



2010 Winner  
Everett M. Rogers Award for Excellence in Entertainment Education

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THE NETHERLANDS

## **ENTERTAINMENT EDUCATION: IT TAKES THREE TO TANGO**

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An edited transcript of the 2010 Everett M. Rogers Colloquium, held  
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### THE NORMAN LEAR CENTER

The Norman Lear Center is a nonpartisan research and public policy center that studies the social, political, economic and cultural impact of entertainment on the world. The Lear Center translates its findings into action through testimony, journalism, strategic research and innovative public outreach campaigns. On campus, from its base in the USC Annenberg School for Communication & Journalism, the Lear Center builds bridges between schools and disciplines whose faculty study aspects of entertainment, media and culture. Beyond campus, it bridges the gap between the entertainment industry and academia, and between them and the public. Through scholarship and research; through its conferences, public events and publications; and in its attempts to illuminate and repair the world, the Lear Center works to be at the forefront of discussion and practice in the field.

For more information, please visit:

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### THE EVERETT M. ROGERS AWARD

The USC Annenberg School and the Norman Lear Center seek to recognize exceptional creativity in the practice of entertainment-education designed to benefit society, or outstanding research and scholarship that has illuminated the processes or effects of entertainment-education. We have established this award in the name of our former colleague and leader in the field of entertainment-education. Everett M. Rogers' lifetime of contributions significantly raised standards for producing appealing and effective media to enhance the quality of people's lives, and for conducting research to discover how these productions can best achieve intended outcomes.

A video of the program can be watched in its entirety online at:

<http://youtu.be/SKEmmRalk9E>

## PARTICIPANTS



### MARTIN KAPLAN, PhD

Lear Center founding director Martin Kaplan, a former associate dean of the USC Annenberg School, holds the Norman Lear Chair in Entertainment, Media and Society. A summa cum laude graduate of Harvard in molecular biology, a Marshall Scholar in English at Cambridge University, and a Stanford PhD in modern thought and literature, he was Vice President Walter Mondale's chief speechwriter and deputy presidential campaign manager. He has been a Disney Studios vice president of motion picture production, a film and television writer and producer, and a radio host, print columnist and blogger.



### PETER CLARKE, PhD

Peter Clarke holds two appointments at the University of Southern California: Professor of Preventive Medicine and of Communication. His most recent book (with Susan H. Evans) is *Surviving Modern Medicine* (Rutgers University Press, 1998). In addition to his research and work in social action, Clarke has chaired or served as dean of four academic programs in communication at three universities including the Annenberg School for Communication & Journalism.



### MARTINE BOUMAN

Dr. Martine Bouman is director of the Center for Media & Health in the Netherlands and was the first woman to receive the Everett M. Rogers Award for Excellence in Entertainment Education. Bouman's career is a rare combination of roles as social scientist and educator, designer of EE campaigns, and public policy advocate. Her work has led to television and Internet storylines on public health topics including sex, drugs, alcohol, and the prevention of cardiovascular diseases. Her teaching and research on the effectiveness of EE has led to its formal integration into policy at the Ministry of Health and Welfare and several NGOs in the Netherlands, as well to courses at six universities and to her organizing the first major global conference on entertainment education outside the U.S. For more on the Center for Media & Health, visit their website at: <http://www.media-health.nl>.

## IT TAKES THREE TO TANGO



**Martin Kaplan:** Thank you very much for coming. I'm Marty Kaplan, the Director of the Norman Lear Center which is part of the USC Annenberg School for Communication and Journalism. In as brief as possible way, the mission of the Lear Center is to study the impact of media and entertainment on society and to shape the impact of media and entertainment on society. So it is both for research and for meddling – intervention – trying to make things better, and doing it in innovative ways. We hope that it's something that might interest you. There's lots of room for people to contribute to the work that we do.

Six years ago, Ev Rogers – who had been Associate Dean of this school and held the Walter Annenberg professorship – died. And in his honor, an award was created by the then-dean, Geoff Cowan as a way to memorialize Ev's contributions. Ev is an amazing scholar. One of the books that he wrote, *The Diffusion of Innovation* is the second-most cited book in the social sciences. He also was involved in an area called 'Entertainment Education' and it was a great passion of his. He brought that work here and after he was here as well. If you don't know what entertainment education is, you'll be finding out about it today.

Entertainment serves as an accidental curriculum. Entertainment education is a way to add intention to entertainment, so that it doesn't just make money and make people enjoy themselves; it also can be used for lots of purposes. The Lear Center has a program that focuses on entertainment education. Its name is Hollywood Health & Society. That program administers this Rogers Award and I would like to recognize all at once the people who are part of that program. Sandra de Castro Buffington is the Director of the program and we have in here fresh from the East Coast

several of our funders from the Centers for Disease Control and Prevention. We are so grateful for their contributions that to make our work possible. So please join me in thanking them. [Applause].

The Rogers winner is selected by a jury and the Chair of that jury is the man who was Dean of Ev's school, a colleague of Ev Rogers. He will introduce the award recipient – so Peter Clarke. [Applause].

