

**AN EMANCIPATORY APPROACH IN THE USE OF
ENTERTAINMENT IN NON-FORMAL EDUCATION FOR
COMMUNITY CHANGE**

Submitted by

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DEDICATION

This work is dedicated in thanksgiving to Almighty God and to my children Susie, Ada and Obiora who remained my motivating companions through this most challenging journey.

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Like a pencil in the hands of the creator, I have been able to make this intellectual mark only because I have been held, sharpened and guided by several hands without whose influence this academic quest would not have been accomplishment.

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ABSTRACT

Entertainment Education is a communication strategy widely used in non-formal community education for the purpose of inspiring behaviour and social change. As an international development strategy for educational interventions in mostly developing countries of Africa, Asia and Latin America, the practice is founded on persuasive communication aimed for the diffusion of 'modern' innovation. Entertainment Education has been commended for its efficiency in creation of awareness amongst target communities, but criticised for its inability to generate enduring practical change in the lives of the target community members. Situating this practice within Emancipatory Transformative Education, I interrogated the emancipatory principles of democratic practice in Entertainment Education as representational of an intercultural educational space. I did this with a sample case of *Geenu Nti* programme situated in Northern Nigeria and executed by an American centre for international development. My interaction with the programme stakeholders and audience through the use of semi-structured interviews, focus group discussions and documentary analysis revealed that despite efforts at participatory practice, the programme fell short of the key emancipatory values of intellectual equality and freedom in its educational content and process. This raised the need for the reconceptualization of current approach in the management of transformative change in individuals and communities and a relational concern with practitioners' approach to emancipatory education in general. Drawing on the thoughts of emancipatory education philosophers like Freire, Rancière and Biesta as well as trialectic change philosophers like Bergson, Chia and Ford & Ford, I conceptualised the principles of a model of emancipatory educational change practice. These principles were then articulated into a realisable interactional space with ideas drawn from Ross and Harré to develop a Model of Emancipatory Education for Change which presents an equally creative and expressive inter-subjective communicative relationship between the educator and the 'educandee'**. Here the educator, through democratic authority simultaneously challenges and nourishes the educandee's freedom for autonomous growth within individual and collective existential realities, while equally navigating personal growth. The model furthers the idea of

emancipation as a process of subjectification to a conceptualisation of emancipation as a process of subjectified socialisation.

NB **: The term 'educandee' is adopted from Kivelä et al. (1995) and Biesta (1998) and introduced in the later part of the work to signify my concept of participants in communicative educational engagements. I use the term educandee to convey my concept of an educational participant who, under a relatively equal power relation with the educator, actively participates in the educational process as an autonomous individual creating response to own existential circumstances under the intentional support or guidance of a skilled practitioner. This represents the 'educated' which is generally my preferred term as against the 'learner' or 'student' that I deliberately avoided using except when presenting the ideas of other scholars and in their own terms.

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DEFINITION OF CONCEPTUAL PERSPECTIVES

Narratology

Narratology has been simply defined as the science, the theory and the systematic study of narratives (Currie, 1998; Fludernik, 2009; Onega & Landa, 1996). Traditionally, narratology was a sub-discipline of the study of literature with particularly close ties to Aristotle's poetics, the theory of genre, and to the semiotics of literature (Fludernik, 2009). It therefore started off specifically as a study of narrative form and structure as confined in the literary narratives, with emphasis on such elements as plots, events, characters, characterization, time, language and focalization in literary texts. This approach was influenced by the formalist and structuralist theories on literary criticism. However the diversification trends of the contemporary post-modern theories have influenced a dynamic approach to narratology. The 1980s experienced a massive expansion in the narratological studies which manifested in the scope of objects and dimensions for narratological analysis (Currie, 1998). This gave way to the transitions in the contemporary narratology into the post-structural traditions marked with diversification, deconstruction and politicisation. Hence with the post-structural new narratologies came the transformation of narratology into something bigger than it was and capable of bringing its expertise to bear on narratives wherever they can be found, extending beyond its aesthetic values and also to its application for social change (Currie, 1998; Onega & Landa, 1996). Narratology in this wider sense hence recognizes narratives in everyday life such as in films, music, videos, journalism, comic strips, stories, anecdotes etc. It also acknowledges narratives as representation of personal and collective identities of groups such as regions, nations, race, cultures and gender (Currie, 1998) with communication, reception and cognition as foundational bases for narrative theories and analysis (Kindt & Muller, 2003). As a result, narratological analysis focused not just on the production and intended reception, or properties of idealized recipient of narrative, but the "characteristics of a particular historically and socio-culturally defined group of recipients as well as the processes by which the narrative guides its recipients" (Kindt & Muller, 2003). It is this pragmatic and complex new way of defining and explaining narrative phenomena that forms the crux of the thesis of this research. Narratology is understood here as in the sense of post-structuralism with

emphasis on narrative communication as politicized complex inventions manifested in the metanarratives of a nation or culture, capable of not only inducing emotional response from the audience but is also a powerful tool with which cognitive and behavioural abilities of the audience could be led to a change.

Narrative Communication/ Entertainment Education

Narratives have been established as beyond the boundaries of literature, which uncovers it as a social construct consciously intended for the service of social change. Narrative is understood here as existing and experienced in varied pro-social contexts such as education, health communication, and journalism. As a means of communication within education, narrative has been defined as “a representation of connected events and characters that have an identifiable structure, is bounded in space and time, and contains implicit or explicit messages about the topic being addressed” also integrating a wide range of narrative forms/types such as literature, dramas, storytelling, soap operas, cartoons etc. and are thus described as “entertainment education” (Kreuter et al., 2007, p. 223). This concept of narrative communication is what operates in health communication as Hinyard and Krueter (2007, p. 777) also define narrative to be “any cohesive and coherent story with an identifiable beginning, middle, and end that provides information about scene, characters, and conflict; raises unanswered questions or unresolved conflict; and provides resolution”. It has also been defined simply as stories with a persuasive twist to them which, may vary from as simple as a brief public service announcement (commercial) to as complex as a multi-episode soap opera (Green, 2006). Narrative is synonymous with story and has also been defined as “a particular way of reporting past events. . . [which] follows the order of events in time”, (Labov & Waletzky, 1967 as cited in Labov, 2007, p. 47). Thus it has also been suggested to be accessed through some other alternatives to story such as recorded audio tapes and CDs, video, drama and storytelling (Stephenson, 2007).

