

Entertainment-Education as public health tools in changing health behavior: global applications and an example of popular TV drama in Bangladesh

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Abstract: Reviewing secondary literature, this paper presents discussion on the application of Entertainment-Education (E-E) as a provocative means in programs and activities related to health behaviour from an applied social science point of view. The global use of different E-E formats, over the past decades in many underdeveloped health care settings, has shown influential role in promoting health care behaviours, delivering messages and changing attitudes. Opera, TV drama, cartoon, music videos, live shows are some of the popular formats which helped to achieve tremendous positive impact in changing primary health behaviour thus increasing health care seeking in many cultures. Findings from Bangladesh shows that, women who saw TV drama reported to be 1.8 times more likely to have visited a health facility and 1.6 times more likely to use a modern contraceptive compared to women who did not watch such E-E programs (e.g. TV drama) despite the existence of patriarchal ideology and gender stereotypes. Since this is a less studied area in Bangladesh, further research on E-E has potential scopes of knowledge generation for both social science researches and policy makers in health.

Introduction

As a tool, Entertainment-Education has been used for changing health behavior and raising awareness over the last few decades. The idea is that, in building awareness and educating the mass people about various social problems, the entertainment media has great potential; for instance in the case of HIV prevention, family planning, maternal and child health, gender quality, and child development. Entertainment media such as popular magazines, or newspapers, are the most general mass media genre; they instruct us on how to dress, speak, think, and behave (Brown, 1990; Piotrow, 1994). Thus, the entertainment media "educate" us, even if unintended by the provider and unnoticed by the audience (Piotrow, Lawrence, Ramon, & Rinchart, 1997; Singhal & Brown, 1996; Singhal & Rogers, 2001); although sometime, such

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education may have negative effects on people's lives (Singhal, Cody, Rogers, & Sabido, 2004).

There are enormous health projects worldwide which have used Entertainment-Education to improve health knowledge, attitudes and practices; for example Entertainment-Education projects around the world helped to motivate people in using contraception, to prevent HIV infection, and to use antenatal care services in many family planning and reproductive health interventions (Piotrow & De Fossard, 2004). However, in developing countries like Bangladesh in particular, such issues, remain less explored in applied social science arena. Using secondary literature, this paper aims to review the successful global application of Entertainment-Education as tools in health promotion programs and activities. Taking as an example, this discussion will analyse the role and impact of a popular television drama on HIV prevention and family planning behaviour in Bangladesh. The reason I chose the TV drama is to analyse that, over the last few decades, this form of Entertainment-Education had a greater impact on family planning and HIV prevention than attempts by the government and non-government organisations in Bangladesh. Specifically during the 1990s, when only the government television was available in the country the TV drama serial *Sabuj Sathi* had a profound influence on audiences' behaviour regarding HIV prevention and family planning knowledge compare to the similar initiatives taken later. One of the possible reasons for this, as presumed, is the image of celebrity director Humayun Ahmed that is also focused in the discussion.

The first section of this paper will discuss the development of Entertainment-Education and its forms that are used in health behaviour change programmes. Then an orientation to the Bangladesh context will be discussed where Entertainment-Education is a potential tool for health education. Finally, as an example of entertainment education, the impact of the popular TV drama serial *Sabuj Sathi* will be analysed in health context of Bangladesh.

Development of Entertainment-Education

Although Entertainment-Education is a new concept, the idea of combining entertainment with education can be traced in human history as entertaining stories have passed on wisdom and values from generation to generation. In many countries, folktales with morals and heroism are an integral part of a child's non-formal education. Children in many countries are told stories with an educational lesson. Similarly, for thousands of years, music, drama, dance, and various folk media have been used in many countries for recreation and instructional purposes (Murdock, 1980; Parmar, 1975; Thomas, 1993). For example, epic stories (combining the art of storytelling with a social and moral commentary) as television programs in India have earned record ratings (Bhargava, 1987; Bhatia 1988 cited in Singhal et al., 2004)