**Peter Clarke:** I knew Ev very well from the time we met in 1965. I know I don't look that old. [Laughter]. And when Marty mentioned that *The Diffusion of Innovations* is the second-most cited book in social sciences, he's not kidding. But let me give you a metric for that. It has been cited now just under 30,000 times and those of you who are familiar with citation indexes in scholarship will recognize that that is an extraordinary number.

Ev's work in entertainment education, as distinguished from *The Diffusion of Innovation* has been fueled by many people. A couple of them are in this room and I want to recognize them not only for how they've fueled Ev's contributions to this field, but how they themselves made extraordinary contributions of their own. One of them is David Poindexter who is a former recipient of the Ev Rogers Award, and Sonny Fox who is the West Coast Vice President of Population Communication International. Sonny was very instrumental in putting together the funding that enabled Ev to do the signature work that he did in Tanzania which remains to this day some of the most compelling empirical evidence of the value of education in the developing world. So please join me in recognizing them. [Applause].

This year's work by the Judging Committee was really quite easy and it gives me great pleasure to introduce the 2010 recipient of the Everett Rogers Award. Dr. Martine Bouman is the founder of the Center for Media and Health, which she created in 1999 in the Netherlands, and which represents a certain mosaic of contributions to this field. She has contributed in the production side, she's contributed to program conceptualization and creation.

“Entertainment serves as accidental curriculum.”

Martin Kaplan

She's also contributed to the research side.

Her doctoral dissertation, *Turtles and Peacocks: Collaboration in Entertainment-Education Television*, is an insightful look at the program creation process, which you can also learn by visiting her website at <http://www.media-health.nl>. But Martine has also been a staunch policy advocate in the area of entertainment education, influencing governmental policy in the Netherlands and has really taken an international lead in creating a curriculum to train the next generation of people in entertainment education. She represents what can be done on a nationwide basis. I know the Netherlands is a small nation, but nations are complex entities trying to coordinate educational policy in whatever their size. Her center is really famous for creating the infrastructure that enables the training and the education of the next generation of creators of entertainment education.

It is a great pleasure to introduce to you the 2010 recipient of the Rogers Award, Martine Bouman. [Applause].

**Martine Bouman:** It's a great pleasure to be here with so many people who came especially for this colloquium. Of course I feel very privileged and honored to be the sixth recipient of the Entertainment Education Award named for Everett Rogers. And I'm so glad that one of the former recipients, David Poindexter, is here. And I know that two other recipients, Arvind Singhal and Miguel Sabido, who I met two weeks ago in Berlin, Germany, would have loved to be here. But they were not able to be here. They sent us their regards.

I also want to thank the hosts of this event. They invited me to come here in person to receive the award – Marty Kaplan of the Norman Lear Center; Peter Clarke of the University of Southern California; and Sandra de Castro Buffington from Hollywood Health and Society. I also would like to thank Christina Felix, who did a wonderful job in organizing the logistic details to bring me here and to host me. So I thank all of you.

The award is named after Everett Rogers and as some of you may know, I was lucky to meet him in person and to work with him on several occasions. I hold dear the first meeting that I had with him. It was a bit of an awkward situation, I must say. It was on a beautiful morning in 1991. I was in Finland participating in a conference and we went to the lobby for the bus tour of Finland's Karelia district. There was a distinguished gentleman sitting there clearly waiting for people. So I arrived in the lobby and I stuck out my hand and I said to him, "Hello. My name is Martine Bouman. Are you the bus driver?" [Laughter]. And you know, he smiled and he took my hand and he said "Very nice to meet you, Mrs. Bouman. Yes, we will be traveling together although I will not be driving." [Laughter].

I was not sure what his role would be in this tour so I started a conversation. You are a little bit embarrassed, so you start a little small talk. Then we walked together to the bus. I told him that I was working in the health communication field and that I was specifically interested in entertainment education strategy. Then I casually mentioned an Indian television series called *Hom Log* as one of the examples that I knew of. Then his eyes starting shining and he stuck out his hand and he introduced himself, "Hello. I am Ev Rogers and I know this *Hom Log* project very well."

[Video Clip Begins]

**Everett Rogers:** *I believe I was the first scholar to try to measure the effects of entertainment education on audience members' knowledge and attitudes toward the educational issue and the actual behavior of change. This was a study on the effects on family planning behavior in India of a television soap opera named Hom Log in the mid-'80s.*

[Video Clip Ends]

**Martine Bouman:** So of course, I was very familiar with *Hom Log*

“There was a distinguished gentleman sitting there clearly waiting for people. So I arrived in the lobby and I stuck out my hand and I said to him, “Hello. My name is Martine Bouman. Are you the bus driver?””

Martine Bouman

*Hum Log*

and to not recognize Ev in person was quite embarrassing, I must say. Over the next few days, we talked a lot about entertainment education. Ev is a very busy person, so I was so lucky that we had a Karelia tour together. We had three days to really talk and at a certain point in time I asked him if he would be willing to be a long-distance member of my Ph.D. committee. And of course Ev smiled again and said, “I’m happy that I had such a rapid promotion from being a bus driver to being part of your doctoral committee.” [Laughter].

