Entertainment-Education strategy
(EP) NUFFIC	Expertise Centre for Internationalizing Dutch Education
RENEW	Respect, Educate, Nurture and Empower Women (NGO)
RSPN	Royal Society for the Protection of Nature
PD	Positive Deviance
YDF	Youth Development Fund

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# 1. INTRODUCTION

## ***Background***

In May 2014 a proposal for a tailor-made training program, jointly submitted by the Bhutan Media Foundation (requesting organization) and CMH (Dutch provider) to NUFFIC was honored with a grant. The purpose of the training was to strengthen the capacity of BMF and the media sector in Bhutan to develop Entertainment-Education (EE) formats.

The Bhutan Media Foundation is a non-profit, independent organization established in 2010 with the aim to sustain democracy by developing the Bhutanese media that play a constructive role in the social, economic and political life of the nation, thereby leading to a vibrant democracy. All mainstream media organizations (11 newspapers, one TV and five radio-channels) are member of BMF. In May 2015 the status of BMF as a Public Benefit Organization was formalized.

The Bhutanese media are currently facing several challenges and constraints. This tailor-made training program addressed two of the six strategic goals formulated to overcome the constraints: 1) foster the professional growth of the Bhutanese media and 2) support literacy and media awareness initiatives. In addition, the training encouraged the media to address important social issues which Bhutanese society faces today. Storytelling is considered as a powerful instrument to achieve these goals. The use of storytelling for social change is known as the Entertainment-Education (EE) communication strategy. This innovative approach to behaviour change is based on embedding social change issues in storytelling formats to involve vulnerable audiences and sections of society who are otherwise difficult to reach.

The CMH, a well known expertise center based at Gouda, The Netherlands, was responsible for conducting the training. In order to develop the tailor-made training in cooperation with BMF the team leader of CMH, Dr. Martine Bouman, made a pre-visit to Bhutan in October 2014 to familiarize with media developments in Bhutan and to collect information about the specific needs and demands of potential participants.

Interviews with 28 representatives of the media, social organizations/NGOs and government in Bhutan constituted the basis of a Needs Assessment Report (Dr. Martine Bouman, January 2015). It contains a situational analysis of the media conditions in Bhutan, possible topics for media content of the training, cultural recommendations and a variety of practical training recommendations, as well as suggestions regarding the training methods and the selection of the participants. This proved to be a good foundation for the design of an interactive training program for the participating institutions. The training was scheduled for the month of May 2015 and it was decided that it would be conducted in the capital Thimphu.

A short clip introducing the collaboration project between CMH and BMF was made on the basis of the pre-visit of the director of CMH and was put on the CMH website: <https://vimeo.com/112995286>

## ***Rationale***

In Bhutan, media as an activist/change maker to bring social change and cover urgent social issues is still in its infancy stage. Even though media organizations produce content, they produce less content with social values and often do not put it through a prism of social change. Most content is produced for the sake of producing rather than produced for a reason for change. An effective media strategy for social change is the EE-strategy.

*"This training is the right time for Bhutan given the challenges of the media sector and the stage Bhutan as a country is in" (Ms.Phuntsho Choden Tshering, Honorary Consul for The Netherlands in Bhutan).*

The EE-strategy has been applied for many years and with great success in various countries all over the world. Also in Bhutan it can facilitate change. EE is a concept that is known in Bhutan, but not yet widely practiced and a systematic approach towards developing an EE-media plan is not always applied. Therefore, in order to make Bhutanese media professionals and social issue organizations to practice and use the EE-strategy in their professional field, the training Entertainment Media for Behaviour Change has been developed.

## ***Objectives***

The aim of the tailor-made training program was to enhance the capacity of Bhutanese media organizations to design and produce EE-programs to address social issues. Furthermore to link media organizations with social sector/civil society in order to cover social issues more openly and pave the way for behaviour change. The training objectives, as formulated in the grant proposal, are as follows:

- 1) To increase the capacity of the participants to design EE-storytelling formats
- 2) To increase the capacity of the participants to produce and implement EE-programs

## ***Report***

This report captures the training process and also analyses the results, expected impact and sustainability. The purpose of this report is to serve as a reference document for the participants who joined the training. Moreover it provides a basis for the final tailor-made training report to be submitted to NUFFIC at the end of the project period.

Part of this report are the following annexes: 1) the training program; 2) overview participants; 3) detailed information about the course of the training, 'Design your own EE-media plan: a systematic approach'; 4) Needs Assessment report; 5) List of Special Guests; 6) Examples of discussions of EE-media plans group 1; 7) BMF training evaluation- summary of results (after the training); 8) Practical suggestions on EE in Bhutan; 9) CMH training evaluation- summary of results (after one month).

The English and Dutch CMH website has recently given full attention to the successful training in Bhutan (<http://www.media-health.nl/news/bhutan-entertainment-education-training-was-a-great-success>).



## 2. THE TRAINING

The training took place in Thimphu from 18 to 29 May 2015 (see annex 1 for the training program of the first week). Two batches of participants were trained during a period of five days each. The training team consisted of three trainers: Dr. Martine Bouman (CMH, team leader); Dr. Sarah Lubjuhn (CMH); Dr. Arvind Singhal (University of Texas at El Paso). Ms. Annette Noten, a consultant with Bhutan experience, was present during the training.

### *Participants*

A total of 32 persons took part in the training. Group 1: 15 participants from the Bhutan Broadcasting Service Corporation (BBSC, photo 1). Group 2: 17 participants representing media and social organizations as well as UN, university and government (photo 2). Two participants of group 2 were only present during the first two days of the training. A detailed overview over the participants of group 1 and 2 can be found in annex 2. There was a good gender balance: half of the participants were female. The participants were selected on criteria such as: representing media or social organizations, experience with youth related projects and full attendance to the training.



Photo 1: participants group 1



Photo 2: participants group 2

### *Program*

The program offered the participants an introduction on the EE-strategy. Innovative formats used world wide were shown and discussed, various theories which are relevant for EE were presented, the concept of storytelling was explained and on the basis of the CMH Media mapping model the process on how to design an EE-media plan was made clear. The emphasis of the training was on enhancing the ability of the participants to design an EE-media plan. In order to facilitate this, a format for an EE-media plan was provided. In the course of the training all elements, which are part of an EE-media intervention plan, were covered.

### *Methodology*

The training consisted of around 15 learning sessions, varying from 2 to 4 hours and was conducted in a highly participatory way. Participants were asked to recall the most creative project they themselves had ever undertaken and reflect on it and were encouraged to bring their own productions and materials to share with the other participants. Methods such as group work assignments, including a field work exercise, brainstorming, discussions and case studies were used. Examples of interactive exercises were the 'Conversation Café', the fish bowl (photo 3) and the 'Market place of Ideas'. For details of the last exercise, which was about collecting ideas about social issues in Bhutan (see annex 3).



Photo 3: Fishbowl exercise

## ***Social and cultural setting***

### ***Culture***

The Training Needs Assessment report (January 2015, see annex 4) presents a set of cultural recommendations related to the question whether the Bhutan cultural tradition provides a way of storytelling which appeals to a large public, both in the capital Thimphu, as well in the rural areas.

The training program was indeed very much aligned to culture and society of Bhutan. For example, one of the exercises on collecting and sharing 'media for social change' ideas was based on photos taken in rural Bhutan (see pictures 4-6 for some examples).



Photo 4, 5 and 6: Photos of rural Bhutan

In the afternoon session of day 1 of the training an amount of photographs was presented on a table. The photographs, taken by one of the trainers while on a field trip to Bumthang, showed men, women and children in different situations in real life. Each participant was asked to choose a photograph (photo 7) which was appealing for him/her and to create a short story based on that photo. After that the stories were shared in a group of four persons. The next step was to link the four photographs together, make one compelling story out of it and present the story to the other participants.



Photo 7: Choosing a photo

### ***Gross National Happiness***

An important theme, as formulated under the premise of the training, was what role media can play in building Bhutan's aspiration of a Gross National Happiness (GNH) nation. GNH is now broadly accepted in the country, although not yet practiced widely. The concept of GNH has four pillars: culture, social economic development, good governance and environment. The link with GNH was clearly brought out in the group work assignment of developing an EE-media plan, in which participants were asked to connect the social issue they had identified to GNH.

### 3. ENTERTAINMENT-EDUCATION STRATEGY

*"If you want to understand a culture, listen to their stories, if you want to change a culture, change its stories"*  
(statement by Dr. Arvind Singhal, trainer)

EE is an innovative approach to behaviour change based on interweaving messages related to social and health issues within an entertaining format. Storytelling is at the core of the EE-strategy. Social change issues are embedded in storytelling entertainment formats to involve vulnerable audiences and sections of society who are otherwise difficult to reach. Emphasis of the training was on entertainment formats related to mass media such as television and radio, including modern media (internet etc.).

#### ***Theoretical framework***

##### ***Important theories***

The EE-strategy is not a strategy of sugarcoating an educational issue with a flavor of entertainment, but is based on a theoretical framework and social change models. Various social and communication theories, which are particularly relevant for EE, were explained in the first days of the training.

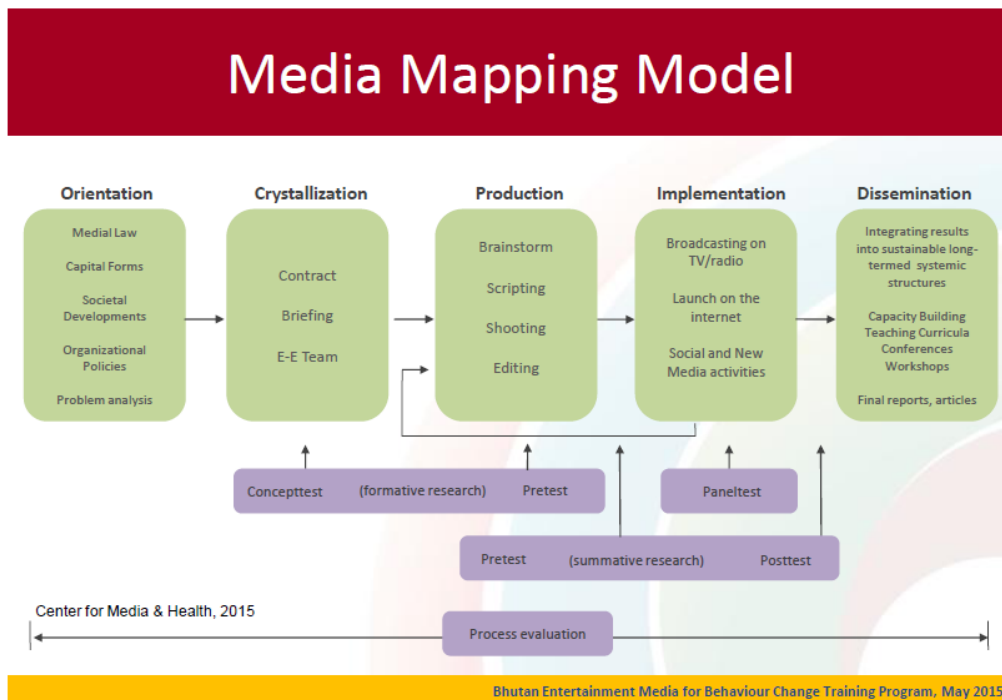
1. Social Cognitive theory (Albert Bandura), which stresses role modeling as being essential to EE.
2. Tonal theory (Miguel Sabido) which tells us to be mindful of the tone which should appeal to body, mind and heart.
3. 5 Stages of Creativity (Getzel) theory, explaining how the different steps in the creative process can be linked to the right or left hemisphere of the brain and how important it is to link intuitive and rational/analytical parts.
4. Elaboration Likelihood model (Petty and Cacioppo), which offers two routes of persuasion: the central route (message content based) or the peripheral route (non-content based). The EE-strategy is based on the peripheral route, making an emotional and heuristic appeal.
5. Para-social Interaction theory stresses the power of developing a relationship with a person on a screen.
6. Triune Brain theory explains how important it is to be aware of the part of the brain you would like to appeal to, while designing your format.
7. Role modeling is a key concept in the EE-strategy. The Positive Deviance approach (also see annex 3) elaborates on role modeling and adds on a social dimension. By focusing on the positive deviants – those who are positive and deviate from the norm – as role models, the EE-strategy reinforces its effectiveness.

##### ***Media Mapping Model***

The main objective of the training was to increase the capacity of the participants/organizations to plan their own EE-media plans. The media-mapping model explains what the essential elements of the process are.

The media mapping model distinguishes five stages in the development of an EE-strategy: 1) orientation; 2) crystallization 3) production; 4) implementation and 5) dissemination (see figure 1). In the first phase societal developments are studied and a problem analysis is made. The EE-team is formed in the second stage and the third phase - that of production - involves scripting, shooting and editing. Now the EE-plan is ready for broadcasting on TV/radio, launched on the internet or other new media activities. Finally the results are integrated in sustainable structures.

Figure 1: CMH Media Mapping Model



### ***Designing an EE-media plan: a systematic approach***

The main part of the training was built around getting knowledge of and practicing the following aspects of developing an EE-media plan:

- 1) identification of the social issue
- 2) analyzing the target audience
- 3) stating the aims and objectives
- 4) developing a compelling story
- 4) selection of the media format
- 5) ethical dilemma's and EE
- 6) monitoring and evaluation
- 7) implementation aspects

Research and EE-collaboration are cross-cutting components and are relevant in various stages of the process.