The use of Entertainment-Education as a particular method started during the 1940s and 1950s. Radio dramas were popular and entertaining; *The Lawsons* (later called "Blue Hills")¹ in Australia and *The Archers* in the United Kingdom motivated people to adopt agricultural innovations (Singhal & Rogers, 2004). *The Lawsons* was started in 1944 by the Australian Broadcasting Corporation to promote agricultural innovations (Heong et al., 2008). *The Archers*, broadcasted by the British Broadcasting Corporation, was designed to promote agriculture in Britain (Brown, Singhal, Demers, & Vishwanath, 1999) and still on air in BBC radio 4². Elaine Perkins, a writer-producer on Jamaican radio also began experimenting with the entertainment-education strategy in the late 1950s; she used radio serials to promote family planning and other development issues. The most popular format of entertainment-education strategy in television was discovered in Peru in 1969, when the "television novel" or soap opera *Simplemente María* was broadcast, the character María influenced and motivated many young girls to enroll themselves in adult literacy. Similar impacts were recorded when *Simplemente María* was broadcast in other Latin American countries. The influence of María among audiences was very strong, especially among poor, working-class women; the character was a role model for upward social mobility (De Fossard & Lande, 2008; Singhal & Rogers, 2002, 2004). In Mexico, Sabido produced seven entertainment-education soap operas (one each year) in between 1975 and 1982, which encouraged enrollment in adult literacy classes and motivated the adoption of family planning (Nariman & Rogers, 1993; Sabido, 2004). Throughout the world, with certain modifications this Entertainment-Education becomes dominant in most health and education projects in different formats and media such as TV and radio drama, comic books, animated cartoons, popular songs, street theater, and rock music.

Conceptual application of Entertainment-Education

Social learning theory explains how people can learn, be motivated to change by observing others, and consider that they have the capability to change (Bandura, Singhal, Cody, & Rogers, 2004; Rosenstock, Strecher, & Becker, 1988). People can control their lives and resolve problems by watching the characters in drama or TV programs. Theoretically, the sense of being in control is called self-efficacy that motivates us to solve problems through observing the success of others. TV programs influenced the audience to believe that they also can be like the character they watch in a show; this means that people believe in changes of their behaviours. A community thus can develop the collective ability to change in order to solve their problems (De Fossard & Lande, 2008). In Tanzania for example, the radio drama *Twende na Wakati* motivated many radio listener to control their family's size and encourage married women to use a family planning method (Barker & Sabido, 2005; Rogers et al., 1999).

Entertainment-Education can work as communication flow that is explained by social influence theory. The essence is that interpersonal communication influences people's behaviour and how they make changes; people share and discuss the drama with other community members such as friends and family. Such discussion can influence a community to change their behaviour. Community members can spread their learning among their neighbours through interpersonal communication and repeat the messages they receive from the drama. For example, the US Centre for Disease Control and Prevention used serial drama with other activities to motivate interpersonal communication through the MARCH (Modeling and Reinforcement to Combat HIV) approach (Galavotti, Pappas-DeLuca, & Lansky, 2001). Radio drama serials in Nepal had a similar impact on community and increased contraceptive use even among them who did not even listened that drama (Boulay, Storey, & Sood, 2002; Dutta & Basnyat, 2008; Storey, Boulay, Karki, Heckert, & Karmacha, 1999). In many other countries, this Entertainment-Education programmes generate collective self-efficacy and actions in changing traditional harmful practices such as dowry, child marriage, domestic violence (Papa et al., 2000; Piotrow & De Fossard, 2004; Singhal, Rao, & Pant, 2006). It makes the audience and participants empowered to develop their own community for social changes. Nevertheless, the concept of entertainment and education remain emdedded with each other as "there is no clear dividing line between entertainment and education" (De Fossard, 2005).

Some Examples of the mst popular E-E formats

For a particular communication program, the use of the Entertainment-Education format depends on the objective, budget, and audience. There are many forms of Entertainment-Education developed in many contexts. In the popular media or broadcasting channels, drama serials or drama series can be an operational and cost-effective way to influence large audiences.