When I started to do my Ph.D. at the University of Wageningen, I discovered that Ev had very strong ties with the Netherlands and his relationship with the Wageningen Agricultural University went back for decades. The metaphor of Ev as a bus driver is very suitable for him because Ev guided many of us on his own entertainment education journeys. He was very friendly, he was radiant and he was also very inclusive. He introduced me to several people who were already working in entertainment education. One of them was Arvind Singhal whom I met first in 1992 in New Delhi. And he later introduced me to David Poindexter, to William Brown, to Michael Cody. So I got to know a lot of people because of his introductions.

How did I get involved in entertainment education? How did I start my own journey in entertainment education? It was in the early '80s and at that time I was employed with the Netherlands Heart Foundation. I saw a drama series on television. It was called that

phrase you have to say when the doctor is looking in your throat, *Say Ah*. It was about a woman who was a doctor and had a lot of patients in her practice. And I thought, “Wow, this is a good setting in which to introduce heart health themes, lifestyle themes.” It was in the 1980s, so 4 million out of 50 million people watched this series. But of course, this series did not incorporate a health communication message. And I thought this was a pity. I thought we should try to collaborate with people in the entertainment industry. Because of my contact with Ev, I shared this idea with him. And he told me a lot about the potential of entertainment education. And he added, “Entertainment education is also great fun.”

[Video Clip Begins]

**Everett Rogers:** *Oh, yes, the fun parts. Of course, it's a lot of fun to get high ratings if it's a radio or television show, or to have a lot of people come. And many of these programs have been unbelievably popular. The real payoff isn't just the number of people who are watching, viewing, listening, reading, whatever. It's the changes in their behavior that's, of course, the real fun or elation that comes from entertainment education. In fact, I guess it could go to your head, and then when you have an entertainment education program that's just good, but not fabulous, and some are of that kind, they get average ratings and attract average audiences, but nothing unbelievable, it's a little disappointing. Oh, well, this was only a good show; it wasn't a fabulous show. So you can almost get spoiled with your success.*

*The fact that there's going to always be a failure is probably what makes it all the more interesting, if there was no chance that it wasn't going to work. There's enough uncertainty that you never know and then there's great fun, of course, if you find out that it's attracting a lot of people and then further, that is indeed*



*changing people's behavior.*

[Video Clip Ends]

**Martine Bouman:** I realized that I wanted to explore entertainment education strategy as a communication tool for the Netherlands Heart Foundation. And in those days, there were significant epidemiological studies on health and equality in the Netherlands and worldwide. Certain groups of people had a shorter life, and their quality of life was not so high, which really amazed me and I felt sorry about this. I thought, "Wow, if that's the case, we should try to create other types of methodologies to reach all kinds of groups so that they can benefit from the information out there." Maybe entertainment education can be one of those strategies.

I started to explore this and I talked with my board of directors at the Netherlands Heart Foundation. The foundation is a very respectable, well-regarded medical organization, but it is not really into popular culture. In those days – and I mean in the 1980s – it was taboo to have an interview in a tabloid or to work with a soap series or a drama series.

I came across a lot of research that explains a very simple decision metrics. Sometimes when people are not really interested in a health lifestyle theme, then it might be possible to choose another way to persuade people to change their behavior.

So this peripheral route gave me some leverage to talk with my director and with the board and say, "Hey, this is not just about using low culture for fun. No, there is research behind it. There are scientific studies that show us that there are different routes to persuade people." This gave me a lot of leverage to get the green light to experiment with entertainment education and I deliberately called it an experiment because an experiment can fail. Nobody knew exactly at that time how to do it.

There were, of course, some articles, but they were very scarce. I

talk about the late 1980s, so there was a study on *Hom Log*. There were other studies. Most of the studies reported the research data, which is of course very important. But most of the studies were done in a non-Western setting. Living in the Netherlands and trying to create these entertainment education interventions, I had to find a way to make it work within a Western setting and a Western culture. None of the articles mention the difficulties behind the scenes and how we can collaborate within the industry. What are the criteria for designing an entertainment education program?

This is also a kind of pledge or plea to all of you. If you write articles about your work, it would also be very interesting for other people to know about the difficulties and the failures behind the screen. Please feel free also to write about processes and about learning things and about the mistakes and pitfalls that you made, otherwise other people fall in the same pitfall.

I found out that if you really want to create entertainment education as a kind of planned intervention strategy, then it needs a lot of time. And it needs also a lot of serious planning and Ev agreed with this.

[Video Clip Begins]

**Everett Rogers:** *It isn't easy to make a successful EE project. It's much more difficult than having just an entertainment program or just an educational program, and the extra effort that's required is much more planning time to plan it. As an individual, I've never enjoyed planning things; I wanted to do them, but I have learned through the EE projects that I've been involved in that it's months, and it often takes a year or more of planning before there's even any production.*

*This amounts to doing formative evaluation to find out about the audience, to plan the characters and the*

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*storyline and the script, and also to call together involved people, community leaders or national leaders, including people who might oppose it if it's a sensitive issue. This all requires this long period of time and a certain amount of cost. But I'm convinced that's quite worthwhile. And I believe that almost all of the effective entertainment education projects, of whatever channel they have used, have had that long period of planning.*

[Video Clip Ends]

**Martine Bouman:** Have any one of you ever fancied to tango? [Laughter]. This is a real question. Have you ever fancied to tango, the dance?