Entertainment Education has therefore been described as the process of purposely designing and implementing traditional entertainment media such as television, radio, films/theatre and prints to both entertain and educate an audience. The strategy uses the universal appeal of entertainment formats such

as soap operas, feature films, cartoons, rock music, comics and drama, to show individuals how they can live safer, healthier and happier lives (Singhal & Roger, 1999). The mechanisms of Entertainment Education centre on the audience's processing of persuasive content in narrative messages as articulated in the principles of social cognitive theory (Slater & Rouner, 2002). Entertainment Education would therefore refer to such things as journalism, literature, case histories, testimonials, dramas and storytelling which could be designed to educate the public about health and social issues.

Kreuter et al. distinguished between narrative and non-narrative communication by showing non-narratives to "include expository and didactic styles of communication that present propositions in the form of reasons and evidence supporting a claim"(Kreuter, et al., 2007, p. 223). Non-narratives have also been referred to as "traditional statistical or rhetorical communication" (Hinyard & Kreuter, 2007, p. 778). Hence narrative communication as used here will imply the use of stories (in different and varied forms) to represent a sequence of connected events, characters and consequences that will entertain the audience and at the same time contain implicit and explicit messages that will encourage the audience members to draw their own guided conclusions, attitudes, values and behaviours (Bilandzic & Busselle, 2009). Narratives applied for the promotion of health-related behaviour changes can take many forms. Five specific types have been identified, each used for different communication purposes: *official stories* constructed to tell an innocuous version of events or the position of a group; *invented stories* that are made up or fictional; *first-hand experiential stories*; *second-hand stories* of others that we retell; and *culturally common stories* that are generalized and pervasive in a cultural environment (Hinyard & Kreuter, 2007 emphasis in original). In the context of this research therefore, any of these types of stories in the form of public narratives, purposely designed and communicated through any of the earlier identified media of narratives, could be referred to as narrative persuasion or Entertainment Education. This is especially when they are designed with the intent to increase audience members' engagement with social issues, create favourable attitudes, shift social norms and change overt behaviour (Singhal & Roger, 1999).

Health Behaviour and Social Change

Health behaviour has been defined differently by several health education and health behaviour experts. Among many others cited by Glanz, Rimer and Viswanath (2008) attention will be drawn to two definitions given by Gochman (1997) and Parkerson (1993). Gochman (1997, p. 5) defined health behaviour as “those personal attributes such as beliefs, expectations, motives, values, perceptions, and other cognitive elements; personality characteristics including affective and emotional states and traits; and overt behaviour patterns, actions and habits that relate to health maintenance, to health restoration, and to health improvement”. On the other hand Parkerson (1993, p. 632) gave a broader definition by referring to health behaviour as “the actions of individuals, groups, and organizations, as well as their determinants, correlates, and consequences, including social change, policy development and implementation, improved coping skills, and enhanced quality of life”. These two definitions present a broad and comprehensive perception of health behaviour with Gochman’s emphasis on the individual aspects while Parkerson’s extends further to the groups or communities. Both definitions however are all focused on decisions, actions and habits adapted at the individual, group and community levels for the improvement and sustenance of health.

On the other hand social factors relating to health also form a central focus of public health and health education interventions. Community and societal influences ranging from individual, interpersonal, institutional and policy level activities have come to be recognized as aspects of health education. Therefore health education is viewed as instrument of social change by influencing policy, community and organizational changes through its strategies (Glanz, et al., 2008). Health education professionals thus use varied techniques for issue selection and development processes which can contribute to community empowerment towards redressing identified problems; building community strengths and assets; and thereby serving as positive forces for social change.

As a result health behaviour and social change are viewed as being affected by and affecting, multiple levels of influences. Five of such levels as identified by Glanz et al.(2008) include intrapersonal or individual factors; interpersonal factors; institutional or organizational; community and public-policy factors.

Hence health behaviour and social change and their determinants will be conceptualized in this study as cutting across all these five levels of interaction. It is recognized therefore that even as health communication is aimed at voluntary informed changes in the individual health behaviours, individuals' behaviours both influence and are influenced by their social environments.

CHAPTER 1

INTRODUCTION

1.1: Introduction

A previous study based on post structural literary reception theories exposed me to foundational perspectives on the transformative impact of narratives on readers, viewers or listeners (or simply audience) (Emeka-Ogbonna, 2003). The study explored the effects of literature on the intellectual and character development of cadets of the Nigerian Defence Academy. Drawing strongly on the works of Wolfgang Iser and Jan Robert Jauss, two prominent theorists of the German Constance School of Reception Aesthetics (Reception Theory), I explored the understanding that literary works can be differently significant to recipients in varied cultures, social classes, and at different points in history. It was demonstrated that literary texts are potential structures which are to be experienced and concretized by the reader in relation to her extra-literary norms, values and experiences. Therefore, literary pieces can be experienced differently by individuals coming to it from different social, cultural and historical backgrounds.

Further to the multi-disciplinary pragmatic literary concepts of post structuralism, literary studies and/or narratology opened up as narrative communication to negotiate and incorporate the insights of many different discourses that involve narrative forms of representation (Onega & Landa, 1996). Narrative was no longer confined to literature, thus narrative theories and criticisms broadened to the study and articulation of narrative experiences and impacts in varied pro-social contexts such as education, health communication, and journalism. Cross-disciplinary scholars from literary studies, sociology, psychology, communication and media studies etc. have increasingly engaged in the analysis of public narratives as experienced in both personal and collective spheres mostly aimed at social change. Hence a further concern with the entertainment education communication which entails the transmission of public narratives through varieties of media to both entertain and educate, “in order to increase audience knowledge about an issue, create favourable attitudes, and change overt behaviour” (Singhal & Roger, 1999). Thus the persuasive impact of narratives has remained exploited for the transformation of audience’s beliefs, attitudes and behaviours along varied aspects of their lives.