Each planning stage was introduced and explained. Practical exercises were organized aiming at improving the abilities of the participants to design an EE-media plan in a systematic way. For a detailed overview of the stages of design of an EE-media plan as covered under the training, including the results of exercises, see annex 3.

### ***Field visit and analysis of the target audience***

The process of developing an EE-media plan starts with defining the social issue which has to be addressed. The second step is to identify and understand the target audience. It is essential to know what the target audience feels, knows and thinks about the social issue. There are two types of target groups: the primary target group (directly affected) and the secondary target groups (those influencing the primary target audience).



To get a good understanding of the target audiences (which is essential for developing an EE-media plan) a field work exercise was organized half way the training period. Members of the various working groups formed around



a selected social issue, were asked to visit organizations/institutions, talk to key informants or just 'people in the street' in Thimphu town to collect information necessary to conduct the analysis. The assignment was to interview "people who can tell their stories", in particular policy makers, decision makers and implementers at field level. The participants were encouraged to use their camera or audio recorder (see photo 8).

Photo 8: Training participants interviewing their target audience

After the fieldwork participants were asked to give feedback on the basis of the interactive exercise. For the results of the exercise see annex 3.

***EE-media plans developed***

The training produced nine EE-media plans related to seven social issues. For an overview of the social issues dealt with in the plans and titles, see here below

Social issues training group 1 (producers BBS)	Social issues training group 2 (media & NGOs)
Domestic violence (working title: Drop masculinity let your humanity shine)	Domestic violence (working title: Kuchey Wai, thank you for respecting)
Teenage pregnancy (working title: Young souls)	Waste management
Corruption (working title: If you care, then you dare)	Female leadership and democracy (working title: Community-Midhey)
Drug and alcohol addiction (working title: Hope)	Drug and alcohol addiction (working title: Showing the path to drug and alcohol free society)
Child labour (working title: Young souls)	

Gender issues were well covered in the EE-media plans. Two EE-media plans were about domestic violence, one on female leaders and another plan dealt with the issue of teenage pregnancy. The gender perspective was well integrated into the other media plans.

Based on the target group analysis each group selected their own set of media formats, linking them with the social issue.

<p><b>Domestic violence</b> target audiences: parents children</p>	<ol style="list-style-type: none"> <li>1. Docu-drama applying Positive Deviance and Tonal Theory.</li> <li>2. TV, radio (to reach rural areas) and other mediums such as phone, YouTube, Facebook, Twitter and Google Earth</li> <li>3. Short and catchy statements on internet to inform the audiences about the programs</li> </ol>
<p><b>Domestic violence</b> target audiences: 18 years and above (men, women)</p>	<ol style="list-style-type: none"> <li>1. A combination of social media and networking is used to sensitize the general public</li> <li>2. Social media: videos, WeChat, Facebook page to have interactive sessions with the audience</li> </ol>
<p><b>Drugs/alcohol addiction</b> target audiences: youth between 15-30 parents and children</p>	<ol style="list-style-type: none"> <li>1. Docu-drama series</li> <li>2. 6 to 10 episode program of 3 minutes</li> </ol>
<p><b>Drugs/alcohol addiction</b> target audiences: parents, family and other care givers</p>	<ol style="list-style-type: none"> <li>1. Entertainment television series (BBS); 30 minutes and 15 episodes</li> <li>2. Digital video</li> </ol>
<p><b>Teenage pregnancy</b> target audiences: 12-19 years, from rural and urban areas; also boys and parents.</p>	<p>Drama for TV and radio (6 episodes each) and other forms of media</p>
<p><b>Corruption</b> target audiences: common man/woman and politicians and civil servants.</p>	<p>Interactive soap drama series based on real life situation of corrupted practices with two distinctive consequential endings depending on what the audiences chooses, for example a series like Crime Petrol or law and order series in India and US. The ending of the drama is up to the audiences who be interactive with the show via the internet or call-ins. If the Anti-corruption Committee is actively involved, may be Dasho Neten Zangmo can participate in answering any relevant questions arising from the dram series in a format called " Dasho Neten Zangmo will answer all your questions after the program". Use an archetypical story such as David versus Goliath or similar story of our own Bhutanese context to win over the hearts of the common people in fighting against corruption.</p>
<p><b>Child labour</b> Target audiences: middle and upper income level people such as business owners, civil servants, educated housewives</p>	<ol style="list-style-type: none"> <li>1. TV drama series, 30 episodes (test project), a six year old girl born to a very poor family in Zhemgang</li> <li>2. You tube, facebook</li> </ol>
<p><b>Female leadership and democracy</b> Target audiences: potential candidates: women, 25-60 years with at least class 10 qualification and their families; local male leaders and communities at large</p>	<ol style="list-style-type: none"> <li>1. TV drama series, 4 episodes, 10-15 min.</li> <li>2. BBS-panel discussion, Radio Kuzoo FM, WeChat</li> </ol> <p>Plot of the media format: different themes on women leadership with special focus on local government; adapt themes from already existing JURWA-Changing Times radio soap series; popular Bhutanese actors/ actresses; romance, conflict and positive behaviours; give way for reflections for viewers, through provoking questions</p>
<p><b>Waste management</b> target audiences: youth (between 15 and 25 years)</p>	<ol style="list-style-type: none"> <li>1. forming chat groups to discuss new ideas of managing waste</li> <li>2. TV drama series for maximum appeal and visual impact; provide Positive Deviance research data on micro behaviours to producers &amp; script writers to develop the story</li> </ol>

Important collaboration partners mentioned in the plans were: 1) Media: BBS, radio stations (Kuzoo), media houses, BMF; 2) Department of Local Government, Ministry of Health, Ministry of Works and Human Settlements; 3) Thimphu Municipality; Police (WCPU); 4) National Commission of Women and Children; 5) Institute of GNH; 6) HNHC and the Royal University of Bhutan; 7) Bhutan Narcotic Control Agency; 8) Election Commission of Bhutan; 9) Read Bhutan; 10) Donor agencies (UN Women, UNDP, UNICEF, UNFPA); 11) Social organizations: Renew, Youth Development Fund, Go Youth go, Clean Bhutan, Greener Way, WWF Bhutan, CPA, BNEW.



Photo 9: Presentation of EE plans

Other aspects which were worked out in the plans were: the target audience aims and objectives, ethical dilemmas, link with GNH, the storyline, Monitoring & Evaluation and the budget.

On the last day of the training the different groups presented their plans using power point presentations and short role plays and stories based on the written project plans (see photo 9). The presentations were followed by discussions. Special guests were invited to attend and discuss the presentation of the 'pitches' (Annex 5). For example, Dasho Neten Zangmo (photo 11), chairperson of the Anti-corruption Commission, joined the final presentation of the 'pitches' given by the groups of training 1. Phuntshok Choden Tshering, BENEW, Honorary Consul for the Netherlands in Bhutan joined the pitches of both training groups and gave comments (photo 10). And UNICEF-representative, Ms. Shaheen Nelofer, visited the pilot sessions on teenage pregnancy and domestic violence. The presence of the special guests enlivened the discussions and also served the purpose to share the results of the training with a larger segment of Bhutanese society of professionals and their organizations.



Photo 10: Phuntshok Choden Tshering



Photo 11: Dasho Neten Zangmo



To illustrate the kind and level of feedback on the presented EE-media plans, the key points of the discussions of two 'pitches' given by training group 1 are illustrated here below:

Corruption	Domestic violence
<ul style="list-style-type: none"> <li>• What is corruption. There is more than embezzlement, give examples (Dr. Meenakshi Rai)</li> <li>• The literature states that when women are involved there is less corruption, connect more with female leaders and politicians (Ms. Phuntshok Choden Tshering, Honorary Consul)</li> <li>• Dasho Aum Neten (chairman Anti-corruption Committee ) made the following remarks: The presentation hits the right issues; common people are the target; is not visible how it impacts on daily life; interactive drama and anti-corruption is wonderful; happy to see that not everything is corruption, all about responsibility; like the idea of me coming to the studio to answer questions of the listeners; congratulations.</li> </ul>	<ul style="list-style-type: none"> <li>• Violence also happens within relations, not only married couples</li> <li>• Use the word survivor instead of victim</li> <li>• Is masculinity a good term?</li> <li>• Will violence not increase due to the production?</li> <li>• Look broader, also at the role of the family</li> <li>• What about counseling, it did not come up</li> <li>• Happy to hear that ethical dilemma's were mentioned</li> </ul>

For an overview of the discussions on all five EE-media plans which were presented in training group 1, see annex 6 .

## 4. RESULTS OF THE TRAINING

### *Evaluation*

At the end of every training day participants sat in a closing circle and shared their impressions of the day. The reactions were unanimously positive: “new ideas, so much to learn”, or: “I learnt many things today, it was very informative, a bit tiring as well”, or: “challenging and interactive”, or: “we are going to stay after 5 o'clock”. The training atmosphere was excellent.

The duration of training was five days. Managers of the organizations, which had been invited to send participants for the training, acknowledged the relevance of the training by giving their staff permission to be absent from work for a whole week. Participants likewise were very motivated, no-one dropped out.

At the start of the training participants had been asked what they expected from the training and what they thought they would be gaining from it. In the evaluation session on the last day they were invited to respond to the following questions: 1) what do I take with me from the training and 2) what is my next step. It is apparent from the reactions and comments, which were recorded, that the training was a great success. See some of the reactions here below:

*“EE is an interesting and good concept. I give full support to the idea of incorporating EE in our module of the Sherubtse, Royal University of Bhutan. I miss you all” (student communication, Kanglung)*

*“The training was very fruitful and engaging. During the training I discovered the reason why I became a producer. I directly want to apply the things which I have learnt about entertainment education” (participant)*

*“I will convince my boss to continue with this project” (participant)*

*“Now I am a more confident producer, I thrust my instincts” (participant)*

*“During this workshop I naturally learned about EE through interactions with others. I feel like that we are all friends aiming for the same goals in Bhutanese society. I want to continue and strengthen this collaborative journey” (participant)*

*“With this training we started a journey. A journey of 1000 miles starts with a single step (saying). It is a journey of self- reflection and collaboration” (Dawa Penjor, director BMF)*

*“It was a unique training not only as far as the content concerns, but also how it was done, here in Bhutan. There should be a follow-up, a training or another EE type of project “ (Phuntshok Choden Tshering, Honorary Consul)*

*“ We were happy to see that you felt the trust in us and the training. My heart is filled with the people who have supported us. It feels like a family, there is a heart connection. The greatest gift that you can give us is that you use what you have learned and that you share your knowledge with colleagues and others around you” (Dr. Martine Bouman, trainer)*

After the training BMF distributed evaluation forms, which were filled in by the participants of the training. The reactions were positive. And short summary of the reactions from the participants can be found in annex 7.

### *Results*

The main goal of the tailor-made training program was to enhance the capacity of Bhutanese media organizations to design and produce EE-programs to address social issues. The training also aimed at creating links between media organizations and social sector organizations/civil society in order to be more effective in covering social issues in Bhutan more openly and pave the way for behaviour change.

The training objectives were: 1) to increase the capacity of the participants to design EE-storytelling formats and 2) to increase the capacity of the participants to produce and implement EE-programs. Two groups were trained for a period of a week.

The most visible outcome of the training was the design of nine EE-media plans, which covered seven urgent social issues (domestic violence, drugs and alcohol addiction, teenage pregnancy, child labour, female leadership, waste management and corruption). The quality of the plans was good, some were excellent and very comprehensive, including well stated aims and goals, the collaboration partners, expected ethical dilemma's and sometimes even fully worked out budgets. Social issues had been identified, target audiences analyzed on the basis of a field visit (photo 8) as well as desk research, media formats pointed out and reasons given why they were selected.

The training increased the participants understanding of and knowledge about the theoretical foundations of the EE-strategy, of innovative EE-formats (such as using social media in combination with radio and TV, interactive media and trans media), of the importance of Positive Deviance, the common elements of a compelling story, the role of research, the essence of collaboration and of the process of media-mapping. At the same time the ability of the participants to undertake a target group analysis, to identify common elements of a compelling story, to formulate ethical dilemma's, to collaborate with stakeholders and - in a broader sense - to systematically design and 'pitch' an EE-media plan was strengthened as a result of the training.

Collaboration between the media and social sector in Bhutan got a strong impetus due to the training. The BBS producers from radio and TV - training group 1 - had hardly collaborated with each before. They were inspired by the training to work together on future (EE) media productions. Some participants made concrete steps in that direction by the end of the training. Another aim of the training was to intensify the link between the media and the social sector in Bhutan. This was well reflected in training group 2, which consisted of a mix of media and social sector participants who were encouraged to work together in the practical exercises. All participants (group 1 and 2) were invited for a special dinner and interactive exchange session (see photo 12) on the last evening of the training program. At this occasion the training certificates were also handed out with a small celebration. This event further strengthened the bond between the media and social sector in Bhutan.



Photo 12: Dinner with all participants

Also organizational competencies to plan and implement EE-media plans have been reinforced: at the level of both BBS, at the level of media and social organizations in Bhutan, as well as at university level.