**Audience member:** I tried to tango.

**Martine Bouman:** You did? Wow, how many years?

**Audience member:** I won't go into that. [Laughter].

**Martine Bouman:** It's very good that you tried to tango and that you've experienced this. Are there any other people who tango? Wow, that's wonderful. So we know that it is a special dance. It has its own rituals, its own creativity, and you could say it's a very subtle play, a play of leading by pacing, and also a play of serving by leading.

Well, entertainment education is like a tango, only not with two, but in fact, with three different disciplines, maybe even more. But let's not make it too complicated. We have the scriptwriters – the creative media professionals – on the one hand; we have the behavioral scientists on the other hand; and you have, of course, the subject matter experts. These three have to dance with each other. But how many times will they step on each others' toes? [Laughter]. And who is leading who and how much room is there for each of them to dance?

In the past 20 years, I was intimately involved with all kinds of entertainment education partnerships and I soon learned by hard lessons and by making mistakes, that it's like dancing, but dancing on eggshells. It really is a very subtle thing. I remember my first visit to the Endemol Production Company, which is a big entertainment company. They are the creators of *Big Brother*, whether you like it or not. But this is the entertainment industry in the Netherlands. And it was in 1988 – I just jump back in time all the time – and we were creating a big game show on heart health issues.

I was a kind of delegate co-producer and I had to advise the producer on how to deal with the health issues. And the moment I stepped into the room for the meeting, I was taken apart by one of the producers who said to me, "Martine, please be careful with what you say and please be careful with the sensitive nature of our scriptwriters." I thought, "Oh, my gosh, I didn't plan to say rude things, but there is something that needs to be balanced here. So I learned that it was a subtle interaction and subtle play. When I talked this over with Ev, he recognized this very well and on several occasions, he referred to a metaphor that I used in my work.

[Video Clip Begins]

**Everett Rogers:** *The other resistance, which is worldwide and is a problem to be overcome everywhere, is exemplified by Martine Bouman's Ph.D. dissertation title, The Peacock and the Turtle. The peacocks of the world are, I believe, the creative people – the scriptwriters, directors, producers. The turtles are the people like me – the scholars who do research on entertainment education, including formative research on where the audience is. Many entertainment people think that we turtles are too slow; that's why we're turtles, not peacocks. They also feel that we're interfering with their complete right to do whatever they want to do, and we are, by saying, "Well, let's not forget the audience. Here's what we know about the audience and let's not*



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*forget about this educational objective that we're trying to reach. So get rid of that cops-and-robbers scene. It has nothing to do with family planning in Tanzania," let's say.*

*That is an inherent conflict and it gets worked out, but always with difficulty, and ultimately, it comes down to the creative people being shown or convinced that they can make a more effective program that will have greater impact on society. They all want to improve society; they don't want to make it worse. And if collaborating with a turtle can get the peacock toward what they want, then ultimately, they will – at least to some degree – collaborate.*

[Video Clip Ends]

**Martine Bouman:** When I talked with scriptwriters during my Ph.D. research, some of them said, "This world is like a zoo with birds of different feathers." That's why the peacock metaphor came up. They also said that when they collaborated with a subject specialist or with a scientist, "He was like a turtle, showing his head now and then and then quickly withdrawing when it became too dangerous." When it became too popular or too edgy, then these people tended to drop out.

That's why the turtle and the peacock metaphor is used in my work now, but when I talked to the producers and the scriptwriters – especially producers and the directors of the broadcasting organizations, they said, "Well, the more competent and intelligent our partners are, the more we like it, the more interesting the game." So they really like to have a kind of equal partnership.

In the beginning, I had to learn entertainment education the hard way, by doing it. And I made several mistakes, as I already told you. For example, I mentioned the word "education" – when I said "entertainment education," which is a big, big mistake. [Laughter].

You should never use this word. Nowadays I say, "Would you be willing to integrate an actual scene that is now happening in society that can create a nice drama line and contribute to important change?" instead of "education."

We also used to use the word "target audiences." That sounds like you're pointing your gun and shooting someone because this is the person you want to reach. They talk about audiences or even about buyers as if it's a commercial thing. These are a few of the different words, or frames, in entertainment education. And there are a lot of others. So if you really try to understand the language, then you're ahead.

To use the metaphor of the dance, knowing how to step forward and when to withdraw, I studied the theories of creativity to know what I did wrong. Why did I sometimes step on another's toes? Did I step forward too soon? Should I have waited? So I studied creative theory and I found that there are many stages to the creative process. But there are also different brain modes.


You have the left and the right-brain modes. This is simplifying it a bit. But the scientists among us, we are more left-brain thinkers. We like linear things, we like logical things, we like digital, sequential, technical ways of approaching things. While the creative people are more intuitive, more synthetic, non-verbal and perceptual. It's not that we have only one or the other, we all have a left and a right brain, by the way. But we are trained more in one or the other.