1.2: Rationale

Entertainment Education or different kinds of narrative persuasions have increasingly been used in public campaigns as non-formal educational interventions aimed at behaviour and social change. Being the basic mode of human interaction, narrative communication has been considered a powerful means of persuasion for promoting positive actions as against the use of non-narrative messages (Lemal & Bulck, 2010). Slater insists that it would be difficult to “imagine another communication genre that can communicate beliefs, model behaviour, teach skills, provide behavioural cues, and simulate consequences of behaviours over time in as compelling and involving fashion” (2002, p. 176) as narrative communication. As a result Entertainment Education has gained popularity among educational interventionists as a primary form of public campaign strategy.

Nigerian health communication campaigns equally embraced this use of narratives in their different forms and media. Since 1974 Garkida Rural Health Promotion Programme in North Eastern Nigeria has used the methods of oral traditional narratives for health care education. The village health workers who were taught with stories, drama, songs, and riddles, return to their home villages to engage their neighbours on health issues through similar means (Kipp, 1981). Also family planning skits, included in existing popular entertainment shows, have been aired on television since 1985 for the promotion of family planning in different Nigerian cities (Piotrow et al., 1990). Most recently the Anti-Polio vaccine mobilisation team has employed collaboration with drama groups to drive their campaign to some rural communities in Yobe State of Northern Nigeria. The groups dramatized narratives on the hazards of the polio virus and the benefits of the vaccination to target community members (Duku, 2010).

However, a closer look at this use of narrative communication for health behaviour change in Nigeria has shown an observation of possible wider complexities beyond a direct interrelationship between the narratives and their target audience. African cultural society has a strong reliance on oral traditional narratives as communicative educational media in addition to the long history and tested efficacy of the use of narrative communication in the transformation

of individual's and social behaviours and beliefs (Waxler & Trounstein, 1999). Although Slater (2002, p. 157) illustrates with the help of many health communication cases that "story-telling prove a more effective way to influence attitudes and behaviours than conventional persuasive efforts", Nigerian health promotion system has shown a non-relational practical impact of Entertainment Education on the population's change of attitudes as in the case of the few instances given above. Nigeria's dismal health indicators do not reflect a productive impact of the use of Entertainment Education in health promotion in the country as will be shown later.

The evaluation of programmes that made use of Entertainment Education as their key communication strategies usually indicate significant changes in the population's behaviour at the end of the programmes (CCP, 2011). However, the general health standards and indicators in the country do not suggest an observable improvement in the health behaviour of the people. The country, and especially the North East, still suffers the double burden of both communicable and non-communicable diseases resulting in one of the worst and most alarming national health indicators in Africa (Onah-Ezema, 2009; UNSD, 2010). The rate of contraceptive prevalence in women aged between 15 and 49 years in Nigeria is as low as 14.7% while total fertility rate per woman is still 5.3 live births as at 2008, which is a far cry from its millennium target of 2.0 live births per woman (UNSD, 2010). It has also been speculated that Northern Nigeria has the highest number of confirmed polio cases in the world since 2008 and has been the source of many outbreaks in West Africa (Ogundimu, 2010). These few observations show that the areas of health promotion which have benefited from Entertainment Education intervention over the years, as illustrated earlier, have not really manifested a satisfactory positive impact on the health behaviour of the people. This may therefore suggest that narrative health communication, though not the only determinant to health behaviour change may require an interrelationship with other socio-cultural dynamics of the society to be effective in contributing to enduring positive health behaviour change.

An interrogation of these contradictions between acclaimed impacts of narratives and observable practical changes in the populations' lived realities has drawn my attention to wider critical interrogation of the use of Entertainment

Education for educational interventions not only at the Nigerian level but also as a global phenomenon (Dutta-Bergman, 2004a). Considered as instruments of cultural, national and regional meta-narratives, Entertainment Education could also be viewed to serve as powerful tools within a highly politicised global educational space. Most of the Entertainment Education campaigns are funded and conceptualised by key Western interventionists and targeted at perceived 'problem-ridden' sectors of the developing nations (Dutta, 2006). Therefore critical-cultural and post-colonial scholars have continually criticised Entertainment Education as instrument of development communication (Dutta & Souza, 2008); founded within the dominant paradigm of development which is intrinsically structured within the concept of modernity that aims at "the restructuring of the world into predictable, technologically and organizationally manipulable process [which] will automatically and simultaneously produce the conditions of human happiness" (Dutta & Souza, 2008, p. 328). This highlights power differentials in the realm of universal knowledge production and application within the domain of Entertainment Education, since the core Western countries define what is considered acceptable as modern in the peripheral nations of the world (Dutta-Bergman, 2004b). The criticism therefore locates Entertainment Education campaigns within Western construction of modernisation focused on bringing about development to the underdeveloped world without involving subaltern participants in problem identification and solution development (Airhihenbuwa, 1995).

Thus locating agency and voice as the active driving force behind the negotiation of knowledge and participatory application of meanings, scholars began to pay attention to ideologies and values behind Entertainment Education campaigns (Dutta, 2006; Guttman, 2000). I therefore join in this critical interrogation of Entertainment Education strategy by constructing it mainly as an educational instrument designed to impose top down change in individuals and communities rather than engage individuals in change. From the perspective of emancipatory transformative education which considers participants' inclusion and freedom as the key factor for transformative change (Biesta, 2006; Rancière, 2007) I critically interrogate the dominant Entertainment Education practice in an attempt to explore any democratic limitations in practical impacts of the practice within an intercultural educational space. This is in an effort to

articulate existing problems with the practice within this context and explore the possibility of a different approach that could enhance the emancipation of the target nations and communities in line with knowledge production, circulation and application. This seeks to demonstrate ways in which target countries, communities and individuals could be active participants not only in the articulation of their peculiar problems and solutions but also as contributors of knowledge into the global space through an interaction that acknowledges the authentic presence of one with the other.

1.3: Thesis Design

Considering that this is a cross disciplinary study, the nature of the interrogation demanded a peculiar design for the study. As the focus is the interrogation of Entertainment Education practice with the principles of Emancipatory Education, otherwise cross disciplinary interrogation between a developed public communication strategy and critical educational principles, the study was originally designed to be a theoretically powered empirical exploration. The conceptualising of Entertainment Education practice as an intercultural educational space, different from its general conceptualisation as an international communication strategy, relies heavily on theorisation; especially those of transformative emancipatory educational theories as in comparison with those of Entertainment Education. Most notable of these theories are those of Friere, Rancière and Biesta. This theoretical reconstruction was necessary to justify the interrogation of the emancipatory impact of the entertainment education with educational principles.