A soap opera or serial drama is a continuing story that could be presented on radio or TV once or several time in week for short or long-term periods. A shorter version is called a miniseries that generally includes four or six episodes and along term one could be for six months or one year or even more. In drama serial, the continuing story permits a scope to create a lifelike social context and characters that evolves gradually through the successes and difficulties as it happens in actual life. Audiences get time to know the characters and to be familiar with them. With a main plot and several subplots, the serial drama can explore issues in-depth and from the perspective of several characters (Brooke, 1995; De Fossard, 2005). **The drama series** on the other hand, presents a complete and new story in every episode. The main characters could appear each time, however. A drama series with new story in each episode suits the audience member who could not allow time for every episodes of a serial but can see or listen a different story in each of the episodes. Audiences enjoy how the character responds to a new circumstance

or to a new moral. For example in Zambia, for the distant community health workers, an education drama series started in 2001 with its various episodes covering the issues like HIV prevention, vaccination, clean water, and community mobilization. In the personal life of the main character Sister Evelina, a continuing mystery created suspense to make the audience return for the next episode (Piotrow & De Fossard, 2004).

Film or feature film is another strong medium of entertainment education. Film can be shown in cinemas and TV or displayed on videotape in campaigns (Church & Geller, 1989). In many countries such Bangladesh, India, Mexico, Turkey, and others, films have explored themes of family planning or gender equality. For example, in Turkey the film *Berdel* portrayed the consequences of gender discrimination as part of a multimedia campaign to promote family planning. Sixty percent of people surveyed in 14 provinces reported watching the film (Yaser, 2004). In Bangladesh, the film *Megla Akash* showed on theatres and campaigns got popularity in HIV awareness programmes as a celebrity actress featured that film (Chowdhury, 2007).

Comic books or graphic novels, Animated cartoons can be used for Entertainment-Education either independently or can be used to support any other E-E format, like social drama. For example, the animated cartoon *Meena* in South Asia featuring a smart young girl who promote awareness regarding equal access to girl's education, access to health services, and protection from early marriage. Studies reveal that *Meena* stories have motivated South Asian parents not to discriminate their daughters. In Nepal boys were reported to change their attitudes to their sisters and treat them more equally because of *Meena* cartoon (Chesteron, 2004; McKee, Aghi, Carnegie, & Shahzadi, 2004).

Presenting lay people rather than actors in a reality show is another form of entertainment education, which is also known as 'actuality programming'. In such formats real people tell their own story, how they changed and succeed etc. They speak in interviews or talk shows on radio or TV to promote awareness. For example, in Malawi an AIDS project during 2004-2005 trained HIV positive people to produce radio diaries every week regarding their important events of life that are about their communication with friends and family (Mwale, 2006).

Music or music videos are also good way to teach or motivate people. Popular music or composed song with popular tunes by celebrities or well-known performers can draw attention of people to particular messages. The messages using Entertainment-Education songs for sexual responsibilities among young people have met with particular success. For example, in Mexico, the songs and music videos used were "Cuando Estemos Juntos" (When We Are Together) and "Detente" (Wait) by Tatiana and Johnny, two of the most popular singers in the 1980s. Both songs were hit in Mexico and neighbouring countries that motivated young people to taking time and think

before having sex or marriage or pregnancy (Brown & Singhal, 1993; Brown et al., 1999). Popular singer Lea Salonga and the Menudo group featured in Philippines during 1980s contributed to family planning and awareness among young people (Brown & Fraser, 2004; Kim, 1988; Piotrow & Rimon, 1988). Many other countries achieved success in raising health awareness concerns through songs and celebrity images.