I learned from this that I should not, for example, interfere with a creative's – i.e., scriptwriter – work in the incubation stage. If I knock on his or her door when they are writing a script and say, "Hey, how are you doing and can I see some of your work because my board of directors needs assurance," they will be very frustrated because they were incubating – having a glass of wine or even a joint – this is the Netherlands. [Laughter]. From there they make a beautiful script.

“ I had to learn entertainment education the hard way, by doing it. And I made several mistakes...”

Martine Bouman





I learned to be there at the research stage and then again at the end, because of course I wanted to check that they did the work that we wanted them to, and to make sure it had purpose. So this helped me very much. But there is a great difference between theory and practice. Another interesting theory that helped me in entertainment education in the Netherlands was the work of the French sociologist Pierre Bourdieu. I think many of you may have read him or heard of him. He had a general theory of practice. What I found very interesting was how he did work in art and in science. And he said, “We have different forms of capital – economic capital, cultural capital and social capital and every individual in every field strives to maximize its form of capital.”

So if you want to collaborate with the media, or – the other way around – the media wants to collaborate with you health professionals, they each have their own field and their own feel of the game, with their own habits and their own rules and norms. And if you don’t understand these very well, then it’s difficult to enter this domain. So there is a way to exchange capital forms that help each other to do their work better.

For example, the Netherlands Heart Foundation has a lot of supporters. If we talk with a producer and we say, “Hey, if you want to collaborate with us then we will tell our supporters and more than 800,000 – which is a lot in the Netherlands – will watch your program. Your figures will rise.” This is the kind of non-economic but symbolic capital that we can eake to the floor. We also bring our respect, our name and our fame to the floor. So this is an interestig way to exchange capital.

I wrote about this in my book, *The Turtle and the Peacock*. It might be good to note that in the Netherlands we have a very strong public broadcasting system. I was able to help develop several entertainment education series in the Netherlands. For example, *Villa Borghese* was a 13-episode series. *Medical Center West* was a hospital series. I also was able to work with *Costa*. Exactly 20 years

after my first visit to Endemol Production Company, I came back. It was 2008 and this time the collaboration went very smooth. Thdy didn’t take me apart and they didn’t warn me to be sensesitive to the natures of the creators. Somehow, in those 20 years, a lot has happened.

What did we do to make this happen? Well, we created the Center for Media and Health (shows photograph of office). Do you see the dance floor in the middle? This is where all the people come together and have their tangos. Well, this is the way we intermediate between science, research and policy when we create entertainment education interventions.

One of the things we did was to figure out how scriptwriters do their work. I really was interested sincerely in how they write their scripts, how they develop their characters, how they develop their storylines, what the time restraints were, what the budget restraints were. So I applied for a grant. This grant, called Health on Screen, came from the Dutch Health Research Council and required us to watch episodes of four different drama series and to identify drama lines. In this case, we chose the topic of sexual health because a lot of series have some reference to sexuality and health. We analyzed 14 drama lines that we discovered in these four series.

But that was not that spectacular. What we wanted to do was to talk with the scriptwriters about these storylines. We talked with health communication professionals to see if they recognized some theoretical notions in these storylines, for example, the theory of social support, which is a common theoretical term that we look for. But if I talk with a scriptwriter and say, “Could you insert some drama lines into the script where you see there is social support for this new behavior?”, the scriptwriter would think, “what is she talking about, this social support?” Or when I talk about the theoretical notion of anticipated regret – which is a term we use in health communication – they don’t know what it is either. So I figured that we could show them a short segment of their

“We’re very interested in the process of how the minutiae of people’s lives turn to crap.”

Sam Catlin

own work and tell them, “this is what we mean by social support,” or “this is what we mean by anticipated regret.” Then they might say, “Okay, it’s not something new, we already do this.” It’s a starting point to collaboration, a way to approach them with, “we would like to help you make an even better program.”

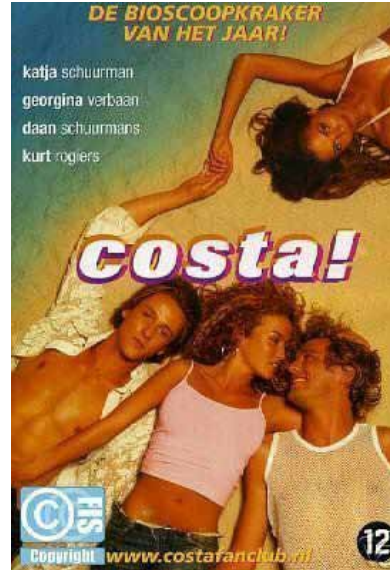
I would like to show you a clip of one of the episodes

*Costa*

of a series. It is called *Costa* and it’s about young people who live in a house in Costa del Sol. They go out into the streets, party with tourists and youngsters, go to the discothèque. So there’s all kind of intrigues and social relationships within these groups in this house.

We collaborated with the scriptwriter because he had a movie in the cinemas that was very popular in Belgium and the Netherlands. A lot of young people watched the movie, but there was no reference to safe-sex practice – nothing. And there were lots of hints of characters having sex with each other. So when he decided to make a drama series on television, we realized the opportunities to include references to safe sex.