Thus the original agenda for the research was empirical explanation of the barriers to maximised impact of Entertainment Education as based on theoretical reconceptualization of the practice as transformative emancipatory educational space. However, the violent unrest which broke out in Northern Nigeria through the activities of the 'Boko Haram' terrorists, during the period of my data collection, disrupted a conclusive empirical exploration of these barriers to emancipatory impact of Entertainment Education. This constrained the exploration to only the preliminary phase, and constituted a logistical obstacle to the progress and completion of the study as originally designed. However, the data collected that far was sufficient to determine the practical nature of the

practice as an international intercultural educational space. On the basis of the emancipatory educational theories that were applied in the representation of the phenomenon, I was able to already identify the most prominent problems within the practice that are manifestation of instances of marginalised agency and voice of the target communities.

Therefore in response to the logistical difficulty, I had to devise a logical manoeuvre in respect of the research design, not only to be able to complete the study but also to give it a more productive completion. I had to make a tactical move back to theories and theorisation in a bid to create a response to the observed problems within Entertainment Education as international intercultural emancipatory educational space. Hence this later resort to theories did not seek to elaborate the identified problems as a further empirical exploration would have done, rather it sought to create a possible alternative approach in the entertainment education practice so as to enhance its emancipatory impact on the target audience. This is in the way of conceptualising a relational space for emancipatory engagement through intellectual equality and freedom for authentic presence of all participants.

To be able to do this I used the critical educational theories as foundational impetus to conceptualise emancipation as a process of creativity and within the concept of creative change management. This is in reference to the frame of behaviour and social change which are the key target impact of Entertainment Education. This necessitated the reliance on additional and diverse theories for the articulation of emancipation as a process of creative change. To reflect a change process that could accommodate equality and freedom for authentic presence of all participating subjects is Bergson's metaphysics of change as illustrated in Chai's Trialectic based change management process. These theories, in conjunction with the transgressive stance of Rancière and Biesta's emancipatory theories formed the basis of articulating the principles for the alternative management approach for the Entertainment Education programme. This was necessary for the purpose of justifying the identified change management approach to be applied in a practice that is hoped to impact a self-organized and enduring change of its target population; and also an educational relationship that grants freedom for autonomous and independent action through a dynamic intersubjective communicative relationship that is centrally

hinged on the process of engagement rather than the subjects or content. This alternative process of change management is considered more liberating or emancipatory than the predominant approach in Entertainment Education. Therefore the theoretical construction of Entertainment Education as emancipatory practice also gave impetus to the conceptualization of emancipation as a change process thereby necessitating the resort to further theories and theorists who extend the concept of emancipation beyond the foundational critical educational theorists. This was done by theoretically exploring the application of a transgressive emancipatory educational approach which redefines the general understanding of education within this educational space. These theorists, such as Foucault and Rancière, do not only present emancipation as a creative response in a continuous communicative engagement but also proffer the re-conception of educational relationship in line with participants' freedom for the legitimate possession of truth as knowledge and the equality of voice in the generation and exchange of this knowledge.

In representing the principle of transgressive emancipatory educational theories and trialectic change management approach towards the articulation of the alternative Entertainment Education approach, I also observed the non-existence of a practical framework for the implementation of the varied philosophical recommendations for the practice of emancipatory education as a site for intellectual freedom and equality. Working originally from the point of practice, I felt challenged to proffer a practical framework for the proposed alternative approach. Hence in drawing from this theorised conceptualised relationship between Entertainment Education, Emancipation/Emancipatory Education and Change Management process I could be able to articulate the guiding principles of a model for practical relationship that would be representational of emancipatory principles of equality and freedom. The multi-dimensional insights that ran through the study were therefore articulated into a practitioner-focused model of emancipatory educational approach with additional reliance on a nature-based framework for intersubjective and autonomous relational dynamics in a process of change. Here Ross's model of creativity as influenced by Harré provided a viable framework that I could adapt to reflect the already articulated dynamics of relationship. This framework/model

becomes the proposed alternative approach for practice, not only for Entertainment Education but also for emancipatory education.

This framework/model demonstrates varied principles of relational dynamism that would not only guide an alternative approach to the practice of Entertainment Education but also that of Emancipatory Transformative Education in general. Thus the development of the Model of Emancipatory Education for Change in this process proved a meeting point for the alternative conceptualisation of both Entertainment Education and emancipatory educational process. Therefore it manifests a potential relevance to both Entertainment Education as well as Emancipatory Educational practices. This potential cross disciplinary relevance of the model however raised further need for varied conceptual considerations to suit the various needs to be addressed by the model. Here Lewis' work on the aesthetics of education guided me on projecting the application of the model as equally relevant to a practice which relies heavily on emotions as well as another which focuses on intellectual growth.

The influences of all these theories could be observed, either directly or indirectly, within the model of emancipatory education for change. This makes the model a bit complicated but highly comprehensive in terms of relational influences that is hoped to facilitate emancipatory engagement. This is more because, even though I was able to articulate a meeting point for all these theories and theorists' works, a number of them contain identified conceptual tensions that could have ordinarily made their co-existence within a common framework impossible. All the theories, as has been shown, had vital constructs to contribute to the proposed model, hence my pragmatic approach was to focus on their constructive contribution to the possibility of emancipation while de-emphasising their tensions. For instance there are established internal tensions within the foundational emancipatory educational theories as presented by Freire and Ranci re with Biesta; however this was overcome with the presentation of these theories as incremental developments of one upon the other. This approach eventually highlighted their common traits and contributions to the possibility of emancipation rather than their differences. In the same vein, there could be observed tensions between the collection of emancipatory education theories which present education as democratic

practice and the collection of aesthetic and creative educational theories which present education as autonomous and independent endeavour. This is because democracy thrives on actions within shared collective identities while creativity thrives on private individual actions. Articulating emancipation as creative response and emancipatory education as a process of creative change undertaken by the individual self with a supporting will from another, draws a link between these two apparently opposing theoretical positions, towards the model's provisions for subjective actions within both personal private as well as collective public spaces. In finding compatibility between these two theoretical positions, the study has been able to articulate emancipation as the freedom for equal subjective creativity within a democratic public space; in other words subjectified socialisation.