Live performances in theatre or street stages can be another useful technique to deliver a message, particularly in a community centred location. Puppet shows are also popular in such situations. This powerful tool can quickly draw people's attention to important and sensitive health issues like violence against women, family planning or HIV prevention. This has benefit to televise messages in places where people do not have access to TV or other media. Theatre and music, often combined with folks songs performed by the community can have more effective results in a particular cultural context. This is one of the popular forms, used by many government and NGOs in developing countries and some of them got enormous response. For example, street children performed play "Teatro Trono" in Bolivia about drugs, leadership, and gender equity (Dagron, Bleck, Gumucio Dagron, & Dagron, 2001). In Peru, *Mr. Rumors* was performed over 200 times between 1991 to 1994 to correct misconception regarding contraceptive use (Valente, Poppe, Alva, De Briceño, & Cases, 1994).

Along with the formats discussed above, there are many other formats and techniques used around the world in health promotion and awareness programmes such as, advertising spots or Public Service Announcements (PSAs), the situation comedy, magazines or variety programs, forum theatre or interactive theatre, internet and mobile phone programming, etc. Puppet shows can be very useful format in interactive theatre concept. For example, in some regions of India, puppet shows succeeded in increasing awareness on HIV and family planning (Solomon, Chakraborty, Yephthomi, & Detels, 2004). In the next section of this paper, we will look at a particular case of impact of TV drama on HIV and health awareness in Bangladesh.

***Sabuj Sathi* and *Bokul* : Background of the project**

The first attempt of launching a TV drama as an entertainment-education tool in Bangladesh was the TV drama *Sabuj Sathi*; a main intervention of Green Umbrella campaign in 1996 taken up by the Ministry of Health and Family Welfare, Government of Bangladesh. Johns Hopkins University Population Communication Services (JHU/PCS) funded the project and Bangladesh Center for Communication Programs (BCCP) managed the implementation. The TV drama *Sabuj Sathi* as the part of the campaign product was released on air in Bangladesh Television (BTV) from October 1997. Humayun Ahmed who has legendary popularity as a writer and drama/filmmaker directed the drama.

During 1997-1998, Bokul, the central character of the drama serial *Sabuj Sathi* inspired a huge number of people in Bangladesh to understand better health knowledge particularly regarding HIV/AIDS, family planning, safe motherhood and other health behaviours. This entertainment-education drama also created a persuasive role model and respect for thousands of community health workers. The character Bokul (role played by popular actor Afsana Mimi) stimulated awareness regarding the necessity and significance of availing health and family planning services available to the community.

There were two major objectives of this Entertainment-Education project: the TV drama was designed to improve confidence among the health workers and change people's perception towards them. This was also launched to inform people about the importance of available health information and services. Along with other family planning information, knowledge and information dissemination regarding new risk of HIV/AIDS disease was also a part of this programme. Bangladesh as a patriarchal society is a challenging field for female health workers who bring health and family planning service to people's doors. They also encourage and help people to avail necessary services from health centres. The key idea of this entertainment drama was that, the visual demonstration of the daily life of a respected and admired health worker would be the most powerful way to improve the community attitudes and knowledge regarding emerging health problems and existing health facilities in the country. This is important to note that, due to the cultural and religious context of Bangladesh, this project was covered under a family planning umbrella for making better access to people rather than mentioning HIV prevention overtly; although the latter was the ultimate goal of the project.

Reported impact of *Sabuj Sathi* drama on health behaviour

Entertainment-education TV dramas are one the most useful tools because they show characters who change their behaviour to improve their health and lives. Stories have exceptional power and nuances to illustrate people's behaviour and interactions and results. When the audience members see that they could be in similar situations like the characters are in, they can be motivated to change themselves too as it happened in the stories. Soap opera or television dramas are particularly able to influence behaviour that is hard to change otherwise as they are rooted in traditions.