Gender and empowerment issues were integrated in the training in several ways. Media organizations are now able to design and implement gender sensitive EE-media plans.

The above analysis justifies the conclusion that the media sector in Bhutan as a whole has improved its capacity to use EE-interventions in covering urgent social issues more openly and in reaching vulnerable groups in society.

To summarize the results of the training: strengthening the individual skills of the participants in the field of EE, the ability of media and social organizations to plan and implement EE-media plans, as well as a stronger link between the media sector and social organizations, will definitely result in better quality EE-media productions in Bhutan. In this way social issues will be more effectively and more openly covered, which will create favorable conditions for behaviour change.

### ***Sustainability, impact and follow-up***

BMF has created a special Facebook page “Bhutan4EE - Entertainment-Education for Behaviour Change” for the participants of the training. This is the basis for expanding into a knowledge network on EE in Bhutan.

The training has paved the way for the integration of the EE-strategy into the communication curriculum of the Sherubtse Royal University of Bhutan and also possibly at the Royal Thimphu College. Sherubtse College, Royal University of Bhutan was represented at the training by the head of School of Arts and Humanities and two students. They support the idea to include EE in the current communication module. Prof. Dorji Wangchuk, since 2013 attached to the Media and Communication Department of the Sherubtse College, Royal University of Bhutan and presently attached to the Royal Thimphu College and a well known media professional in Bhutan, also supported this idea. He was interviewed during the pre-visit and attended several training sessions.

BMF with its mandate to strengthen the media sector in Bhutan has clearly shown its intention to take the results of the training further. The Honorary Consul of Bhutan for The Netherlands Ms. Phuntshok Choden Tshering expressed her commitment to make a serious effort to get funds for follow-up activities. The idea was explored - in the presence of the Kuensel (newspaper) management - to organize a comparable training program on EE in future with the input from other media sectors in Bhutan, such as the printing press.

The impact of the training can be further widened when Bhutanese media professionals start submitting papers for international conferences to exchange ideas and initiatives in the field of EE. Bhutan has some very interesting examples of storytelling which are worth showing to the world. This was encouraged by the training team.

### ***Support to participants and organizations***

Participants received a well worked out program at the onset of the training, to which a list of selected information was added (articles, clips and books).

Practical suggestions on EE in Bhutan given by the trainers at the time of the training, have been collected in annex 8.

Immediately after the training CMH made a special link available on its website: <http://www.media-health.nl/bhutan-entertainment-media-for-behaviour-change-training-program>. The e-reader gives access to articles, power point presentations and the video clips that were used during the training.

A month after the training CMH has approached the EE training participants with a short evaluation questionnaire about the status of the organizational EE-media plans and their need for advice. The participants who filled in the questionnaire were positive about the training and its impact on them (see annex 9 for a short summary).

## ***ANNEX 1: Training program***



### **Entertainment Media for Behaviour Change Training Program**

**May 18<sup>th</sup> to 22<sup>nd</sup>, 2015, Thimphu**

With

**Martine Bouman**

Scientific Director of the Center for Media & Health and Chaired Professor  
Entertainment Media for Social Change, Erasmus University Rotterdam, Netherlands

**Arvind Singhal**

Director Social Justice Initiative, Professor at the University of Texas at El Paso and  
Fellow of the Clinton School of Public Service, USA

**Sarah Lubjuhn**

Reseacher (PhD), Center for Media & Health, The Netherlands

**Annette Noten**

Advisor Public Health and Gender Rights, The Netherlands



## Introduction

The information and media environment in Bhutan has undergone unprecedented changes in the past decade with the liberalisation of the information and media markets, in particular, newspapers, cable television and radio. Also new information and communication technologies (ICTs), particularly in the form of the internet and mobile telephony, have transformed information flow and communication patterns among all segments of the society. Most people in Bhutan now receive information on issues that affect their lives from multiple sources. With significant changes in the socio-political climate in the past five years, civil society and media have been given more manoeuvring space to cover a wider range of topics and issues. However, links between the civil society, community-based organisations and media are still weak for Bhutanese society to benefit from these changes.

Media has far-reaching impact on people's beliefs, attitudes, and behaviour and often shapes values and cultures. Research findings show that the impact of the enhanced access to information and media content on the Bhutanese culture has been profound. The media have helped in accelerating a new culture by introducing ideas of the modern and generally urban world. To offset the strong influence of foreign media content, Bhutanese TV broadcaster(s) are encouraged to develop more diverse entertainment based programs as well as educational based programs of high quality. However there is a small pool of media experts and absence of adequate research and development initiatives. There is also a lack of professional scriptwriters, film directors and producers. Building on the findings of BIMIS 2013 there is a strong need of well trained media professionals and to enhance media professionalism. One of the recommendations in the BMIS study (2013) is that Bhutanese information and media players must embark on establishing formal linkages with the academia, information and media training institutes, information and media industry and experts, inter-governmental agencies, professional associations, and civil society and non-governmental organisations, both in country and abroad. Another recommendation is that linkages between civil society and the media must be fostered and strengthened to cover topics and issues more openly and diversely than ever before. Media must engage positively with the emerging civil society and community-based organisations to influence coverage of issues important for the public at large. Likewise, civil society should creatively interact with media to push for coverage on governance and development issues.



## Tailor made training

Among the diverse social issues in the country, some of the main issues are in the areas of health, education and governance. In health, the rise of non communicable disease or life style related diseases are increasing, HIV and AIDS and domestic violence are also a major issue. In education, the issues are girl enrolment, equality education, and vocational education. In governance, issues such as women empowerment or women in decision making, accountability and transparency, and corruption are important. To strengthen the role of media in covering these topics and social issues in Bhutanese society a tailor made training program **Entertainment Media for Behaviour Change** has been developed by the Center for Media & Health (CMH) in collaboration with the Bhutan Media Foundation (BMF) and the Social Justice Initiative.

Media as an activist/change maker to bring social change is in Bhutan still in an infancy stage. Even though media organisations produce content, they produce less content with social values and often don't put it through a prism of social change. Most content are produced for the sake of producing rather than produced for a reason for change. An effective media strategy for behaviour change and social change is the Entertainment-Education (EE) communication strategy.

The EE-strategy has been applied for many years and with great success in non-western countries. Also in Bhutan it can facilitate social change. EE is a concept that is known in Bhutan, but not yet practiced. Therefore, in order make Bhutanese media professionals and content producers to practice and use the EE strategy in their programs, the training **Entertainment Media for Behaviour Change** has been developed.

## Needs Assessment Report

The premise of the training is derived from the themes and concerns that emerged from the discussion/interviews during the pre-visit in Bhutan in October 2014, as described in the needs assessment report (see attachment):

1. How can the Bhutan's culture and tradition provide a way of storytelling that appeals to a large audience, both in urban and rural areas?
2. What role can media, within the present media conditions, play in building Bhutan's aspiration of a GHN nation?
3. What topics for social change needs to be addressed and who are the specific target audiences?

4. How to foster the collaboration between media professionals and social issue agencies (governments, CSO's) in order to create social change among audiences?

### **Project Assignment**

Participants will be introduced to Entertainment-Education and will be invited to design an EE media format that they could carry out in the near future.

At the end of the training they will present their project, answer EE-questions, and discuss the theoretical considerations and practical do's and don'ts that they have learned during the training.

## **Training Program**

The training program has been designed to provide interactive and creative inputs of the participants and for creating new ideas and plans for future formats.

### **Training program**

After attending this interactive training, participants will learn:

- about the applications of Entertainment-Education (EE) strategies worldwide.
- about the different EE-formats in different media including transmedia storytelling.
- how to create new EE-formats adapted to social and cultural settings in Bhutan.
- about the theoretical background of the EE-strategy and identify main aspects of social learning theory, role modelling and para-social interaction, positive deviance actions and portrayals.
- to identify and engage different stakeholders for EE in Bhutan and understand their role and contribution.
- the design process of an EE-intervention on the basis of needs in Bhutanese society.



# Monday, May 18<sup>th</sup> 2015

Day 1: Overall theme:

When you embark on the Entertainment Education journey, you might want to know who has travelled this road before? What were the results, experiences and lessons learned? And moreover what can Entertainment Education mean for your present and future professional work in Bhutan? Also what challenges can you expect when you start your Entertainment-Education journey?

Morning (9 a.m - 1 p.m.)

- Welcome and Introduction
- Entertainment-Education (EE) Appetiser  
(coffee/tea break 11.00-11.15)
- Sketch of the history of EE
- Key Elements of Social Change

Lunch 1 p.m.- 2 p.m.

Afternoon (2 p.m. - 5 p.m.)

- Collecting and sharing “media for social change” idea’s among the participants.
- Identifying important social issues that we want to address during the training

Coffee/tea break (3.30 p.m. - 3.45 p.m.)

- Identifying specific target audiences
- What are the characteristics and needs of the target audiences? How to collect data and stories?

Reflection: What did we learn today and what is the next step?

## Tuesday, May 19<sup>th</sup> 2015

Day 2: Overall theme:

Now you have decided to embark on the Entertainment Education journey, the question is how to start?. Is EE just a strategy of sugarcoating an educational issue with a flavour of entertainment? Or is it more? Is it based on a theoretical framework and social change models? What skills does it require to work in the EE field as a media professional?

Morning (9 a.m - 1 p.m.)

- Introduction theoretical notions behind the E E strategy (e.g. Social Learning, Triune Brain, Para-social Interaction, Elaboration Likelihood model, Positive Deviance)
- Media mapping model  
(coffee/tea break 11.00-11.15)
- Different forms of EE collaboration
- Role play EE collaboration team.

Lunch 1 p.m.- 2 p.m.

Afternoon (2 p.m. - 5 p.m.)

- What cultural sensitive and innovative media formats have been developed world wide?
- Showing examples of EE media programs produced around the world

Coffee/tea break (3.30 p.m. - 3.45 p.m.)

- Integrated approaches and role of new media developments.

Reflection: What did we learn today and what is the next step?

## Wednesday, May 20<sup>th</sup> 2015

Day 3: Overall theme:

You have identified with your group the social issue that you want to address. You have also selected your target audience. Now it is time to collect stories and design a format. But first you will have to find out what your target audience feel, know and think about the social issue that you want to address. What are the rumours, misconceptions and myths around the topic? How do they talk about it? Is there much resistance against social change? What are the potential obstacles for social change in the eyes of your target audience?

Morning (9 a.m - 1 p.m.)

- This morning you will interview and or film your target audience. You will visit with your group areas in Thimphu and find out what is relevant for your social issue.

Lunch 1 p.m.- 2 p.m. Either you have lunch in Thimphu or at the training location.

Afternoon (2 p.m. - 5 p.m.)

- You share a first impression of your target group analysis with the other participants of the training.
- Then you design a short proposal of three pages for the production of your EE media format. This includes the following items: what is the social issue you want to address; why is it important for Bhutan and how can it contribute to the GNH concept; who is your target audience?; what do you know about them?; how do they think and act related to the social issue involved, what media format do you want to select, with whom do you want to collaborate?

Coffee/tea break (3.30 p.m. - 3.45 p.m.)

- Continue to design your short proposal of three pages

Reflection: What did we learn today and what is the next step?

Day 4: Overall theme:

You have created an initial proposal for the design of an EE media format, based on an analysis of your target audience, their ideas and preferences. Now it is time to make a more elaborate plan. What budget do you expect to need in order to realise the media format, how much time will there be involved? Are there any potential ethical dilemmas or unintended effects that you might have to face? How do you want to monitor the potential effects of your media format and the impact on social change?

Morning (9 a.m - 1 p.m.)

- Ethical dilemmas
- Different forms of monitoring and evaluation  
(coffee/tea break 11.00-11.15)
- Make an estimation of the budget and create a time table. Also describe potential ethical dilemmas or unintended effects of your EE media format and how you want to monitor potential effects.

Lunch 1 p.m.- 2 p.m.

Afternoon (2 p.m. - 5 p.m.)

- Round 1: Present your plan with your group to the other participants and evoke questions. Invite them to be critical and challenge your concept. This will bring your plan further and to a higher level.

Coffee/tea break (3.30 p.m. - 3.45 p.m.)

- Round 2: Present your plan with your group to the other participants and evoke questions. Invite them to be critical and challenge your concept. This will bring your plan to further and to a higher level.

Reflection: What did we learn today and what is the next step?

## Friday, May 22<sup>nd</sup> 2015

Day 5: Overall theme:

This is the day to pitch your final plan. Imagine that you present your EE media format to your manager, or other important decision makers and stakeholders after your return from the training. How can you convince them to invest in your EE media format? Be aware that there are also other good projects that they might find interesting. The proposal that is found most feasible and contributing to social change in Bhutan will receive a small token of appreciation.

Morning (9 a.m - 1 p.m.)

- First round of pitches  
(coffee/tea break 11.00-11.15)
- Second round of pitches.  
.Lunch 1 p.m.- 2 p.m.

Afternoon (2 p.m. - 4.30 p.m.)

- We will have time to answer remaining questions, give suggestions for implementation of the designed EE media formats

Coffee/tea break (3.30 p.m. - 3.45 p.m.)

- Evaluation of the training and lessons learned.
- Closing

After the training, there will be a farewell dinner and certificate ceremony on Friday 29<sup>th</sup> from 6.30 p.m-8.30 p.m (TBA) in Thimphu. All the participants must attend this dinner.