In this segment, you see role-modeling; you see interpersonal communication because you can really speak up to each other. You have the condoms in place. So there were different ways that we dealt with this issue. When I showed this at an earlier lecture, I realized that that this is maybe a Dutch thing. Maybe it’s not something you could do in the United States. I’m not sure, but it



is an example of how we created entertainment with an added value.

What did we do else? We have our annual “Day of the Soap” and you see some familiar faces. Arvind Singhal has been our guest, Sandra de Castro Buffington has been our guest. So a lot of people have attended the “Day of the Soap.” It’s a day where scientists, producers, students and researchers come together to really explore each others’ boundaries and each others’ work. One of the producers at Endemol who had been there five years in a row, said to me, “Martine, now I understand what you mean with entertainment with an added value and I want to be part of it. I want to contribute to change in this society.”

I was happy because of this exchange. But it didn’t happen overnight. We organized “Day of the Soap” five years in a row. But gradually it became a kind of community. People became members of the entertainment education web community, and some of them have even met here and started to collaborate in other countries. It is a platform to strengthen this community.

When the producer said this to me, I knew I wanted to work with him again. And the next project was a hearing-loss campaign. We designed a hearing-loss campaign in the Netherlands to teach young people that when they go to the clubs and the discothèque without earplugs and stand close to the speakers, they become part of the epidemic of young people losing their hearing. When they are 50, they might be impaired and they have to wear hearing aids. I’d like to show you a clip. It is a web-based drama series. We call it now a webisode.

We designed it in 2008 and it was part of a large multi-media, cross-media thing. The series is about a young boy who is a musician; he makes music samplings and he’s discovered by a famous DJ, and she invites him to play his music – to integrate his music in her new CD. But he says, “No, you are too commercial. I’m really an artist, so I don’t want to give my music to you.” Of



course, at a certain point in time, they start to like each other. There is romance in the air, and well, you will see.

*[Shows video clip]*

**Martine Bouman:** This was the trailer that we put on YouTube three weeks before the release to build buzz. A favorite character in the other series was also in this series. They were all famous soap stars. This was really an opportunity for us to try this out. We made mistakes, though. One of the things I learned from this is that we called it a “web soap,” an “Internet soap” – every episode was two-and-a-half minutes. And by calling it a soap, the boys, the male youngsters, they didn’t feel connected with this idea.

But it was not really a soap. So I learned from this a lot. And now we are creating a new Internet series which will be based on transmedia concepts and 360-degree storytelling with a lot of new media and blogs connected to it. This is our next project.

Looking at where I came from and what has happened over these last 10 years, I think that we all come to learn that entertainment education needs time to shift from one stage into another. Ev also understood this.

*[Video clip begins]*

**Everett Rogers:** *One of the greatest pools of resistance to entertainment education is in Hollywood, in my own country. When we show them evidence of the successes of entertainment in other countries, they say, “Yes, but the conditions there are different than in the United States. We have more competition. We have a media-saturated audience, so that any single message on any particular channel is not going to attract a lot of people,” and so on. So the toughest resistance is probably in my own country in Hollywood, and that hasn’t really been cracked yet, although there are a few people in*

“One of the greatest pools of resistance to entertainment education is in Hollywood, in my own country.”

Everett Rogers

*Hollywood trying to do something about that.*

*There are a few people who – in their own way – have done something to use entertainment education. But never in the rather complete way that it’s been used in Europe and in the third world, especially in the developing countries of Latin America, Africa and Asia. These are people who feel that – well, they’re commercially oriented, so they don’t care about the educational side. So if there’s any greater cost to doing entertainment education, they’re not interested. It’s pretty much that simple.*

*[Video clip ends]*

**Martine Bouman:** But that was 10 years ago. That was the past and now, thanks to Hollywood, Health & Society, the Norman Lear Center and other players in the field, there are so many successes now in Hollywood. I think Ev would really smile and be very happy with all the progress that has been made, especially in Hollywood.

So you see, a lot has happened since the “Turtles” and the “Peacocks” started to sniff at each other and started to dance, and the metaphor of the dance still characterizes my work. I invite all of you to take the pleasure and the joy out of bridging different gaps and to play this game – a very respectful game. It’s not played with each other; it’s really about trying to find out who you are, what is your expertise, how do you do your work, can I help you somewhere, and make things work together.

That’s what we also did with creating entertainment education teaching modules in the Netherlands. We have six organizations that now train students in becoming skilled entertainment education collaborators, and to invite them on the dance floor.

To conclude, I’m happy that the interaction with the turtles and the peacocks is also shared by the one and only...



[Video clip begins]

**Everett Rogers:** *I have enjoyed working with creative people, with the peacocks of the world, and I've learned a great deal from them, never enough to ever fool myself that I could do anything creative myself. I'm happy to be a turtle. I keep on crawling along at a slow pace like turtles should.*

[Video clip ends]

**Martine Bouman:** [Laughter]. Thank you. [Applause].

**Martin Kaplan:** Thank you, Martine. That was fantastic. You have left me with the indelible image of a peacock smoking a joint doing the tango with a turtle. [Laughter].

**Martine Bouman:** Wonderful.

**Martin Kaplan:** The floor is open for questions. Yes, sir?

**Audience Participant:** I thank you for your presentation and work. I've been familiar with it and getting more familiar with it. I'm wondering about this idea of shared capital. Are you aware of something that's come out of San Francisco actually last year, a group called Active Voice? Do you know who they are? Have you heard about them?