Therefore this could be said to be a cross disciplinary study conducted through a hybrid approach that eventually results in varied contribution to research and knowledge. It can be considered as a practice based "Empirico-Theoretical" study. This is because it consists of different elements which include the descriptive theoretical reconceptualising of the central phenomena; the explanatory empirical case study; and finally a theoretical proposal of a model for alternative approach in practice. The descriptive theoretical reconceptualising of the central phenomena entails the drawing of ideas from education, communication studies, narrative communication, social psychology, natural phenomena and change theories to reconceptualise Entertainment Education and Emancipatory Education in different lights other than their conventional presentations. The explanatory empirical case study helps to throw more light on the possible reasons why the dominant model of Entertainment Education has not been achieving a maximised transformative impact on the target audience. Hence it not only helps to illustrate the preconception of Entertainment Education as international intercultural emancipatory educational space but also offers an authentic practical reference to the problems observed in the practice. Therefore making the empirical case study the sustaining and validating force behind the two dimensions of theorising. The theoretical proposal of the model, on the other hand, proffers an alternative perspective on relational engagements within Entertainment Education and Emancipatory Education towards the achievement of

emancipation for all participants. For this reason therefore, it can be concluded that through a practice based theorization process the study has been able to represent the state of knowledge in the two disciplinary fields and through the cross disciplinary exploration, identified possible gaps in both fields and made attempt to make contributions towards filling such gaps.

Furthermore, beyond the predominant research approaches of either descriptive or explanatory study designs, this study has not only integrated the two approaches but has distinctly gone further to contribute an additional approach which is to offer different perspectives of the phenomena under study. The study contributes not only the different perspective of Entertainment Education as a viable sample of international educational strategy in Communication for development but also that of Emancipatory Education as a continuous and unending process of growth and change in human development. It as well offered a different perspective of the concept of emancipation as applied in the model which serves as a merging point for the two foundational concepts. On this basis, it can be said that the study presents an alternative approach to the two practices it engaged with while still offering a different perspective of relational dynamics that could improve both practices.

Additionally, beyond this levels of doing research differently, the study has also contributed an unsettling of the taken for granted assumption that practice based research are distinctly polarised from theoretical research. It demonstrates that there is no distinctive or opposing attributes between the empirical and theoretical approaches to research; they are not only compatible dimensions of investigated phenomenon, especially educational ones, but are also necessary complements that jointly present holistic perception of such phenomenon. As the empirical approaches present us with either description or explanation of practices as they exist either in the present or in the past, the theoretical approaches present a reconceptualization of or recommendations for such practices towards future improvements. In the same vein the assumed or taken for granted incompatibility between all the theoretical strands of this study has been overturned through this peculiar research approach. Engaging with same theories at the same time from theoretical as well as practical perspectives has demonstrated that theoretical positions which could be

considered ordinarily contradictory could become compatible when their contributions to both theory and practice are placed side by side.

Summarily, it can be concluded that this study has contributed the reconstructive approach to research articulation and design. Beyond the explanation and description of past and present states of knowledge and practice as done in empirical studies, this theoretical approach has offered an opening for new possibilities for thoughts. Rather than 'testing' of existing theorisations, it opens possibilities for theorisations that could affect future practices. Here lies the major strength of the study approach since it has shown that while testing existing theorisations is important in itself, it does not enable new ways of thinking to develop, one needs theoretical exploration of new possibilities to do that. However in the way of weakness of this kind of research is that such new possibilities still have to be 'tested' for authenticity. The approach cannot give a conclusive study just as I still hope to test the model in future research before its practical validity can be authenticated. Hence even though possibilities are opened, these do not guarantee 'good' way forward. In the same way, even as the study design has offered the benefit of new and diverse insights into the different elements of the study, it has left me with the challenge of a non-traditional format of presentation for logic and coherence of the diverse aspects of the study. I have to device my own peculiar study outline that could effectively string together all the elements and aspects of the study in a comprehensible format.

1.4: Thesis Outline

This study is systematically conducted to enable a grasp of all the multiple complex dimensions considered in the conceptualisation of the research problems and procedure. As a result the chapters are broken down as follows:

Chapter one introduces the general research concepts highlighting the research problems and rationales. It demonstrates the relationship between the problems as observed in Nigeria as the specific cultural context of the study and a wider global scholarly concern within international intercultural education and development efforts to which the study aims to make contributions.

In chapter two I explore the historical and theoretical background of narrative persuasion as applied in Entertainment Education for behaviour and social change. This highlights the developmental history of the Entertainment Education practice as well as the different constructs and models of narrative communication theories associated to its impact on behaviour and social change through persuasion. The different theoretical mechanisms that guide the praxis of Entertainment Education as persuasive communication for change are also explored as relevant to the thesis of the study.

Chapter three relates the developments in Entertainment Education practice as reflection of trends in transformative education, as a way of articulating Entertainment Education as emancipatory transformative educational space. It further presents a theoretical survey of multiple dynamics of educational and sociocultural considerations that could constitute challenges to Entertainment Education as narrative persuasion in a liberating relationship towards behaviour and social change. This is done with close reference to the concepts of emancipatory transformative education in conjunction with broader sociocultural considerations along power differentiation as hindrance to individual and cultural agency and freedom.

Chapter four is a close look at an Entertainment Education case study as a practice within a particular cultural space. I use a programme in my home country, Nigeria, to illustrate the different features of the dominant Entertainment Education practice as well as articulate the identified problems in relation to the recommendations of the emancipatory transformative educational practice. I also highlight the observed benefits inherent in the practice but raise questions on ways to overcome the perceived problems towards the actualisation of interactive Entertainment Education engagement with higher emancipatory impact, especially between different intercultural spaces.

Chapter five gives a theoretical articulation of a possible alternative approach in the management of Entertainment Education for change. This is done by presenting the conceptual potency in the articulation of entertainment and educational practices with emancipated audience. Supporting this perspective further is the concept of trialectic change which also promotes the notion of indeterminate and incalculable process of change which is considered as

consistently in a continuous flow. This supports a liberal approach to the management of change which ultimately transfers agency to the audience. These concepts therefore justify the possibility of articulating a different approach to the management of change through Entertainment Education.