## Film and Computer equipment

The participants of the training are requested to bring their laptop and film/video camera in order to work on their practical assignment.

For those who have produced any sort of content (video only), we encourage you to bring short examples (2-3 minutes clips) of the work so that the trainers and participants can watch and discuss it during the coffee and tea breaks.

## Facilitators

### Martine Bouman



Martine Bouman (PhD) founded the Center for Media & Health (CMH) in 1999. She is trained as a social scientist and is the founder and director of the Center for Media & Health in Gouda, the Netherlands. She is Chaired Professor on *Entertainment Media and Behavior Change* at the Erasmus University Rotterdam and visiting professor at various other universities. Martine Bouman has been a pioneer in the field of the Entertainment-Education (EE) strategy since 1985. Professor Bouman initiated a large teaching project to train students and media professionals to become skilled EE professionals and to create an Entertainment-Education community. She is author of several articles and publications about Entertainment-Education and an honorary member of the Dutch Society for Health Promotion and Prevention. Martine Bouman is experienced in designing, developing, researching and conducting many innovative EE-interventions on television and in new media. In 2010 she received the Everett M. Rogers life time achievement award in Entertainment-Education. As an EE scholar and consultant she contributes to western and non-western projects around the world. She can be contacted via: [bouman@media-health.nl](mailto:bouman@media-health.nl)

### Arvind Singhal



Director of Social Justice Initiative and Professor of Communication at The University of Texas at El Paso, and appointed (since 2009) as the *William J. Clinton Distinguished Fellow*, Clinton School of Public Service, University of Arkansas. He teaches and conducts research in the diffusion of innovations, the positive deviance approach, organising for social change, the entertainment-education strategy, and liberating interactional structures. His research and outreach spans sectors such as health, education, sustainable development, civic participation, and corporate citizenship. He is a leading scholar and professor of the positive deviance approach (including three books on the topic

and over a dozen case studies and peer-reviewed articles) and the Entertainment-Education approach. Arvind has taught courses and implemented workshops on the Entertainment-Education and positive deviance approach for educators, health practitioners, and business leaders in several countries of Americas, Europe, Asia, Africa, and Latin America. He can be contacted at [asinghal@utep.edu](mailto:asinghal@utep.edu)

### **Sarah Lubjuhn**



Sarah Lubjuhn is Research Fellow (PhD) and focuses on research and strategic issues at the Center for Media & Health. In 2012 she received her PhD and published her thesis "The Bait must be attractive to the Fish and not to the Fisherman: Entertainment-Education Collaborations between Professionals in the Sustainability and the Television Field" at the Institute for Communication Studies at the University of Duisburg-Essen and the Center for Media & Health. Sarah has a background in sustainability communication and is involved in the design and implementation of EE formats, research projects and trainings in the fields of Entertainment-Education, Social Change, Sustainability and Health Communication for organisations such as the Netherlands Organisation for Health Research and Development, German Ministry of Education, European Social Fund, UNEP and UNICEF. Sarah has published her work in several international and European Journals and gives guest lectures at various universities. In 2006, she received the innovation award "Essens Beste" for her achievements in sustainability communication. From 2008-2012 she received a scholarship by the German National Academic Foundation. She can be contacted via [lubjuhn@media-health.nl](mailto:lubjuhn@media-health.nl)

### **Annette Noten**



Annette Noten (B.A. Development Sociology, M.A. Medical Anthropology & Public Health and Gender Studies) is highly experienced in especially the public health sector and regarding gender equality issues in developing countries. She has worked for several agencies such as the EU, the UN and Netherlands Development Aid (SNV, NGOs), with a strong focus on civil society organisations and local government. She combines working and living experience in the South with working experience in The Netherlands, including at local government level (in total 25 years as a professional). In her work she applies a clear focus on the needs of the community and vulnerable groups such as women. She has been responsible for programs in poor and isolated regions. Annette has worked for several years in Bhutan (1991-1994), in Nepal (1995-1997), in Pakistan and Sri Lanka. Capacity building at organisational level as well as at (field) staff level has been an integrated part of all her assignments. She has worked in multi-disciplinary settings and is highly process oriented. She has vast experience in how to make target groups participate in (development) activities. She can be contacted via [jansen.noten@wxs.nl](mailto:jansen.noten@wxs.nl)

## Local host and co-facilitator

### Dawa Penjor



Dawa is currently the Executive Director at Bhutan Media Foundation, where he leads the team and the Foundation to sustain democracy in Bhutan through the development and promotion of media.

Dawa is passionate in helping to shape the future of the media industry in Bhutan. He built his career in the development of the Bhutanese media industry as a research officer for the Department of Information and Media and later as the Executive Director of BMF.

With a diverse education qualification and having worked in the government, education and nonprofit, he wields a deep knowledge of the ins and outs of the Bhutanese media landscape and is a change agent. He has a profound understanding and experience in management, research, grant writing, human resource development and planning, office administration and media relations/PR and a proven leadership ability to transform organisations in an evolving time.

Dawa studied Entertainment-Education and positive deviance in 2008 and 2009 as a part of his Masters program course at the University of Texas at El Paso under the guidance of Dr. Arvind Singhal.

He is also a recognised thought leader and trainer, with regular speaking engagements at media conferences and development. Besides, he is driven by social causes and is always found engaging in the society's progress and development. He can be contacted at [ed@bmf.bt](mailto:ed@bmf.bt)



## Selected Information

### Articles:

Arvind Singhal and Everett M. Rogers (2004). The Status of Entertainment-Education Worldwide. In A. Singhal, M. J. Cody, E.M. Rogers, & M. Sabido (eds.), *Entertainment-Education and Social Change: History, Research, and Practice* (pp. 3-20). Mahwah, NJ: Lawrence Erlbaum Associates.

<http://utminers.utep.edu/asinghal/Book%20Chapters/Singhal%20Rogers%202004%20Status%20of%20EE.pdf>

Bouman, M.P.A. (2004). Entertainment-Education Television Drama in the Netherlands. In: Singhal, A. (eds.). *Entertainment-Education and Social Change – History, Research, and Practice*. Mahwah, New Jersey: Lawrence Erlbaum Associates, pp. 225-242. [http://www.media-gezondheid.nl/beheer/data/cm.g.desh26.nl/uploads/Publicaties\\_en\\_downloads/Entertainment-Education\\_Television\\_Drama\\_in\\_the\\_Netherlands.PDF](http://www.media-gezondheid.nl/beheer/data/cm.g.desh26.nl/uploads/Publicaties_en_downloads/Entertainment-Education_Television_Drama_in_the_Netherlands.PDF)

Arvind Singhal (2010). Riding High on Taru Fever: Entertainment-Education Broadcasts, Ground Mobilization, and Service Delivery in Rural India. *Entertainment-Education and Social Change Wisdom Series*, pp. 1-19. Netherlands, Oxfam Novib.

<http://utminers.utep.edu/asinghal/Articles%20and%20Chapters/EE%20Wisdom%20Series/Singhal%20-%20Taru%20Oxfam%20Novib%2031%20May%202010%20.pdf>

Reinermann, J.-L., Lubjuhn, S., Bouman, M.P.A. & Singhal, A. (2014): Entertainment-Education for Sustainable Lifestyles: Storytelling for the Greater, Greener Good, *International Journal of Sustainable Development*, 17(2), 176-191

[http://www.media-gezondheid.nl/beheer/data/cm.g.desh26.nl/uploads/IJSD\\_2014.pdf](http://www.media-gezondheid.nl/beheer/data/cm.g.desh26.nl/uploads/IJSD_2014.pdf)

### Clips:

- Entertainment-Education Appetizer:

[https://www.youtube.com/watch?v=3cUO\\_NkX1qk&feature=related](https://www.youtube.com/watch?v=3cUO_NkX1qk&feature=related)

- Martine Bouman on Entertainment-Education: <https://youtu.be/NCyS0Blm-yw>

- Tailor-made training - Entertainment Media for Behavior Change, Pre-visit Bhutan October 2014, Center for Media & Health: <https://vimeo.com/112995286>

### Books featuring Entertainment-Education:

Singhal, A.; Rogers, E. M. (1999): *Entertainment-Education. A communication strategy for social change*, Mahwah, NY, London: Lawrence Erlbaum Associates.

Bouman, M.P.A. (1999). *The Turtle and the Peacock: Collaboration for prosocial change; The Entertainment-Education strategy on television*. Thesis, University of Wageningen.

<http://edepot.wur.nl/164907>



Singhal, A.; Cody, M. J.; Rogers, E. M.; Sabido, M. (2004): *Entertainment-Education and social change. History, research and practice*, Mahwah, NJ: Lawrence Erlbaum Associates.




## ANNEX 2.Participants

### Bhutan Entertainment Media for Behavior Change Training Program - BBSC Group




May 18<sup>th</sup> - 22<sup>nd</sup> 2015, Thimphu Bhutan

#### List of participants

No. / Picture	Name and Profile	Organization	Outline organization	Email address, website, telephone number
<p>1</p> 	<p>Ms. Karma Dema, TV Producer.</p> <p>She produces mostly children program</p>	<p>Bhutan Broadcasting Services</p>	<p>The Bhutan Broadcasting Service (BBS) is the national radio and television service in Bhutan. A public service corporation, it is fully funded by the State and it is currently the only service to offer both radio and television to the Kingdom, and is the only television service to broadcast from inside the Bhutanese border. The use of telecommunications is currently governed through the Information, Communications and Media Act of 2006.</p>	<p>E-mail: <a href="mailto:nwloday@bbs.bt">nwloday@bbs.bt</a> <a href="mailto:nwloday@hotmail.com">nwloday@hotmail.com</a></p> <p>Telephone: +975 17349863</p>
<p>2</p> 	<p>Sonam Phuntsho Jr. , TV Producer. He hosts health programmes</p>	<p>Bhutan Broadcasting Services</p>	<p>See above.</p>	<p>E-mail: <a href="mailto:sphuntsho@hotmail.com">sphuntsho@hotmail.com</a></p> <p>Telephone: +975 17612012</p>


<p>3</p> 	<p>Sangye Choiphel TV Producer</p> <p>He produces youth programs</p>	<p>Bhutan Broadcasting Services</p>	<p>See above.</p>	<p><u>E-mail:</u> sangyechoiphel@gmail.com</p> <p><u>Mobile:</u> +975- 17593087</p>
<p>4</p> 	<p>Tshering Lham Thaye, TV Producer</p> <p>She produces youth programs</p>	<p>Bhutan Broadcasting Services</p>	<p>See above.</p>	<p><u>E-mail:</u> tthaye@gmail.com</p> <p><u>Mobile:</u> +975- 17726159</p>
<p>5</p> 	<p>Sonam Phuntsho Sr TV Producer</p> <p>He produces Youth Programs</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above.</p>	<p><u>E-mail:</u> spgyamtsho@hotmail.com</p> <p><u>Mobile:</u> +975- 17908477</p>

<p>6</p> 	<p>Deki Choden TV Producer</p> <p>She produces monthly entertainment programs and hosts call -In shows</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above.</p>	<p><u>E-mail:</u> dekijenjor@bbs.bt so_deki@hotmail.com</p> <p><u>Mobile:</u> +975- 17604169</p>
<p>7</p> 	<p>Sherab Choden Selden, TV producer</p> <p>She produces monthly entertainment programs and hosts call -In shows</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above.</p>	<p><u>E-mail:</u> luckyseeday@gmail.com</p> <p><u>Mobile:</u> +975- 17631574</p>
<p>8</p> 	<p>Lhagay Wangpo TV Producer</p> <p>He produces traditional, cultural programs including Sports and Cooking shows</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above.</p>	<p><u>E-Mail:</u> lhagyel@bbs.bt</p> <p><u>Mobile:</u> +975- 17830780</p>

<p>9</p> 	<p>Karma Choden TV Producer</p> <p>She produces parenting programs</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above.</p>	<p><u>E-mail:</u> kamchox@hotmail.com</p> <p><u>Mobile:</u> +975-17640245</p>
<p>10</p> 	<p>Kinzang Dolma TV Producer</p> <p>She produces parenting programs</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above.</p>	<p><u>Email:</u> kinzang.dolma@bbs.bt kinchunorzangdolma@gmail.com</p> <p><u>Mobile :</u> +975-17896473</p>
<p>11</p> 	<p>Tenpa Wangdi Radio Producer</p> <p>He produces cultural shows</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above</p>	<p><u>E-mail:</u> kenchotwangdee@gmail.com</p> <p><u>Mobile :</u> +975-17937324</p>





<p>12</p> 	<p>Gopal Dahal Radio Producer</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above</p>	<p><u>E-mail:</u> sanilgsd11@hotmail.com</p> <p><u>Mobile:</u> +975-17557256</p>
<p>13</p> 	<p>Jigme Yangzom Radio Producer</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above</p>	<p><u>E-mail:</u> jyangzom91@gmail.com</p> <p><u>Mobile:</u> +975-17669473</p>
<p>14</p> 	<p>Dawa Pemo Radio Producer</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above</p>	<p><u>E-mail:</u> dpem2011@gmail.com</p> <p><u>Mobile:</u> +975-17613381</p>