**Martine Bouman:** A little.

**Audience Participant:** Why I'm putting this in is that they put together something called a "Pre-nup" and it is a 5-page document which is to be submitted both to those people who are the social scientists and investors and to the artists about the process of making any movie or video. It allows you to actually ask questions to each other that are appropriate so that the shared capital works.



Logo for the GO>OUT, PLUG>IN campaign

**Martine Bouman:** Wonderful.

**Audience Participant:** I want to share this with anybody here in this group who's aware of it. It's called "Pre-nups" and the organization is called Active Voice.

**Martine Bouman:** Were they at the conference in San Francisco in 2008?

**Audience Participant:** They may have. I know them through this particular project and I know what they've done and it is an excellent, excellent model for anybody who's trying to have a dialogue where the peacocks and the turtles now actually have appropriate questions to ask each other.

**Martin Kaplan:** Thank you. Other questions or comments?

**Audience Participant:** Yes, I have a curiosity, if I may go back to your digital presentations, you said the two and a half minutes of the web episodes were distributed on what media?

**Martine Bouman:** On YouTube. You have to put it on YouTube, but it is on the website, soap SOUND. We created two website. One was based on the soap series and the other one a central route that was called "GO>OUT PLUG>IN", a content-oriented website at [www.gooutplugin.nl](http://www.gooutplugin.nl). You could watch the videos on the website and we made some free cards in discothèques that featured, for example, a quote from one of the episodes on the

back. It said, “See you at <http://www.SoapSound.nl>.”

**Audience Participant:** Could they pick it up on phones?

**Martine Bouman:** Not yet. That is the next possibility but sometimes you need to pay for this. We had that experience in another project that young people were charged money for information and we didn’t want to get into that.

**Audience Participant:** And how many episodes in the project?

**Martine Bouman:** We created 10 episodes that were sliced from 20 or 25 TV episodes. So we could re-edit it into a complete television project also.

**Audience Participant:** Did you get any measure of how popular it was?

**Martine Bouman:** Yes, we did through Google Analytics. But we also did a whole pre-post control study on the campaign. There were also other elements that included the “Sound” series and we were very happy that there were positive changes in attitudes, in self-efficacy and also in risk perception in favor of the intervention group that we had in Amsterdam. You can download all the Dutch reports from our website at <http://www.media-health.nl/>. If you find a Dutch person in your neighborhood, you can have them read everything [Laughter]. I have not had the time yet to write a peer review in this article and I’m very sorry for that.

**Audience Participant:** This is a continuation of the same. Nice job in presenting. How can you draw people to creativity and how do you get your audience to watch?

**Martine Bouman:** We learned a lot from this process and asked an outside organization who was very familiar with social media to track this for us. But they were not in our office, which meant that sometimes I didn’t know how they were working with the big

web communities, how they were collaborating with online and online journalists. So at a certain point, we decided to do this work within the center because it is very subtle work.

For example, we had this process conference at Endemol Productions. There were online press, offline press, radio and television. But because it was an entertainment education series, we didn’t want to be really specific about it because the youngsters might read in the tabloids, “New Internet series about hearing loss,” and we’d lose our audience. And this was very difficult because we wanted to share that it was entertainment with an added value and we didn’t want to hold back information from the press. So we had a press conference, but it was one of the most difficult moments in my life when I had to explain what we were doing without telling them.

**Audience Participant:** You have this idea of the three to tango and I think it sometimes strikes me that besides the peacocks and the turtles, you have this group called the donors.

**Martine Bouman:** Yes, it’s true.

**Audience Participant:** But they have tremendous power in the system of this exchange and I wondered if you could talk a little bit about your experience with them in terms of facilitating the very different modes and values.

**Martine Bouman:** Yes. Well, the issue of power is very important. If you study health communications, you will never find a chapter on power relations.

**Audience Participant:** Right.

**Martine Bouman:** So when I studied really the whole process of collaboration, I was really interested in the negotiated struggle between different power positions. When I collaborated with producers, I was a delegate producer from the Netherlands Heart

“If you study health communications, you will never find a chapter on power relations.”

Martine Bouman



Foundation and we had our own funding, so I really took care of that part. So sometimes my board of directors wanted to know what was going on with the project and how it was evolving.

One of the criteria that I mention in my books is that you have to have good backing, the people behind you must support you, because there is a lot of money involved in research. If you don't – you're not a good player. If you don't have a feel for the game, and you're not socialized in this world, that can be a waste of money too. But of course, you must not be of the attitude of "who pays." That's not a good attitude. The role of the donor is the one who decides about the proposal, by the whole intervention project, and then you have to give them feedback afterwards, but not during the process.

And it would be a mistake if they really force the message into the drama line. Then it would not be organic, and I have made that mistake too because I wanted to please my directors and the Heart Foundation and the board. So at a certain point, wondered when the writers planned to mention the heart health issue in the drama line of *Villa Borghese*. We had 12 episodes. You cannot do it in the first one, but after four drama episodes, I thought now the message should be there; otherwise, I have nothing to show at the end. So I went through 25 years of process and now I know what to do and not to do, but of course, I hope that everybody will not make the same mistakes as I have done and learn from what we learned.