Chapter six therefore presents this alternative approach through the modelling of Emancipatory Education for Community Change in which I demonstrate the possibility of an educational space that grants equality and freedom for both the educator and the educated. In such a space all participants communicatively engage in knowledge generation and sharing in a dignifying manner that permits independent and autonomous knowledge creativity and development.

Chapter seven illustrates a potential implementation of the model in the practical management of community change. It articulates my idea of the nature of an emancipatory practice, the qualities and contributions of all the identified elements in a practice based on the model and as well as procedure for interventions conducted under the model.

Chapter eight is my articulation of implications of the model on the dominant practice of Entertainment Education as illustrated with the case study presented in Chapter four. Here general considerations from the research findings are summarised and suggestions given for the alternative ways to operate narrative Entertainment Education as an international intercultural educational instrument towards maximised impact on behaviour and social change.

Chapter nine presents my general conclusions from the entire study. This highlights the extent to which the study's original objectives have been met, the challenges experienced throughout the study, the perceived limitations of the research focus and process; and finally a suggestion for possible further interrogation of the research findings and future diversions from the questions raised.

CHAPTER 2

HISTORICAL AND THEORETICAL BACKGROUND OF ENTERTAINMENT EDUCATION AS NARRATIVE PERSUASION FOR CHANGE

2.1: Historical Background of Entertainment Education

Entertainment Education is a communication strategy widely used in non-formal education for the purpose of inspiring behaviour and social change at the levels of individual, community and society. It is different from conventional entertainment as it entails the strategic placement of educational contents in an entertainment agenda for the purpose of achieving transformational learning among the recipients. It abrogates the existing divide between entertainment and educational communication as it entails purposely designing and implementing traditional entertainment media such as radio, television, films, theatre, storytelling and prints to both entertain and educate an audience. In providing a summary definition of the two component of Entertainment Education Singhal & Roger define entertainment as any “performance or spectacle that captures the interest or attention of individuals, giving them pleasure and/or amusement” while education is regarded as “either formal or informal programme of instruction and training that has the potential to develop an individual’s skill to achieve a particular end by boosting his or her mental, moral or physical powers” (Singhal & Roger, 1999, p. 10).

The art of combining entertainment and education is as old as human history since the timeless art of storytelling has always combined social and moral commentaries with the intention of providing non-formal education to the listeners. Societies with rich oral traditions have applied stories/folktales, music, drama and dance performances as the key forms of educational media for their young. However in its present form of deliberately designing the entertainment agenda as educational interventions that apply social psychological theories, it is considered a relatively modern development. It is reported that the practice was first launched on radio on 24th February 1944 with Australian Broadcasting Corporation’s (ABC) *The Lawsons*. The ABC broadcasted *The Lawsons* in its *Country Hour Programme* as a serial aimed at promoting “the diffusion of agricultural innovations among Australian farm families” (Singhal & Rogers, 2004, p. 12). *The Lawsons* was written by Gwen Meredith who was contracted

by ABC to develop radio drama as part of the Australian Government's campaign for farmers' increased production of soya beans during the 2nd World War. It later evolved into *Blue Hills* in 1949 and ran for another 27 years until 30th September 1976 (Singhal & Rogers, 2004). This inspired the British Broadcasting Cooperation's (BBC) *The Archers: An Everyday story of Country Folk*, which followed in 1951. *The Archers* became the most well-known earliest illustration of Entertainment Education broadcasted in radio and was "designed to promote the diffusion of agricultural innovations to British farmers and to help urban listeners understand rural problems" (Singhal & Roger, 1999, p. 122). *The Archers* still runs as a soap opera and was originally designed by Godfery Baseley, who, as the then rural programmes organizer in the BBC sought to apply the programme towards the boosting of the British agricultural sector. This was in response to the great challenges facing British food production as the World War II had resulted in restriction of food importation to Britain. However, he did not want to carry out the campaign through the traditional technical, uninteresting and didactic approaches of other radio programmes on agriculture which were reported by Food and Agriculture Organization (1987) as seldom listened to. Baseley therefore designed the programme with the intention to attract and hold the audience by formulating it with 60% entertainment and 40% education and with a high degree of authenticity and enhanced emotional effects (FoodandAgricultureOrganization, 1987; Singhal & Roger, 1999). *The Archers* quickly proved more successful than the former technically educational programmes, by not only building up a massive regular audience population over the years but to have also maintained the record of world's longest running radio soap opera until the present day (B.B.C.Radio4, 2013). It is currently running as *The Archers: Contemporary Drama in a Rural Setting*.

Following the success of *The Archers* several other adaptations of the programme were implemented in other parts of the world such as in the Netherlands, the Caribbean and African continents. They continued to make use of not only the radio soap opera but also other forms of entertainment like music and theatre (Singhal & Roger, 1999). However the 1970s witnessed the development of academically theory-based Entertainment Education strategy through the television soap opera. Surprisingly there had been the first instance of Entertainment Education in television in Peru by 1969 which was also a soap

opera titled *Simplemente María*. The *Simplemente María* was a *telenovela* (television novel or soap opera) in which the main character María struggled with tragic setbacks as a female migrant to the capital city of Peru. She had her first misfortune of being seduced into a sexual relationship which resulted in a pregnancy and the loss of her job. As a single mother, María confronted her situation with determination, resolve and hard work. She enrolled in evening adult education classes while still working during the day. At the acquisition of the appropriate skills, she bought herself a Singer sewing machine with which she sewed her way up the socioeconomic ladder. The programme attracted “very high audience ratings, and the sale of Singer sewing machines boomed in Peru as did the number of girls enrolling in adult literacy and sewing classes” (Singhal & Roger, 1999).