The National Media Survey conducted by Org-Marg Quest Ltd in 1998 reported that, 35% of the people (15 years and older) of Bangladesh watched that drama nationally. This included 79% of people in urban areas and 65% in rural areas who reported watching *Sabuj Sathi*. The Evaluation survey was conducted among 10,400 men and women from 15 to 49 years of age from March to May 1998 after the drama had been broadcast (Hasan, 1998; Naimani et al, 1999). Weighted by region and urban/rural residence, the impact of the drama was analysed from a subsample of 4,566 married women

(16 to 49 years old) through a series questions about safe motherhood, childhood diseases, HIV/AIDS, nutrition and goitres, and an index of health knowledge was developed. The findings revealed that the overall health knowledge was significantly connected with the number of episodes being watched and number of messages remembered. Watching the drama also had important relation with numbers of visiting a family planning or health care facility by the viewers. Compared to 23% of those who did not watch the drama, almost 35% of married women who watched the drama said that they had visited a family planning or health facility within the last 6 months.

Despite the patriarchal ideology and gender stereotypes along with other socio-economic characteristics of controlling, married women who saw the drama reported to be 1.8 times more likely to have visited a health facility and 1.6 times more likely to use a modern contraceptive compared to women who did not watch *Sabuj Sathi* (Naimani et al., 1999). There is a third strongest connection between watching the TV drama *Sabuj Sathi* and people's health behaviour; the use of a modern contraceptive was increased among those who watched the drama. The higher rate of modern contraceptive use reported was 53%, compared to that of 38% who did not watch the drama (Hasan, 1998; Naimani et al., 1999). Under all these family planning and visitation of health centres improvements, there was a greater enhancement of interest in asking about HIV/AIDS related knowledge. The use of contraceptive brings the causes and benefits related with condom use to the audiences and thus enhanced the level of knowledge related with HIV; the impact is covered with the use of modern contraceptive use results.

People consume celebrity; motivational reasons behind the success of *Sabuj Sathi*

Materialization of *Sabuj Sathi*, the TV drama, was not an easy thing to be done in the context of Bangladesh given the patriarchal and religious norms of its society; more specifically, where the social norms and values are antagonistic to women's work and involvement in family planning and sexual health related programs at large. Moreover, only one television channel was available on that time and most the rural people were out of electronic media. However, the rate of people watching the drama in rural areas indicated the popularity of the drama all over the country and there are some motivational reasons behind the success. This TV drama became popular both in rural and urban areas although rural areas were lacking electronic media. In rural areas, what usually happens is, that if a TV program is popular, people gather in a common place, most likely in a neighbour's house who has got TV, to watch that program through a culture of sharing and interpersonal communication.

The most important motivational factor worked for this TV drama was its celebrity director and performers. Celebrity can play a crucial role in Entertainment-Education by providing positive character (Singhal & Rogers,

2004) as people consume celebrity on popular media in their everyday life (Brown & Fraser, 2004; Moyer-Gusé, 2008; Turner, 2010). This project hired the most popular writer and TV drama director in the country to create a truly entertaining story into which the messages could be blended naturally. This was Humayun Ahmed who took that responsibility and developed a story containing all the elements those crucial in Bangladeshi drama to hold an audience; like, suspense, humour, love, tragedy and the representation that is close to real life. The use of music and poetry in the drama was the most important part that always attracted people to this drama serial. The TV drama director and filmmaker Humayun Ahmed had created some memorable characters; still now, his characters have thousands of followers nation-wide even after his death. His involvement in this Entertainment-Education project was a breakthrough³. In the case of *Sabuj Sathi*, he brilliantly blended health messages naturally and subtly into an engaging story. This TV drama also demonstrated the importance of a realistic main character with human strengths and weaknesses. He recruited some of the finest actors of Bangladesh (Afsana Mimi, Saleh Ahmed, Zahid Hasan, Azizul Hakim and many others) who also played a major role in attracting the viewers both in rural and urban areas through this drama.

The main character Bokul is enthusiastic in her appearance. She is a health worker working in her village and well known to all. She is ready to help people in delivering health information at any time and keeps track of wellbeing of her villagers, particularly pregnant women, and newborn babies. She is a local girl and well accepted by women in her village. Bokul works with women and takes help from male colleagues to work with men. This allows her to work with gender ideology and patriarchal norms. She arranges regular meeting and her positive approaches to talk about sensitive issues with women is her plus point. The following is a snap of the drama narrative and the pictures in next page⁴ can give an idea about the subject that the drama was involved with:

Sabuj Sathi

Episode 5

Bokul is talking with a group of women in an evening meeting about AIDS in a village courtyard:

Bokul: there are some issues which we do not like to talk about. We just keep our mouth shut about those things.