<p>15</p> 	<p>Ms. Selden Producer/Presenter</p>	<p>Bhutan Broadcasting Services (BBS)</p>	<p>See above</p>	<p><u>E-mail:</u> selden@bbs.bt</p> <p><u>Mobile:</u> +975- 16929670</p>
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## Bhutan Entertainment Media for Behaviour Change Training Program




**May 25<sup>th</sup> -29<sup>th</sup> 2015, Thimphu Bhutan**  
**List of Participants**


No. / Picture	Name and Designation	Organization	Outline organization	Email address, website, telephone number
<p>1</p> 	<p>Mr. Ngawang Yonten</p> <p>Radio Editor/Producer</p>	<p>Kuzoo FM Radio</p>	<p>Kuzoo FM is the second biggest (private) radio station in Bhutan that was established on 28 September 2006. It is a forum where youth can enjoy best of the music and express their views, opinions, and share their experiences. Kuzoo FM is one of the first project under the 'People's Project' under His Majesty's Secretariat which became an autonomous organization in 2008. It covers wide range of issues, news, information, entertainment and educational programs in Dzongkha and English and airs 24 hours daily.</p>	<p><u>E-mail:</u> kurtoep123@gmail.com</p> <p><u>Telephone:</u> +975-17614141</p>
<p>2</p> 	<p>Ms. Lhamo</p> <p>Relation and Media Coordinator</p>	<p>Chigdhen Phendhey Association</p>	<p>Chigdhen Phendhey Association (CPA) is a non-profit Public Benefit Organization, which started in 2006 as a self-help support program for the drug and alcohol affected people and got formally registered Civil Society Organization Authority in June 2011. Its mission is to "assist and support people affected by drug and alcohol dependency, and related conditions to achieve a better quality of life-allowing them to live as productive and accountable individuals".</p>	<p><u>E-mail:</u> issuplham89@gmail.com</p> <p><u>Telephone:</u> +975-17868002</p>




<p>3</p> 	<p>Mr. Dawa Penjor Program Officer</p>	<p>Chigdhen Phendhey Association</p>	<p>See Above</p>	<p><u>E-mail:</u> dawap46@gmail.com</p>
<p>4</p> 	<p>Mr. Sonam Tobgay  Dzongkha RJ</p>	<p>Yiga FM Radio</p>	<p>Yiga FM was launched on 17th December, 2013 coinciding with the celebration of 106th National Day of Bhutan. It covers entertainment and educational programs both in English and Dzongkha from 6am to 10pm daily. Based in capital, Yiga FM covers entire Thimphu.</p>	<p><u>E-mail:</u> sonamlhazin49@gmail.com  <u>Telephone:</u> +975- 17337393</p>
<p>5</p> 	<p>Mr. Karma Tenzin  Information and Communication Officer</p>	<p>Ministry of Agriculture and Forest</p>	<p>Its mission is to ensure sustainable social and economic well-being of the Bhutanese people through adequate access to food and natural resources.</p>	<p><u>E-mail:</u> karmaten@mof.gov.bt  <u>Telephone:</u> +975- 17629991</p>

<p>6</p> 	<p>Ms. Tshewang Lham Program Officer</p>	<p>Bhutan Centre for Media and Democracy (BCMD)</p>	<p>Bhutan Center for Media and Democracy is a non-profit organization working with youth and media users to enhance critical thinking skills. The Bhutan Centre for Media and Democracy (BCMD) is the first and only civil society organization (CSO) in Bhutan dedicated to educating and training key players from the newly formed democratic institutions and the print and broadcast media in the principles and practices of democratic governance and media participation.</p>	<p><u>E-mail:</u> <b>tlhamo@bcmd.bt</b></p> <p><u>Telephone:</u> +975-17613422</p>
<p>7</p> 	<p>Mr. Phuntsho Namgay Asst Program Officer</p>	<p>Bhutan Centre for Media and Democracy (BCMD)</p>	<p>See Above</p>	<p><u>E-mail:</u> phuntshonamgay@bcmd.bt</p> <p><u>Telephone:</u> +975-17670943</p>
<p>8</p> 	<p>Ms. Sangay Tshechu Head of School, School of Arts and Humanities (Faculty: Department of Media Studies)</p>	<p>Sherubtse College, Kanglung Royal University of Bhutan</p>	<p>Sherubtse College was the first accredited college in Bhutan, founded in 1966. As of 2003 it became part of the newly created Royal University of Bhutan system that comprises all public post-secondary schools in Bhutan. The Sherubtse college has amongst others a school of Social Science, a school of Arts and Humanities and life science. The Royal Government of Bhutan hires about two thirds of the Sherubtse graduates.</p>	<p><u>E-mail:</u> tshechuy@gmail.com</p> <p><u>Telephone:</u> +975-17233356</p>

<p>9</p> 	<p>Mr. Dorji Wangchuk</p> <p>Media and Dzongkha Student</p>	<p>Sherubtse College, Kanglung</p> <p>Royal University of Bhutan</p>	<p>See Above</p>	<p><u>E-mail:</u> dorjiwangchuk100@gmail.com</p> <p><u>Telephone:</u> +975-17461323</p>
<p>10</p> 	<p>Ms. Karma Cheki</p> <p>Media and English Student</p>	<p>Sherubtse College, Kanglung</p> <p>Royal University of Bhutan</p>	<p>See Above</p>	<p><u>E-mail:</u> cheki.karma@yahoo.com</p> <p><u>Telephone:</u> +975-17948060</p>
<p>11</p> 	<p>Ms. Sonam Yangtsho</p> <p>Counselor</p>	<p>RENEW</p>	<p>Founded by Her Majesty the Queen Ashi Sangay Choden Wangchuck, in 2004, RENEW (Respect, Educate, Nurture and Empower Women) is a non-governmental organization (NGO) dedicated to empowerment of women and girls in Bhutan, especially the victims and survivors of domestic violence.</p>	<p><u>E-mail:</u> yangtso.nidup@yahoo.com</p> <p><u>Telephone:</u> +975-77127011</p>

<p>12</p> 	<p>Mr. Rinzang</p> <p>Film / Documentary Maker / Actor / Director / Producer</p>	<p>Cine Bhutan</p>	<p>Produces documentary on social issues.</p>	<p><u>E-mail:</u> camrigsan2006 @yahoo.com</p> <p><u>Telephone:</u> +975- 17119878</p>
<p>13</p> 	<p>Ms. Riikka Suhonen</p> <p>Communications and Resource Mobilization Officer</p>	<p>UNDP</p>	<p>UNDP in Bhutan's recent focus is mainly on creating an enabling environment for the alleviation of poverty, the realization of the MDGs and supporting the Government's Development Plan.</p>	<p><u>E-mail:</u> riikka.suhonen @one.un.org <u>Website:</u> www.bt.undp. org <u>Skype id:</u> riikka.suhonen <u>Telephone:</u> +975-322424 (Ext. 104) <u>Mobile:</u> +975 171 252 66</p>
<p>14</p> 	<p>Mr. Pushkar Chhetri</p> <p>Communications Analyst</p>	<p>UNDP</p>	<p>See Above</p>	<p><u>E-mail:</u> pushkar.chhetri @undp.org</p> <p><u>Telephone:</u> +975- 17793375</p>



<p>15</p> 	<p>Mr. Dawa Penjor Executive Director</p>	<p>Bhutan Media Foundation</p>	<p>The foundation aims to sustain democracy by developing the Bhutanese media through transformational initiatives that promote quality journalism, advance media innovation, engage communities and foster Freedom of Expression, Information and Press.</p>	<p><u>E-mail:</u> ed@bmf.bt</p> <p><u>Website:</u> http://www.bmf.bt/</p> <p><u>Telephone:</u> +975 331716</p> <p><u>Mobile:</u> +975 17608887</p>
<p>16</p> 	<p>Mr. Dorji Peljor Operations</p>	<p>Bhutan Media Foundation</p>	<p>See Above</p>	<p><u>E-mail:</u> peljordorji@gmail.com afd@bmf.bt</p> <p><u>Telephone:</u> +975 323789</p> <p><u>Mobile:</u> +975-17410097</p>
<p>17</p> 	<p>Ms. Sonam Tshomo Program and Research</p>	<p>Bhutan Media Foundation</p>	<p>See Above</p>	<p><u>E-mail:</u> po@bmf.bt sonamtshomo2013@gmail.com</p> <p><u>Telephone:</u> +975 2 323784</p> <p><u>Mobile:</u> +975 17367947</p>

## ***ANNEX 3. Design your own EE-media plan: a systematic approach***

### Social issues

The first step in the process of developing an EE-media plan is to make sure which social issue has to be addressed. Why is a particular issue important for Bhutan and how can it contribute to the GNH concept. Social issues often are complex phenomena because there are many interwoven and underlying factors. One should reflect on how these interwoven factors can be addressed.

Participatory exercises were used in the training in which creative ideas about urgent social issues were collected and subsequently assessed. See an example of an interactive exercise related to social issues here below.

The following social issues emerged as those which should be addressed in the training:

<b>Social issues training group 1 (producers BBS)</b>	<b>Social issues training group 2 (media and NGOs)</b>
domestic violence	domestic violence
teenage pregnancy	waste management
corruption	female leadership and democracy
drug and alcohol misuse	drug and alcohol misuse
child labour	

Some of the themes were selected by both groups. This shows their urgency in the current context of Bhutan. Working groups were set up around the social issues which had been identified.

### Target group analysis

After the social issue has been defined the target audience has to be identified. What does the target audience feel, know and think about the social issue? Distinguish between primary (directly affected) and secondary target groups (influencing the primary target audience).

To get a good understanding of the target audience a fieldwork exercise was organized to collect information about them. The assignment was to interview people who can tell their stories. Participants were encouraged to take their camera or audio recorder. The information or pictures would be of use for the EE-power point presentation to be delivered at the end of the training.

After the fieldwork the participants were asked to give feedback on the basis of the 'fishbowl' exercise' (see photo 1) reflection per EE group (2 min.); 2) inner and outer circle; 3) every groups sits one time in the inner circle; the inner circle talks during 3 minutes about the good (insight ideas) and during 2 minutes about worries and anxieties; 4) inner circle talks to each other, outer circle listens.



Photo1: participants during the fishbowl exercise

An example of the results of one of the working groups is presented in the box below.

**Working group Teenage pregnancy.** A group of female local leaders was interviewed.

good:

- teenage pregnancy is a serious problem indeed
- we met the right people
- we talked to a girl who got pregnant at 15 years, got divorced, later married again and now runs for the elections
- every woman leader we interviewed was very supportive to the role of the media and they like to see a series to fight teenage pregnancy

bad:

- teenage pregnancy is a taboo, you have to hide it, you cannot talk openly about it
- it is not only a problem in the rural areas, also here at the urban schools there are girls who get pregnant
- they often do not get the support from parents or school
- more research is needed

participants :

- what are exactly the detrimental effects of teenage pregnancy?
- prevention methods, abortion
- include the perspective of young men
- there are families where girls get support, parents who are against it ask them why, get into their psyche
- what about the policy guidelines on sex education

Regarding the use of equipment it should be noted that it is important that people feel at ease, the equipment should not disturb the interview: “sometimes it is better to just make notes” (Dr. Martine Bouman, trainer).

### Aim and goals

After social issue and target audience have been selected the next step is to formulate the aim and the goals of the plan. The central question is: what changes need to be achieved in the target audience.



## Developing a story

*"The longest journey is from your head to your heart" (by highness the Dalai Lama)*

*"Make fictional stories based on real stories, showing new ways to deal with them" (participant)*

Central to the EE-strategy is the power of stories. "Stories can bring about social changes and behaviour change. But it should be noted that it is not just stories. The story should be compelling. The human aspect, struggle, courage, being inspirational, unusual, with a twist, giving an emotional punch are essential elements which make a story compelling" (Dr. Arvind Singhal, trainer). In the 'Group wisdom exercise' participants shared common elements of compelling stories. See the results of the exercise here below.

Common elements of a compelling story according to the participants are: positive approach in a negative setting, inspiring, real life situation, human, struggles, lessons learnt, positive ending, discovering role models which discover your inner self, pushing the boundaries, empowerment of women going beyond stereotypes and comfort zones, story about an individual story which is bigger than me, personal struggle, looking at different angles, kindness as an emotion, unusual stories, they should encourage people to work hard.

A compelling story requires a challenging title. The quality of the titles of the working groups was high.

## Positive Deviance

The Positive Deviance (PD) approach to social change is an innovative method that enables communities to discover the health wisdom they already have and to act on it. The premise of PD is that in every community there are certain individuals or institutions whose uncommon behaviors or practices enable them to find better solutions to problems than their peers who have access to the same resources. The behaviors and practices of these individuals or institutions are 'positive' because they are doing things right, and 'deviant' because they engage in behaviors and practices that most others do not.

For example In Denmark the prison system is characterized by a high level of absenteeism of prison guards. The average age of retirement is 48 years. Programs for mental health of prison officials have not been very successful. Research shows that not all prison guards suffer from mental illness or are absent to that extent. In the maximum security prisons, where the research was done, there were also guards who had no more than seven absentee days in the last three years, only one mental health visit and no more than two violent incidents with prisoners during the same period. It turned out that this group differed from the 'mainstream' prison guards.