The report of the audience success and the unintended educational effect of *Simplemente María* in Peruvian society inspired a Mexican creative theatre and television writer-producer-director, Miguel Sabido, to work towards the understanding of the theoretical basis of the *telenovela*. His aim was to produce similar soap operas for the promotion of his social development causes. He had earlier been commissioned by Televisa (Mexico’s largest multimedia mass media company) to produce a “historical-cultural programme to educate the Mexican people about their rich history and foster a sense of national unity” as well as more socially responsible television entertainments (Singhal & Roger, 1999, p. 51). Sabido spent about two years analysing the design of *Simplemente María* after which he developed a methodology for Entertainment Education with a strong reference to social psychological theories. He drew mostly from Albert Bandura’s (1986) social learning theory in conjunction with other communication and drama theories to develop seven Entertainment Education soap operas which were broadcast between 1975 and 1982 (Singhal & Roger, 1999). Sabido’s strategy therefore influenced later Entertainment Education intervention productions which are developed as melodrama that presents a conflict between good and bad (desirable and undesirable values) with a resolution that offers the opportunity for the good to overcome.

With the main purpose being to influence audience behaviour change by promoting good behaviours and dissuading bad ones, the entertainments are also designed in a way that portray social responsibility. Hence they provide

positive and negative role models to the audience following Bandura's suggestions by scripting "attractive characters who were similar to the target audience and use vicarious reinforcement, whereby characters who engage in the desired target behaviours achieve positive outcomes, whereas characters who fail to do so suffer negative consequences" (Slater, 2002a, p. 159). With this strategy Sabido designed his historical-cultural soap operas which "dramatized momentous epochs in Mexican past, rejuvenating public interest in Mexican history and culture" (Singhal & Rogers, 1999, p. 53) while maintaining an intellectually focused practice. Working with his sister Irene Sabido, a teacher and television producer, Sabido formulated his Entertainment Education soap operas with two outstanding main components: "an integrated, multidisciplinary theoretical framework and a well-defined production system" (Singhal & Rogers, 1999, p. 53). Thus his contributions to the development of Entertainment Education have been summarised as:

- i. Creating a moral framework of the specific educational issue to be emphasised in an Entertainment Education intervention and a value grid for the educational message. The moral framework is usually derived from a nation's constitution, its legal statutes, or from documents, such as the UN Declaration of Human Rights, to which the country is a signatory. For instance a constitutional right expressed as "All citizens will have an equal opportunity for personal and professional development" provides the moral basis to produce media messages about gender equality. The value grid in turn is derived from the moral framework and contains various positive and negative statements, such as, "It is good to send a girl child to school," and "It is bad to not send a girl child to school." The value grid specifies the exact behaviour changes that are to be encouraged or discouraged in the soap opera. It also constitutes a formal statement signed by government, religious, and media officials pledging support for the educational values promoted.
- ii. Using formative evaluation research with the intended audience to design the Entertainment Education intervention.
- iii. Basing the Entertainment Education on social science and other theories of behaviour change
- iv. Providing multiple transitional role models, as well as positive and negative characters for the educational issues depicted.
- v. Providing epilogue delivered by a credible individual at the end of each episode.

- vi. Conducting summative evaluation research to measure the effects of Entertainment Education on behaviour change (Singhal & Rogers, 1999, p. 58).

This was the strategy Sabido demonstrated in his seven series of soap operas which he adopted in his social and economic development Entertainment Education programmes. All the series received significantly higher audience ratings than the previous soap operas and also had highly positive effect on the population response to the particular socioeconomic issues they were designed to promote, as reported in a survey conducted by Televisa's Institute for Communication Studies (1981) . One instance is the case of *Ven Conmigo* (Come With Me) which was designed to support the Mexican Ministry of Public Education's open education programme meant to combat the problem of adult illiteracy believed to be causing low economic productivity in Mexico at the time. At the end of the programme *Ven Conmigo* recorded an estimated audience of 4million people in the Mexico city and with an average audience rating of 33% higher than other soap operas broadcasted by Televisa with the number of enrolments in adult education rising up to 9 times the number than in the previous year, and double the original number of enrolment the following year, when *Ven Conmigo* was no longer broadcast (Singhal & Rogers, 1999, p. 55). The success of Sabido's Entertainment Education model in promoting its educational issues among the audience encouraged the spread of the approach to other parts of Spanish speaking countries with several adaptations and the creation of similar soap operas in other parts of the world.

Over time institutional interests in the strategy grew and two main organizations have been identified as the key drive for the international diffusion of Entertainment Education. The Population Communication International (PCI) (a Non-Governmental Organization with headquarters in New York) and Johns Hopkins University's Centre for Communication Programmes (JHU/CCP) extensively employed Entertainment Education in their mostly health related educational interventions in many developing countries of Latin America, Africa and Asia. They are also used in interventions at different levels such as at national levels; international campaigns targeting a broad cultural space as well as some very specific-focused ones targeting local population. As such the Entertainment Education strategy became widely recreated and diversified into

different forms of media. It transcended the original radio and television soap operas to street theatres, music, video/films, stories and other narrative creative forms. Some examples of such diverse levels and forms of Entertainment Education intervention include radio and television soap opera, *Heart and Soul*, produced in Kenya in 2002 through a collaborative arrangement among 25 United Nation's (UN) agencies which reached an audience of over 50 million people in 23 African countries (Singhal & Rogers, 2004); rock music recording of *Choices* and *Wait for Me* in 1989 by King Sunny Ade and Onyeka Onwenu (two Nigeria's popular musicians who targeted the tracks at promoting sexual responsibility among Nigerian adult men and adolescents) (Singhal & Rogers, 1999); and the street theatre performances by the theatre group Nalamdana who used their performances as Entertainment Education interventions in South India (Singhal & Rogers, 2004).

Therefore the programmes have come to vary widely in terms of the extent to which they conformed to Sabido's strategy but they have continued to maintain the use of formative research, social psychology and communication theories in their message designs. The strategy has also continued to utilise the universal appeal of entertainment formats such as soap operas, feature films, cartoons, rock music, comics and drama, for the provision of instructional messages to the public for the purpose of creating directed social change. Directed social change suggests a planned and implemented alteration in the function and structure of a social system. Hence it could be targeted at either influencing individual audience members' awareness, attitudes and behaviours towards a socially desirable end; or system level change by creating collective public consciousness towards public and policy initiatives in a socially desirable direction (Singhal & Roger, 1999). However, the mechanisms all centre on the audience processing of persuasive content in narrative messages as applied in the principles of social cognitive theory (Slater & Rouner, 2002).