Women 1: Daughter Bokul, you said the right thing, tell what you want to share with us.

Bokul: many elderly people here, please do not feel bad or add about my talk today. There are some disease or illness we do not talk about, when people get infected we just keep it secret.

Women 2: I got it, bad disease.

Bokul: yes, you are right, bad diseases such as Syphilis, Gonorrhea, these are sexual diseases. These bad diseases are caused by sexual malpractice of men and women. People are not sharing if they get infected due to the shame.

Women 3: they should not feel shy.

Bokul: these diseases are curable, a proper treatment. In such case, people should take advice from doctors in hospital or clinic. We should seek treatment instead of feeling the shame. First, what we should do is to prevent these diseases.

Women 4: Is there any vaccine for these diseases?

Bokul: yes, there is only one vaccine and that is honest, clean and pure life style (symbolic use for safe and controlled sexual life). That is the only vaccine for these.

Women 2: Tell us about AIDS.

Bokul: AIDS is a very serious (fatal) disease. There is no cure for this. This disease is caused by uncontrolled or multiple sexual relationships (promiscuity) of men and women. There are some other reasons; if any other patient is given blood of an AIDS patient then he/she will be affected with AIDS. For example, if an AIDS patient was given an injection with a syringe and later that syringe is used for any other patient then, AIDS will be transferred to the latter person. One more thing, if any pregnant mother is diagnosed with AIDS then, the AIDS could infect her baby. There are no other ways, AIDS can spread or transfer.

Women 5: Then this is a good side.

Bokul: yes, this is good that only through few ways AIDS can transfer. As you know that Kuddus (a man returned to village with HIV/AIDS) is being abandoned by the others. No body go to his place or talk to him, this is not a right thing to do. AIDS is not transferred if anybody goes to him or touches him. We should hate the disease, not the person. Why should we hate the person?

Women 6,7: yes, you said a very correct thing.

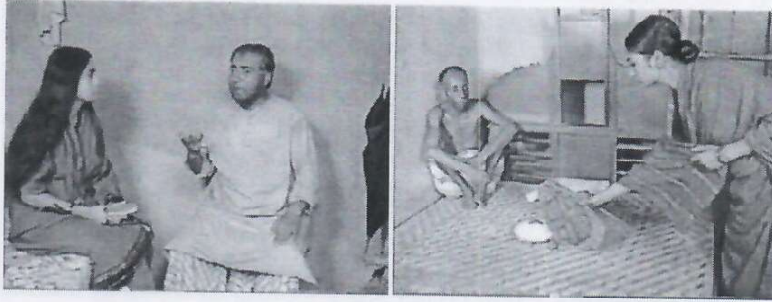
Women 8: Bokul, what you said about these diseases is more important for men to listen, as they are responsible for transferring these diseases. Try to tell them and make them listening to these.

Bokul: yes, I am trying. You know about our health assistant Suja Bhai (brother Suja). I told him to discuss this issue with men.

Women 9: hmm, you did a good thing, very good job you have done.

Picture 1 (on the left): Bokul's father is telling her the news he heard about Kuddus who returned to the village with a deadly disease named AIDS, and asking her about it.

Picture 2 (on the right): Kuddus, the AIDS patient, nobody meets him or even talk to him. His sister is afraid if she gets in touch with him, she will be affected. While, she gives him food, but does not touch it with her own hand rather using hand fan to push the plate.



Picture 3 (on left): Bokul is speaking about sexual disease and AIDS in women's meeting in a village courtyard.

Picture 4 (on right): Hafiz, a popular singer of the village is performing a song written by him with information provided by Bokul to give people message on AIDS.