Factors: 1) the guards who showed deviant behaviour did not read the file of the new prisoners and treated every prisoner in the same way; 2) they gave a tour through the prison to welcome new prisoners and they treated them as human beings; 3) they knocked on the door before entering and 4) before locking the door of the cell the 'deviant' guards informed the prisoner that they were going to lock the door. These findings were crucial for adjusting the work place programs for prison guards in Denmark.

Role modeling is a key concept in the EE-strategy. The Positive Deviance approach elaborates on just this aspect of role modeling and adds on a special dimension.

## Media Formats

Once the story has been developed and target audiences are known a media format has to be selected. What media format will be created and why? Does the plan prefer one medium or a combination of media?

Parts from various culturally sensitive and innovative media formats worldwide were shown during the training, which highly impressed the participants and encouraged them to broaden their scope regarding the choice of possible media formats: Kuch Bhi Kar Saktee Hung (I as a woman can do it, use of PD) and Taru (a radio program, soap, 160 broadcastings in four Indian states), India; Sound soap (about hearing loss with characters who were well known from soap series), The Netherlands; the digital story of Nativity; Soul City (pot banging, domestic violence) and Soul Buddies (about a boy who is HIV infected and almost loses his job), South Africa.

Trans media story telling: East Los High

East Los High is a good example of an EE-format using multi-media and trans media storytelling and social media platforms. The main story line is related to early teenage pregnancy among youth of Hispanic descent on a high school in Los Angeles. A popular teen drama, it is first and only series of the broadcaster Hulu with an all Latino cast. A realistic and educational series now on for the 3th season. It reflects the lives of teenagers growing up in East Los Angeles from the American Latino perspective. Each character in the series has a facebook audience. The story is unfolded at nine different platforms. It is possible to connect with the show on twitter, facebook, tumblr and instagram. Via links resources are available about abortion, mental health, pregnancy and parenting. The website of the show features interactive trans media extensions, newspaper articles and blogs to dance tutorials.

Interactive media

Interactive story lines are an interesting option. The example of the popular film 'Three and a half lives of Philip Wetu' on the stigma of being HIV/AIDS infected from Namibia was presented. Viewers can make choices and choose the path of Philip Wetu. They get a good understanding of the problems of HIV/AIDS infected people. The formula inspired the design of the Dutch internet drama series UP2U. UP2U consists of three interactive drama lines in which the characters deal with the topic of setting sexual boundaries. Young people (aged 15-19 from lower socio-economic status) are invited to make choices as they watch the drama and therewith they can influence the story itself. Through experiencing different results of their choices and the consequences of various behaviours, the youngsters develop skills to assert themselves, they are increasingly empowered to show others where their boundaries are and they are more sensitized to identify these boundaries together with others.

Example of a media format developed in the working groups on female leadership: 1) media format- A series of 10-15 minutes TV drama series (episodes): different themes on women leadership in all aspects of life with special focus on local government; adapt themes from JURWA-Changing Times radio soap series; popular Bhutanese actors/actresses; romance, conflict and positive behaviours; brainstorm themes from partners; give way for reflection for viewers-through provoking questions; 2) BBS-panel discussion and 3) radio Kuzoo – we chat.

## Ethical dilemmas

"Ethics are all around us: every choice you make has a meaning and has consequences. Be mindful of your position and the position of the other, what is right and what is wrong for whom, your message always has an impact " (Dr. Arvind Singhal). Fundamental questions which have to be asked are the following:

- Who decides on how to intervene sensitively?
- What is the intervention and what might be the unintended consequences?
- What about those who are not reached?
- Among those who are reached: what about those who benefit or suffer disproportionately?
- What about when the 'tables are turned too much'?

### Monitoring & Evaluation

The last step in the process of making an EE-media plan is to indicate how the potential effects of the selected media format will be monitored and how the impact on social change can be evaluated. An interesting method of measuring the effect is by introducing Markers. Markers are unique words, expressions or slogans, which serve a kind of GPS function to trace back the conversations of the audience. Once people start using the new word it means that the program is being viewed.

Example of a Monitoring & Evaluation (M&E) plan in the working group on female leadership: 1) to document question and answer from BBS panel discussion; 2) to undertake pre-post surveys in small focus groups; 3) make use of markers in the drama series and 4) collect overall statistics of women participation in the 2016 local government elections.

### Implementation aspects

Like every project plan a budget and time plan have to be included. Now the plan is ready to be discussed and presented to important decision makers and stakeholders. It should be realized that the presentation has to be powerful and convincing so as to have a maximum chance to get it financed.

### Collaboration and research as cross cutting components

Essential elements in the planning process are collaboration and research.

#### *Collaboration*

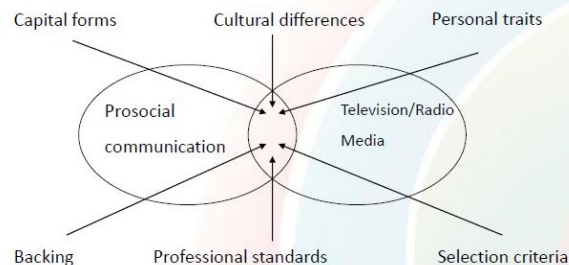
Collaboration is at the heart of developing and implementing an EE-strategy. Coordination between the stakeholders – researchers, producers, scriptwriters, content specialists, EE-experts, NGOs, ministries - is a crucial element in all phases of the process of developing an EE-media plan. It is necessary to make clear with whom you want to collaborate and why and what you expect from this collaboration.

Four types of partnership arrangements exist around EE-productions: EE as an independent production, an EE-co-production, EE in-script participation or an EE service (lobbying). To make an EE-production successful the EE-specialist must be conscious of the aim and interests of the other stakeholders, be understanding and empathetic and absolutely essential: there should be an atmosphere of trust.

Suggestions for types of partnerships in Bhutan presented given by the trainer (Dr. Sarah Lubjuhn): NGO Renew could approach BBS to develop and broadcast a production with funds from Renew, or BBS and Renew could jointly allocate a budget. Another type of partnership: an NGO asks to join a program run by BBS and brings in a budget for that purpose. Or a platform steered by BMF on facebook to get in touch with NGOs for information and questions.

A model about EE-collaboration in which all aspects which are of influence are presented has been added:

## EE collaboration aspects



Bhutan Entertainment Media for Behavior Change Training Program, May 2015

An example of a collaboration facilitated by CMH refers to the Dutch platform 'Tips for Scripts' ([www.tipsvoorscripts.nl](http://www.tipsvoorscripts.nl)). CMH organizes lunch meetings with script writers and staff from several health institutes on a regular basis to promote communication and mutual collaboration regarding EE-productions.

To be prepared for the real collaboration process participants practiced a role play. There were four roles: the chairperson, representing the GNH committee, a representative of a social issue organization, a media producer and an EE-expert. They were invited to discuss and design an EE-project idea. One of the outcomes was how delicate the negotiations between different stakeholders can be and how important it is that each stakeholder stands for its own interests.

### *Research*

Research comes into the picture in every stage of EE-strategy development: 1) preparation: formative research; 2) production stage before implementation: pre-test research to test the story line; 3) at the time of implementation/broadcasting: research by way of listeners groups (monitoring); and 4) after implementation: post-tests, have things changed (evaluation).

## *ANNEX 4: Needs Assessment report*



## Needs Assessment Tailormade Training

### Entertainment Media for Behaviour Change

Center for Media & Health (CMH),  
in collaboration with  
the Bhutan Media Foundation (BMF).

January 30<sup>th</sup>, 2015

Martine Bouman

## Media Developments in Bhutan

### Introduction

The information and media environment in Bhutan has undergone unprecedented changes in the past decade with the liberalization of the information and media markets, in particular, newspapers, cable television and radio<sup>1</sup>. Also new information and communication technologies (ICTs), particularly in the form of the internet and mobile telephony, have transformed information flow and communication patterns among all segments of society. Most people in Bhutan now receive information on issues that affect their lives from multiple sources. With significant changes in the socio-political climate in the past five years, civil society and media have been given more manoeuvring space to cover a wider range of topics and issues. However, links between the civil society, community-based organizations and media are still weak for Bhutanese society to benefit from these changes.

Media has far-reaching impact on people's beliefs, attitudes, and behaviour and often shapes values and cultures. Research findings show that the impact of the enhanced access to information and media content on the Bhutanese culture has been profound. The media have helped in accelerating a new culture by introducing ideas of the modern and generally urban world. To offset the strong influence of foreign media content, Bhutanese TV broadcaster(s) are encouraged to develop more diverse entertainment based programs as well as educational based programmes of high quality. However there is a small pool of media experts and absence of adequate research and development initiatives. There is also a lack of professional scriptwriters, film directors and producers. Building on the findings of BIMIS 2013 there is a strong need of well-trained media professionals and to enhance media professionalism. One of the recommendations in the BIMIS study is that Bhutanese information and media players must embark on establishing formal linkages with the academia, information and media training institutes, information and media industry and experts, inter-governmental agencies, professional associations, and civil society and non-governmental organizations, both in country and abroad. Another recommendation is that linkages between civil society and the media must be fostered and strengthened to cover topics and issues more openly and diversely than ever before. Media must engage positively with the emerging civil society and community-based organizations to influence coverage of issues important for the public at large. Likewise, civil society should creatively interact with media to push for coverage on governance and development issues.

### Tailor made training

Among the diverse social issues in the country, some of the main issues are in the areas of health, education and governance. In health, the rise of non-communicable disease or lifestyle-related diseases are increasing, HIV and AIDS and domestic violence are also a major issue. In education, the issues are girl enrollment, equality education, and vocational education. In governance, issues such as women empowerment or women in decisionmaking, accountability

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<sup>1</sup> According to a recent impact study Ministry of Information and Communication (2013) print media has mushroomed from 4 newspapers in 2008 to 12 in 2012. During the same period, the number of radio stations has increased from 4 to 7. Television, particularly satellite television, has become an increasingly pervasive medium, even among rural communities. However, in terms of media content and preferences, coverage remains largely urban-centric and urban biased and not surprisingly, the rural population has lesser information and content choices, as compared to the urban population.

and transparency, and the fight against corruption are important. To strengthen the role of media in covering these topics and social issues in Bhutanese society a tailor-made training program **Entertainment Media for Behaviour Change** has been developed by the Center for Media & Health (CMH) in collaboration with the Bhutan Media Foundation (BMF).

Media as an activist/change agent to bring social change is in Bhutan still in an infancy stage. Even though media organizations produce content, they produce less content with social values and often don't put it through a prism of social change. Most content are produced for the sake of producing rather than for change. An effective media strategy for behaviour change and social change is the Entertainment-Education (EE) communication strategy.

The EE-strategy has been applied for many years and with great success in non-western countries. Also in Bhutan it can facilitate social change. EE is a concept that is known in Bhutan, but not practiced. To learn media professionals how to use effectively the EE strategy in their programs the training **Entertainment Media for Behaviour Change** will be developed.

### **Pre-visit**

In order to develop the tailor-made training the team leader has made a pre-visit from October 20<sup>th</sup>-31<sup>st</sup>, 2014 to Bhutan to familiarize with the media developments in Bhutan, to collect the specific needs and demands of the potential participants and to co-design the framework for the training with the Bhutan Media Foundation. The interviews and meetings (22) during this pre-visit with representatives of the media, social organizations, government and NGO's in Bhutan, have resulted in several ideas and recommendations for the training.

In most interviews the Bhutanese concept of Gross National Happiness (GNH) played an important role. This concept has four pillars Culture, Social Economic Development, Good Governance and Environment, according to Dasho Kinley Dorji, Secretary General of the Ministry of Information and Communication. Although widely accepted in the country, this concept however, seems to be more well-known abroad than among the Bhutan people. Nevertheless all interviewees are convinced of the importance of social issues and positive social change, in order to bring about a greater GNH.

Although relatively young, the media culture in Bhutan seems already to be rather fragmented: apart from the national Bhutan Broadcasting Service there are several private broadcasting channels, both on radio and on television. Social media are an upcoming means of communication. Although there are financial conditions and constraints for private broadcasting organizations, interviewees state that the threshold for becoming a media producer is low. They also mention that there is a lack of professional training.

The same seems to be true for the way social issues are addressed. Some social issues (for example drunk driving and alcohol-induced violence against women) are dealt with by different organizations, although there is a large overlap in domains. Some interviewees think that resources can be spent much more efficiently. They feel that by using a more integrated and collaborative approach the issues (and budgets) can be dealt with more effectively and efficiently.

More in detail, the interviews presented many questions, suggestions, conditions and requests for the media training. The variety is large. Therefore the results of the interviews have been clustered in four main topics: cultural recommendations, media conditions, and topics and formats for media content.