**Audience Participant:** You talk about exchanging of capital. How do you exchange capital with the writers or producers and with the subject matter that is expressed, creating entertainment education that's durable?

**Martine Bouman:** Producers, there is an interest in disinterestedness, which is an interesting word. Bill had a wonderful presentation at one of the guest lectures about celebrities. Sometimes celebrities give their exposure for a good

cause for free. But of course, they have in mind that it will higher their revenues because there is an increasing of their symbolic capital. That is also with the entertainment industry. Sometimes they want to have this profile of being pro-sustainability or of being pro-social. So when respected organizations like the Cancer Institute or the CDC or the Heart Health Organization collaborate with them, then it gives them a higher profile and you bring in your capital because you have an enormous network. You have an enormous image and enormous goodwill. And of course, it's also tricky because you don't want to lose the goodwill.

That's what I was so afraid would happen. When I started in the 1980s, it was taboo for researchers to work in low-culture things like soaps. We got our money from the people in the Netherlands for heart health research because we were so respected. So you saw in the publications, "Why is the Heart Foundation spending money on soaps?" And we could explain it, but we couldn't explain it in a clear way in the sense of, "Well, because we want to reach less heart healthy groups." Journalists wouldn't be so subtle to really play with this information. So, this is a kind of leverage in how you bring in your capital and if you can bring viewers to your program by having a big community, then it also helps you to collaborate because they want high viewer rates for their advertising.

**Audience Participant:** Some of the social capital that you're providing is giving e-professionals tools to help them succeed, not only in their profession, but also in impacting society. And are you doing seminars and workshops? Maybe you can tell everybody a little bit about that. I think that's an important dimension of what you're doing.

**Martine Bouman:** We tried to create a kind of community where everybody is feeling a little bit more comfortable in collaborating with each other. So we said, okay, let's start with the students, the students who study health communication, media studies, communications studies. Also, when we organize workshops

“...when I started in the 1980s, it was taboo for researchers to work in low-culture things like soaps.”

Martine Bouman

or create a panel in a conference, I invite someone in the media industry to join me and then we are like turtles and peacocks together as a team, presenting on conferences. Then we can explain a little bit of how this exchange of capital works and how we really influence each other in a nice and creative way.

**Audience Participant:** Hi, Martine. You spoke about ways of conveying the message that sort of greased the wheels when working with peacocks. We're not going to say the word "education," we'll talk about social issues. Is there another way to facilitate the pitch by appealing to certain issues or to certain audiences? Aren't the producers with whom you work more interested in reaching certain people or in talking about certain things, and if so, does that complement your interests or diverge? And do you ever find yourself dealing with ethical issues in that regard? Thank you.

**Martine Bouman:** I remember a scriptwriter said to me. He said, "Martine, we cannot dramatize a meatball." [Laughter]. And what he said is "We cannot make nice dramas, dialogues on food, nutrition." I think he can; there's a way. There are, of course, certain issues which are more popular than others. And in the Netherlands, for example, we'll pay more in the future not only on health communication, but also on sustainability and also on ethnic and racial tolerance and social justice, because that's a very important issue.

Because of this Public Broadcasting System we have, there is a mandate that the public broadcasters have to make programs which have informative value in them, and sometimes I say to them "Well, if you want to compete with the commercials, then you can create entertainment education programs which are entertaining, but also have this information and educational value which you have to meet the demands from the government." So then entertainment education can help them to even compete with the commercials.

“Because of this Public Broadcasting System we have, there is a mandate that the public broadcasters have to make programs which have informative value in them.”

Martine Bouman

I've never been in the position yet that I was to think about ethical dilemmas. Sometimes they incorporate a part of your message which is not really what you were looking for, but that means that you were not really co-producing. The best is when you create it together from scratch. That's what I love most, but if you have in-script participation, then the characters are already there. For example, in one of the episodes of *Costa*, they had a very nice storyline about safe-sex practice, but the line was connected to an unpopular character in the series. She was a bit of a foolish girl who was making some foolish decisions, I thought.

We also in the hospital series, *Medical Center West*. One of the main characters had a stroke, and we wanted that character to have the stroke because we wanted to have it be very appealing for the audiences. But you cannot have a character with a stroke in all the episodes that come afterwards. So this person had to be cured in some ways because there was a problem otherwise.

**Martin Kaplan:** Martine has graciously agreed to continue the questions and conversation after for those who can stay, and I just wanted to tell you all, this evening, Hollywood, Health & Society is putting on an awards ceremony, the Sentinel for Health Awards which are being given on behalf of the Centers for Disease Control, to the television stories, storylines, writers and producers who have done great work in including accurate and timely health messages in their stories. So we are honoring them as I said, at the Writers' Guild, and at the very beginning of that event. This is why I don't have a trophy to pass. The award will be presented to Martine right there, which is to say, inside the birdcage. [Laughter]. [Applause]. Thank you so much, Martine.

**Martine Bouman:** You're welcome, you're welcome. [Applause].