Despite the patriarchal nature of the society and religious belief that might be in conflict with some of the health awareness issues (e.g. condom use), Bokul reached to the audience's soul because she appeared with the same feelings of hurt, anger, success and joy that any lay people can experience. The realism of

the character Bokul motivated the viewers to access green umbrella services regarding family planning, getting information about HIV/AIDS and contraceptive use. One of the strengths of this script is that it embraced the cultural and religious beliefs and emotions in dialogues to motivate people using debriefing of religious explanations and representing traditional concepts of healing along with modern medical messages. This character also helped people to appreciate field workers as “social teachers,” and respect them for their works. Other countries such as Vietnam has expressed their interest about *Sabuj Sathi* (De Fossard & Lande, 2008; Naimani et al., 1999). Based on its success and demand from *Sabuj Sathi* audience, a second phase of similar TV drama was initiated to be produced for broadcast in early 2000. The Second in the Series was also expected to have a strong, positive impact on individual and social change with regard to family health and family planning. Eventually the second one named *Shobuj Chaya* (Green Shade: 13 episodes) also got the popularity and contributed in health behaviour changes. An evaluation survey in 2006 reported that more than 50% of the viewers watched at least half of the episodes; that indicates they like to watch a rebroadcast of that drama (Do & Kincaid, 2006). Policy makers and producers got more interested in using this and the momentum encouraged similar initiatives to be produced from different stakeholders working in health, one such example is the recent drama serial ‘Ujan Ganger Naiya’ focusing on improving maternal and newborn health funded by BBC Medical Action (BBC, 2016).

Conclusion:

The above discussion focused on the power of Entertainment-Education demonstrated the benefits of this tool in health awareness and promotions specifically in poor health care settings. As an example, *Sabuj Sathi* shows how sensitive information regarding health issues can be delivered through a creative and lively drama serial. Celebrity actor’s role in such program can enhance the acceptance of the messages in Entertainment-Education from which we can have positive impact on the people’s life and health behavior. However, the TV drama *Sabuj Sathi* was reported to be succeeding only in favor of the project. The actual impact on both men and women was not discussed in published literature which might be interesting for further research queries. Despite the risk of backfiring of the media programs (e.g. drama serials and household conflicts) as reported in recent times, like in many other developing countries, TV drama as an Entertainment-Education can be seen as a great tool to be used in health promotion in Bangladesh. We can see *Sabuj Sathi* has made the breakthrough and that demands a next phase of implementation. Bokul, the character touched women’s heart and created an enabling environment where women as health workers can work with the community and women are more encouraged to access health service center for their health and information needs. TV drama with a celebrity actor’s image created a new space for policy makers to work in a better way in developing health

awareness. As a spectacular form of entertainment education, this drama actually introduced and opened ways to all stakeholders working on HIV/AIDS awareness in Bangladesh under the family planning umbrella. Therefore, TV dramas have become the most popular formats in delivering health messages and changing health behaviors to the government, NGOs and even private companies as part of corporate social responsibilities (CSR). Hence, this can be said in conclusion that culturally contextual and cautious use of Entertainment-Education tool can have greater impact in changing health behavior among mass people both for children's and adult health. Exploring such researches can help knowledge generation for social science researchers working in the health sector (for both academic and applied) and also for the policy implementers.

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Notes

¹ For an overview and history see
[http://en.wikipedia.org/wiki/Blue_Hills_\(radio_serial\)](http://en.wikipedia.org/wiki/Blue_Hills_(radio_serial))

² BBC 4 can be accessed at <http://www.bbc.co.uk/programmes/b006qpgr>

³ To know more about life and work of Humayun Ahmed see
http://en.wikipedia.org/wiki/Humayun_Ahmed. He is such popular that there was an agitation by the viewers against him when one of his TV drama character was given death sentence by corrupted trial in the drama that reflected on his influencing power in media. The news was on top in regular print media at that time. To see details about the character and incidents see http://en.wikipedia.org/wiki/Baker_bhai

⁴ The pictures and the narrative are taken from-
<https://www.youtube.com/watch?v=ZXo0IztK-CM>

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