## Cultural Recommendations

In order to establish a starting point for the EE media training, a central question arises:

- **Does the Bhutan cultural tradition provide a way of storytelling that appeals to a large audience, as well in the capital as in rural areas?**

From the interviews a number of statements relate to this topic, and at least parts of an answer to the question emerges:

- Music plays an important role in the social fabric of Bhutan. Music is very instrumental in conveying issues. It can be religious music (chanting), traditional music (about daily life) and modern music. People from the music industry may be invited as a guestspeaker to talk about the role of music during the training.  
*“The question is’: How to balance our traditional values with modern developments?”*
- Not all audiences are familiar with the difference between fiction and non-fiction in media productions. Media literacy is low and calls for improvement. For instance the Bhutan Center for Media and Democracy (BCMD) had two radio dramaseries about democracy. It was needed to explain that the dramaseries was fictional. People in Bhutan have not yet grasped the concept of democracy and the role of the media.
- There are strong traditional beliefs, that influence the innovation of modern ideas and methods. As an example, one interviewee mentioned the practice of time-consuming rituals, some of which take several days, before bringing a patient or a pregnant woman to a hospital.
- The Divine Madman, plays an important role in the Bhutanese storytelling tradition. His way of addressing sensitive topics was provocative, sensual, often satirical and humorous. Some interviewees suggest that he could be promoted as the patron saint of the Bhutanese media.
- Political issues are very sensitive. The role of the media is taken very serious by the government, and public comment or criticism on political issues, is not widely accepted or appreciated, not even in fictional drama. Therefore some -or most- media professionals act out a kind of self-censorship regarding political issues.  
*“The Divine Madman, should be promoted as the patron saint or deity of Bhutanese media.”*
- An interviewee states that there is a caste of old school bureaucrats, who make the decisions, who live in fear of losing the traditional culture. The interviewee notes that the Bhutanese psyche of coming late into the world (democracy since 2007, television 1999) might be the origin of this fear. However, this interviewee says, the focus is now so much on preservation and tradition that we forget to look at the future.
- A spokesman from the Gross National Happiness Committee claims that the people in Bhutan seem to misunderstand what happiness is. They think that if you do not have a smile on your face, you are not happy and the government is to blame, while the role of the government is merely to stimulate development and enhance conditions for well-being.

- There seems to be appreciation and room for street and community theatre as a means to produce Entertainment-Education. In 2005 a project called 'People on wheels', was staged by Happy valley, a group of

*"Youth is a very important target group in Bhutanese media, but it is not easy to lecture them. They are lectured already at school and at home, so they don't want to be lectured by television."*

young people, that was well received. This project was paralleled by awareness and prevention activities, regarding for instance drug abuse. Street theater and drama (by unemployed youngsters and graduates from school) are also very efficient to educate farmers. DRUK E-com (artists) gather all fresh graduates for awareness programs on social issues.

### Media Conditions

The media conditions in Bhutan are experienced as being poor. On the other hand there seems to be an eagerness to produce original media content that can contribute to social change.

From this notion, another central question arises:

- **What are the media conditions in Bhutan and what role can the media play in a country that wants GNH?**

On a more personal level this question mirrors existential questions for media professionals, like: Why have I joined the media? What is my purpose and how can I contribute to society?

From the interviews an image emerges of a struggling profession, dealing with all kinds of constraints:

- There is little money from the government for advocacy. The money is for the programs and not for the implementation.

The system is very sender oriented. There is no communication or media plan. The health and social sector are a separate entity from the media.

*"How can we bring our Bhutanese storytelling to the world?  
We don't want a copy of Hollywood or Bollywood.  
We should discuss what our Bhutanese style of filming is."*

- To produce wholesome entertainment content, the social media in Bhutan are still in their infancy stage. The BBS put their program on social media YouTube, but using social media as a tool for addressing social issues is not yet done.
- The strongest part of the media in Bhutan is self-regulation. They are mainly focused on developmental issues.
- The sustainability of the media in Bhutan is an issue. There are relatively more media outlets than in other countries. The private media have financial constraints. They also do not go to the interior and remote areas in Bhutan, because this is commercially not interesting. There are less advertising revenues. The good and high quality media disappear and the bad ones stay, because they compromise on their quality.
- The development of the media industry is an issue. Now it is too much fragmented. There is no allocated and structured budget for the media.
- There are many questions regarding

*"On radio they read the news like prayers. But Bhutanese like to have a good laugh. We should go back to our sense of humor.  
The media are much too serious."*

funding and infrastructure, like: How to make money? How to integrate cultural values? There are no big studio's.

- BBS 1 is the News and Current Affairs Department (NCAD). BBS2 is the Education Department, that broadcasts 24/7. There are childrens' programs, youth, parents, lifestyle & culture, economy & environment. There are also tutorials based on school curricula with a focus on science and mathematics (no classroom format).

- The aim is to spend 50% of the programs on youth.

*"Start small, or you soon will get disappointed."*

- An example of a BBS2 program is *Najen Express: Youth Express*. The

anchor person is a Bhutanese who came back after studying in the USA. Another program is *Music Spotlight*, where people can play or show their own music . Also Idols a singing competition. There are three types of songs: (1) traditional song, (2) modern song, (3) Dzongka. Bhutan has 20 dialects. Dzongka is since 1660 the national language introduced by Shabdrun Naymgel, who codified the law. The official Dzongka comes from the Dzongs. Now there is also colloquial street Dzongka. *Druk Superstar* is a competition program that starts in 20 districts.

- BBS2 and radio are very prominent in the field. The BBS has a collaboration with UNICEF. The program 'Do you know your child?' deals with early child care, such as breast feeding and hand washing. Other programs are 'Youth Express', 'My World' and 'Super Speller'.

- Everybody in Bhutan watches Hindi movies (21.00 in the evening). The question was raised if there would be room to make a local soapseries. BBS2 outsources the making of soaps to local producers. Every year there are 6 soaps of 25 episodes . The guideline is at least one on childrens issues and one on women issues. The budget is 45.00 ng (500 dollar) for one episode (25 min).

*"There are producers in BBS2 who could produce a home-made soap series, but they already have to produce other programs.*

*And the media equipment has to be used on turn. So it is impossible to dedicate a whole team and the equipment for six months to produce a series."*

- BBS has an annual agreement with UNICEF for children's development. They would like to start a series. We talked about the idea to create a Soul City type of local soapseries as a brand over many years, instead of six short soapseries per year.

- The problem is that within BBS there are limited staff and resources. The BBS manager, however, wants to discuss with the board of directors to create a special BBS team to produce a soap.

- At the moment BBS underproduces. An interviewee states that there are too many producers and that BBS should focus more, collaborate together and not work isolated.

*"We had a successful call-in show, in which we invited famous women & leaders in the studio. After a few shows however it stopped, because we ran out of famous women & leaders."*

- BBS has started to recruit scriptwriters. Very few people however are trained as scriptwriters. Present scriptwriters write a script in a week and start producing in a week.

- The Gross National Happiness Committee claims that there is a need for professionalism: Bhutan does not know the difference between media. There is a lack of professional objectivity. The media, however, should be balanced and not take sides. This varies between media houses. Media credibility is said to be relative low.
- The broadcasting infrastructure is very expensive. You have to obtain a licence and that takes a long time. You have to pay for the air frequency.
- An interviewee states that the government does not know how to channel the funds. Radio seems to be at the bottom of the funding list. For example the Narcotic Division Department in Bhutan holds the money for drug addiction, but there is no budget for making programs.
- Freelance producers claim that there are many channels that Bhutanese people can see. BBS is still popular. Bhutanese soaps have become more popular (more than Indian soaps). Free Lance documentary makers however have no access to BBS television.
 

*“How can we build a good infrastructure for future generations of filmmakers?”*
- The freelance producers suggest that the Bhutan Media Foundation may learn from collaborating and creating a platform. The Bhutan Film Association (short film festival) takes the initiative for collaboration, but BMF should support this strategy more than they do.
- The biggest obstacle, according to freelance producers, are technical matters and finding budget for social and artistic films (not mainstream films). Their question is: How to finance these films?
- A spokeswoman from the BCMD notes that Bhutan wants to stimulate people to speak as themselves and not hide ‘behind the screen’, but to come up with solutions. But, Bhutan is a small country and everybody knows each other. The most educated people are most shy to speak, because they are aware of the consequences.
- Radio is very popular. FM radio has popular songs and information items. But, by 20.00 hours the people in the villages go to bed.
- The great challenge for many producers is budgeting. It takes long formal procedures to receive assignments. A call for expression of interest and call for proposals takes 2 months and is a bureaucratic procedure. This kills creativity and joy.
 

*“The Royal Civil Service Committee and Human Resource Department allocate new personnel to the organization. If we ask for a cameraman, we get a financial expert.”*
- An independent filmmaker states: “It is not realistic to discuss about a Bhutanese style of filming, because film as a communication tool has not matured in Bhutan yet. 95% are copies of Bollywood and Hollywood. A short film is a recent phenomenon. The filmculture in Bhutan is too weak to talk about a Bhutanese style of filming. Bhutanese film industry started in 1988. All that time they watched Bollywood films. It is very difficult to come out of the Indian culture. There are a lot of Indian construction building workers here in Bhutan. This causes a copy paste of Bollywood films. We have been bullied by Indian culture in the film industry.”
- The same filmmaker claims that film is the most dominant art form and that Bhutan has to sell her culture with film. That can reach millions of people in the World. “Stories have always an impact in other cultures. We have to create our own narratives.”

## Topics and Formats for Media Content

Talking about possible topics for Entertainment-Education raises the central question:

- **Who is the audience, and what topics do we want to address, in order to foster GNH for this audience?**

Depending on the answer, different topics are advocated in the interviews. A filmmaker states: “The major audiences are rural people who like entertainment films. Bhutan has no audience for ‘modern’ films.” Other claim that there is a need for social drama. A selection of suggestions:

- An interviewee from the Sherubtse College would like to organize a focusgroup discussion with representatives of the entertainment industry and NGO’s to determine key social issues that we want to address.  
*“Why not promote home cooked food as organic offerings to the Gods, instead of plastic wrappers, that cannot be recycled and that spoil the land?”*
- He also suggests that it would be a good idea to assign students during their two months winter break (mid December to mid February) to do a target analysis and/or formative research.
- Sensitive issues in Bhutan are the royal family and religion (Buddhist and Hindu).
- In Bhutan there is a culture of silence, regarding sensitive issues like domestic violence or sexual harrassment. It is not easy to get people, especially victims, to talk about their experiences. In this context the ambassadorship of her Majesty the Queen of Bhutan is mentioned. RENEW, the foundation that she started, participated in the film ‘The other side of the moon’ about nighthunting (grab a girl) in East Bhutan, a cultural habit that causes many fatherless children. This film was shown in schools and at festivals and provides a valueable experience for media productions in the future. According to the Ministry of Education this film is the first socio-education film in Bhutan. The producer, is now working on a feature film about rural migrants in Thimpu. The story features five different people on a journey to find their purpose in life, a.o. a transgender mistress, a young graduate who is unemployed, drop out girls. It is a subtle love story: I love you, but in the end I love myself. The emotions are very universal.  
*“There are many rules for being explicit. As a result the media are very soft. When you criticize an environmental issue, the goverment might ask: ‘Why do you criticize us? Didn’t we do our job well?’”*
- A spokesman states that television serials can adopt only one social issue at a time.
- There is good awareness in Bhutan about HIV/Aids.
- A suggestion was made to create a photo novella roman to teach the Dzongka language.
- Funding by the government is not equally distributed. Radio stations are hardly paid and giving funding for program development. “The government does not know how to channel the funds.”
- For the Youth Development Fund (YDF) it is important to create awareness and educate at the same time. They find that difficult. Important issues for them are farmaceuticals or prescription drugs. The use of these drugs has become very high, causing taking overdosis and the loss of a lot of young lives.

- The spokesman from YDF claims that depression is a big problem among youngsters. It is however a very sensitive subject to talk about. Family matters are delicate, avoiding a negative impact on the schools and family. The majority of students who take their lives are doing this by hanging themselves.

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*“You can’t say the audience likes love stories. The number of audiences that watch feature films in cinema has reduced.*

*Because they have not come up with something new.*

*Why watch a copy of Bollywood?”*

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- Some young people go out at midnight, smoking cigarettes in the open air. Marihuana grows freely in nature and is for free. Doma (Areca nut) is an old traditional stimulant that is widely consumed, but is proven to be carcinogenic. There are no systematical surveys to collect data on health issues. The last survey was done in 2009 by the Narcotic Division Department. There are around 5000 people identified in Thimpu that need treatment and rehabilitation.
- A spokesman from CPO would like to have better statistical data and more insight in the determinants of health behavior. Also research on target audiences and mindsets, in order to design tailor-made messages.
- According to Unicef, key issues are: stunting (children who are too small for their age); early marriage, malnutrition, early pedagogic stimulation. Also domestic violence is high in Bhutan.
- A freelance female film maker claims that the representation of gender roles, gender issues, how women are represented in feature films, carry strong but implicit messages about female roles in society. For example a female character is often portrayed as ‘just’ a woman, not as a professional person. There is also a lot of violence against women. For example you see in films that a husband beats a woman, and the woman apologizes to the man. These bad examples affect women. When there are less female directors, there are less female issue representatives.
- Physical disability are also badly portrayed and is often only a source for comic. Bhutan comedy is quite physical, e.g. comedians who act as disabled or act as a transgender with lipstick.
- Usually filmmakers own their own equipment or rent it from each other. There is no efficient system for renting, paying and buying airtime.
- Examples of environmental issues: are garbage waste management in remote places, disposal of plastic bottles etc... There is a lack of civil sense. Especially in winter when the rivers are frozen there is a lot of plastic everywhere. Garbage segregation is the task of municipal city corporations (different garbage tins and boxes for plastic, bottles and biodegradable compost. Every school does its own waste segregation project. Beautification of the school, school gardening, rating who’s class did the best. The head of the school is fully responsible. They re-use everything and never waste anything. They collect and sell garbage and get money for the school. Trees should be replanted. People also do not have proper sanitation, toilets and bathing facilities.

### **Training Recommendations**

- To implement the training lessons it is important that the training results in a knowledge sharing network and a collaborative effort network.

- Around 54% of the people in Bhutan are aged between 28-32. This is an important target audience. Pressing social issues among this group are: unemployment, drug addiction and substance use.
- Media programs should not only be targeted at the capital, but also at rural area's, portraying rural issues.
- Every participant will receive a certificate after the training. There will be a final presentation, and farewell diner with all the participants, stakeholders, government representatives and honorary consul.
- The set up of the training will be interactional.
- It is suggested to put special effort in engaging all stakeholders of the training in co-ownership.

### **Aim**

The aim of the program is to train people to make use of the EE-strategy to bring about social change in Bhutan. Therefore, the training program will cover the criteria/guidelines:

1. the design of an EE format
2. to produce EE content
3. to disseminate it to the public.

### **Training approach and methods**

Active learning approach through the use of participative learning methods such as group work assignments, individual presentations of trainers, write up of plan, discussions and examples of worldwide EE formats.

This training program is based on a participatory and interdisciplinary approach.

### **Training institute (Dutch provider)**

The Center for Media & Health (CHM) will be responsible for conducting the training program. CMH is a well known expertise center based at Gouda, The Netherlands. Since its inception in 1999 the CMH has designed and implemented a wide variety of innovative EE media formats for social change, communication interventions and research project. Capacity building and training is one of the center's core activities. CHM has developed courses and modules on EE for various universities and the National school for public health in The Netherlands.

### **Training Facilitators**

Dr. Martine Bouman, director of the Center for Media & Health, Gouda, The Netherlands.

Dr. Sarah Lubjuhn, staff member of the Center for Media and Health.

Dr. Arvind Singhal, director Social Justice Initiative, University of Texas at El Paso, USA.

Annette Noten (M.Phil), consultant with Bhutan experience, as coordinator and organizational backup.

### **Nuffic tailor made training programs in Bhutan**

The training on EE is the second training in the media field in Bhutan funded through the Nuffic tailor made training program. In 2007 BBS television makers were trained in The Netherlands by the Netherlands World Broadcasting Service. In 2008 a training was conducted in Bhutan. This training **Entertainment Media for Behavior Change** can be considered as a



follow-up of the earlier implemented Nuffic training. Staff from BBS will be invited to participate in the training and the ultimate goal is comparable: to strengthen the media in Bhutan. At the same time the planned training program adds on a new dimension as it centers around Entertainment-Education, an innovative approach to behavior change based on interweaving messages about health etc. within an entertainment format, a new way of working in Bhutan.

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## ***ANNEX 5. List of special guests***

### Training 1

Dasho Aum Neten Zangmo, Chairperson of the Anti-Corruption Commission

Ms. Shaheen Nelofer, UNICEF- representative

Mr. Tobgye, Program Officer UNICEF

Dr. Meenakshi Rai, Outreach director RENEW

Mr. Karma Wangchuk, General Manager BBS

Mr. Tandin Wangchuk, Program Officer, Youth Development Fund

Mr. Tshewang Tenzin, Director CPA

Ms. Phuntsho Choden Tshering, BENEW, Honorary Consul for the Netherlands in Bhutan

### Training 2

Ms. Aum Lily Wangchuk, Ex-ED of BMF, Political party leader

Mr. Tshewang Tenzin, Director CPA

Ms. Rinchen Wangmo, Chief Project manager, RSPN

Ms. Karma Choden, Senior counselor RENEW

Mr. Needrup Zangpo, BCMD

Ms. Phuntshok Choden Tshering, BENEW, Honorary Consul for the Netherlands in Bhutan

## ***ANNEX 6. Examples of discussions of EE-media plans of group 1***

Key points from the discussions on the EE-media plans presented by working groups of training 1:

### **Corruption** (working title: If you care, then you dare)

- What is corruption, there is more than embezzlement, give examples (Dr. Meenakshi Rai)
- The literature states that when women are involved there is less corruption, connect more with female leaders and politicians (Ms. Phuntshok Choden Tshering, Honorary Consul)
- Dasho Neten Zangmo (chairman Anti-Corruption Commission) made the following remarks: The presentation hits the right issues; common people are the target; is not visible how it impacts on daily life; interactive drama and anti-corruption is wonderful; happy to see that not everything is corruption, all about responsibility; like the idea of me coming to the studio to answer questions of the listeners; congratulations.

### **Child labour** (working title: Forgotten childhood)

- Target group of policy makers is missing
- What is exactly domestic labour
- You have been looking at the issue from different perspectives
- There is also this side of the problem: child labourers once sent back to their villages, will return to the urban areas because the life is better here for them, they get better food

### **Alcohol and drugs addiction** (working title: Hope)

- Hope is a beautiful word
- Stress more on prevention
- You have covered everything
- Consider also the low success rate of the organizations working in this field
- Use the family perspective
- New information tells us that the addiction starts long time before drug and alcohol problems come up

### **Domestic violence** (working title: Drop masculinity, let your humanity shine)

- Violence also happens within relations, unmarried couples
- Use the word survivor instead of victims
- Is masculinity a good term to use, will violence not increase due to the production
- Look broader, also the role of the family
- What about counseling, it did not come up
- Happy to hear about the ethical dilemma's

### **Teenage pregnancy** (working title: Young souls)

- Beautiful introduction
- Stress more on prevention, show use of contraception
- Link up with other issues, early marriage, empowerment of women, early pregnancy

- Refer to existing laws
- Necessity of sex education in schools
- Include an episode of a teacher who talks to a student
- Look at the ethical dilemma side: this can be seen as an example of how to solve the situation of teenage pregnancy, therefore stress more on how complicated a pregnancy at this age can be, show more of the struggle

## ***ANNEX 7: BMF Training evaluation – Summary of results (after the training)***

The participants of both training weeks were asked on the last day of the training to fill in a BMF questionnaire about their experiences and thoughts about the training. The objective and content of the training, the training team, the learning environment and training methods were the topics of the evaluation. Participants were also invited to offer any suggestions for improvement of the training.

Overall, the participants were very positive about the training program. About the *objective and content* many participants commented that the training was right on the target and relevant. “The course was very educative and interesting. It was very much related to my field. I never knew there existed such theories which I can apply while making programs.”

The participants were also content with the *training team*: “The trainers were all very good in delivering us knowledge and help we needed in order to make better programs”, “The best part was listening to the trainers as they were very clear and active” or “The trainers are really good. They were able to engage all the participants to participate and encouraged to think broader while making programs.”

The *learning environment and training methods* were evaluated positively by the participants: “It was excellent”. The participants especially liked the commitment of the trainers and interactive involvement during the whole course. The different kinds of formats that can be easily applied were also considered a good part of the training program.

With respect to the *improvements* several participants commented that it would have been fruitful to extend the training for some more days in order to have more time to explore themes more and digest the concepts and lessons learned. Others would like to have the opportunity to attend a refreshers or advanced course on the subject in time.

## ***ANNEX 8: Practical suggestions on EE in Bhutan***

Questions put forward to the trainers by the participants of training group 1:

Collaboration: *how do we deal with the fact that many stakeholders have different views?*

- Understand your own role; you are a filter between the producers and technical experts.
- Give and take
- Understand the language differences, it is an intrinsic tension
- Call in the help of the manager to negotiate about the context
- Do not allow the funding agency to decide
- Negotiate before you start

Languages: *how to make use of different languages in your program, Bhutan has 4 official languages?*

How is the situation at this moment, which languages are used by radio and TV? If you want to reach people in the country side then they should not feel that it is an urban program. Bring in actors speaking with different accents. The example of Soul City from South Africa was given, where one actor talks in English and the other answers in Zulu. Try to be creative.

Research: *in which phases do we have to do research?*

Be aware that a lot of research has been done already, make use of desk research. Or take the initiative to organize a lunch with the stakeholders. This is a quick way of harvesting new ideas. As a guideline: first do research, then format the program. It is more important to do formative research than to do research afterwards. To save time you could make use if the students of Sherubtse College, outsource your research. Another way is to invite the public to think about the design of a program, ask the public to share public stories. An interesting example is given of a contest program in 17 African countries in which the public is involved to write scripts. The winning script will be broadcasted.

Funding: *can we make low-budget, high-impact programs?*

The following questions matter: *“Is this the idea which is a million dollar idea?” I don’t have the money, how can I make an impact? (Dr. Arvind Singhal, trainer).* As Dasho Aum Neten said: first develop a creative, passionate plan and then put yourself the question, how can we together go for funding. Another idea: start only 1 episode and try to find resources on the basis of it. Or look for creative options which could save costs, such as somebody’s house could serve as a location of the film. Always go for the audience, how is the audience, how do they feel, what do I want, how can I do it.

The trainers gave other useful suggestions on EE in Bhutan such as:

1. make use of the interlinking between social issues
2. combine media programs with social media
3. it does not always have to be a long drama, think of other media formats, for example a series of short broadcastings
4. explore the integration of social media platforms in Bhutan, create a knowledge network on EE
5. the interactive exercises which were used in the training, such as the fishbowl, can also be applied in your own organizations to gather ideas in a short time
6. use songs or dancing in your EE-program
7. invite resource persons in the studio to make your media productions highly interactive.

## ***ANNEX 9: CMH Training evaluation – Summary of results (after one month)***

A month after the training all participants received a link to an online questionnaire to evaluate the training program via e-mail. The first e-mail included a link and was the initial “call for action”. The second mail was a reminder. The link was also promoted via the Facebook page “Bhutan4EE – Entertainment-Education for Behaviour Change” which was created as a exchange platform for all the participants of the EE-training.

In total seventeen participants filled in the questionnaire. Nine participants of the first week and eight participants of the second week filled in the questionnaire. Four of the seventeen participants did not complete the full survey.

All of the participants stated that the training had a very positive impact on them. Please see table 1 for the results. The statements ‘...changed my life’ and ‘... helped me to complete an EE media plan’ were rated as most important.

Tabel 1. Results question: “Did the training have an impact on you? Please indicate whether and to what extend you agree with the statements below by choosing one option per statement on the scale below.”The training program Entertainment Media for Behaviour Change has...”							
	I fully agree	I agree	I some-what agree	Neutral/ Don't know	I some-what disagree	I disagree	I fully disagree
... changed my life	4	4	6	1	-	-	-
...improved my skills as a professional	5	6	4	-	-	-	-
...helped me to complete an EE media plan	2	10	2	1	-	-	-
...increased my network with other stakeholders in Bhutan	3	9	2	1	-	-	-
...helped me to explore new media and communication opportunities	7	7	0	1	-	-	-
...helped me to be a more successful professional	4	7	3	1	-	-	-

Participants stated that the EE-training was informative, useful, and encouraging. It reaffirmed their confidence in themselves as professional, helped broaden the horizon for civil society organizations, and showed them how they can combine entertainment and education to reach their audience effectively and creatively. One participant was even inspired by the training to write her PhD about Entertainment-Education. She wrote: “The training has helped me to plan my future career.”



Besides filling in this evaluation questionnaire, Bhutan Media Foundation (BMF) called several additional participants to ask about the progress of their EE-media plans and/or other EE-activities they are planning. After one month, there are two groups that want to join forces and have started their EE journey. Both groups have designed their EE media plan about the topic of Domestic Violence. The first group participated in the first training week (BBS members) and in the second group participated in the second training week (RENEW and Sherubtse College, Royal University of Thimphu). At the last evening of the training the BBS producers and the participants from RENEW and the Sherubtse College, Royal University of Thimphu have had the chance to meet and exchange about their EE plans on the topic of Domestic Violence. BMF has let us know that the BBS producers are planning to do an EE media format on domestic violence in the near future. Therefore they have asked for the contact details of the training participants of RENEW and Sherubtse College to form an 'EE team'.

Other participants, who have filled in the evaluation questionnaire, have not yet had the opportunity to start with the implementation of their media plan. Some participants are tied to a year plan by their organization, but they hope to use the plan starting from next year. Several participants indicated that they are very busy with their daily working schedules, however, they have not forgotten their EE media plans. Whenever they have the time, they work on the implementation and try to find more stakeholders, screen for funding opportunities, perform additional research, or write a formal proposal for a specific funding program. As constraints in the process of implementing the EE-media plan, they mention a lack of time, a lack of budget for starting up projects and one media professional also mentioned a lack of collaboration of other stakeholders. Some participants also like the idea of a central organization in Bhutan who tries to coordinate the EE activities in the whole country.

All participants shared their lessons learned with colleagues. Some also shared with their principal/manager/supervisor. One participant shared his lessons learned with his stakeholders. The feedback participants got was extremely positive. One producer from the BBS for example stated: "My manager said that he noticed some improvements in the quality of our programs after the training. He also thinks that some theoretical notions of EE for using it in drama are exciting."

The participants indicate that people were interested in EE and think it is a promising and exciting method. Until now EE concept has raised various discussions, reflections, ideas, and visions for an implementation in the Bhutanese GNH society.