Considering the original and continued intentions behind the Entertainment Education strategy as the diffusion of innovations or policies, it is important therefore to note that the application of persuasion has remained a key technique in the practice. Hence Entertainment Education continues to function as a form of narrative persuasion. In order to conceptualise more clearly the central role played by persuasion in the practice it will be helpful to also look at

the theoretical based history of the use of narratives as persuasive communication.

2.2: Theoretical Basis of Narrative Persuasion

The power of narratives in influencing audience's attitudes and behaviours appears to be limitless and as old as narrative itself, yet a theorisation of the mechanisms of narrative influence on individuals is in its infancy (Green & Brock, 2002). Most research in narrative impact have been conducted within psychology and communication and not in the fields of narratology or health-behaviour research (Hinyard & Kreuter, 2007). Several theoretical perspectives have explored varied explanations on how and why narrative communications contribute to changes in behaviour and other health related outcomes. The earliest ones that have directly been applied to the powers of narratives in persuading recipients into attitude and behaviour change are linked to the 'Dual-Process theories' of social cognition (discussed in more detail in the next section), of which the 'Heuristic-Systematic Model' and the 'Elaboration Likelihood Model' are the most established.

These two models of persuasion processing were commonly used to explain the cognitive processing of overtly persuasive information by recipients who are aware of the persuasive intent of the messages. For over 20 years, after its emergence in the 1980s, dual-process theories developed in popularity to be the dominant paradigm for the articulation of motivated cognitive processing of persuasive information (Evans, 2008). As the application of this process in narrative persuasion continued to yield mixed results, studies began to propose other models of narrative persuasion processing among which is the Extended Elaboration Likelihood Model (Green & Brock, 2002; Hinyard & Kreuter, 2007; Kruglanski & Thompson, 1999; Slater & Rouner, 2002). However, these gave way to the 'Transportation-Imagery Model' of narrative persuasion, which is a further and more recent adaptation of the dual-processing framework, specifically developed for application to narrative persuasion by Green and Brock's (2002; 2000). The 'Transportation-imagery model' centred its mechanism on the extent to which an audience becomes absorbed or transported into the narrative world through the visual images evoked by the narrative. Also capturing the effect of narrative persuasion for behaviour change

is the vicarious reinforcement and modelling of Albert Bandura's (1986) Social Cognitive Theory which will be discussed briefly in this section in relation to the articulation of the persuasive mechanisms of narratives.

2.2.1: Dual-Processing Models of Persuasion

Dual-processing models are cognitive and social psychological accounts of human behaviour which suggest that there are two distinct modes of human cognitive processing. Many authors appealed to dual-processing in diverse ways but the Heuristic-Systematic Model (HSM) and the Elaboration Likelihood Model (ELM) are the most commonly used of these models for the understanding of persuasive processing (Evans, 2008; Hinyard & Kreuter, 2007). Both models posit two routes of processing and the framework for when each route will be used. The Heuristic-Systematic Model postulates its distinct routes as heuristic and systematic while the Elaboration Likelihood Model terms them central and peripheral routes respectively. The central and systematic processing routes represent the higher order of thorough and meticulous consideration of message and issue information, afforded only under ample processing resources; while the peripheral and heuristic routes represent the lower ability of processing persuasion which is relatively superficial and based on information originating externally in relation to the message or the issue, and are resorted to when the recipients' processing resources are limited (Kruglanski et al., 2006). The central/systematic routes process extensive elaboration or comprehensive analysis of all messages for the formation of judgement while the peripheral/heuristic routes involve a reliance on cues or simple inferential rules, presumed to be learnt and stored in memory and irrelevant to the message or the issue presented (Evans, 2008; Kreuter, et al., 2007). Therefore persuasion processing is assumed in HSM and ELM as a continuum of elaboration likelihood running from total absence of thoughts about issue relevant information available in a persuasion situation to complete elaboration of all the relevant information (Petty, 1994 as cited in (Kruglanski, et al., 2006). Hence central/systematic processing requires both cognitive ability/capacity whereas the peripheral/heuristic processing makes minimal cognitive demands on the recipients/perceivers (Evans, 2008; Hinyard & Kreuter, 2007; Slater & Rouner, 2002).

Recipients' self-interests, needs and goals in relation to the issues in persuasion are of high importance in the dual processing model. Issue involvement functions as a moderator of central/systematic processing (attention to message arguments and the potential for lasting attitude change) versus peripheral/heuristic processing (attention for source cues, number of messages, etc. and the potential for temporary attitude change) (Slater & Rouner, 2002). For instance if an expert physician recommends a particular diet through a persuasive message argument, the motivation for and degree of engagement with the persuasive argument by the recipients will be dependent on the recipients' needs and goals for the information or outcome of anticipated action. Diabetic patients under pressure for dietary change will be motivated into higher elaboration of the issue information through central processing of the argument quality. Therefore they will experience more lasting attitudinal change as a result of the persuasion. On the other hand healthy recipients of the same persuasive message may be motivated into lower elaboration of issue information through peripheral processing of cues like the expertise of the physician, the receipt of message from different sources, familiarity with issues raised, etc., towards a temporary attitude change or even none at all (since the persuasion does not satisfy any self-interest or need). However both HSM and ELM assume that both modes of processing can be experienced by the same recipient and when recipients are willing to invest effort on central/systematic processing, the effects of such processing may often override that of peripheral/heuristic processing if the two processing modes have contrasting implications. Nevertheless, peripheral/heuristic processing is considered capable of biasing the central/systematic processing (Kruglanski, et al., 2006).

Dual-processing models view personal involvement in the topic of a message as the mediator of the processing used to examine message's propositions (Hinyard & Kreuter, 2007) and eventual effect on behaviour. Several researchers therefore consider it as most suitable for understanding the processing of overtly persuasive topics concerning issues that may directly affect the recipients in terms of their self-interests (Slater & Rouner, 2002). Attempts to use it to explain the persuasive effect of narratives yielded mixed results. Prentice, Gerrig, and Bailis (1997) found that false assertions

embedded in narratives were accepted as true when the setting was unfamiliar to the recipients (a situation of low involvement) but were rejected when the setting was familiar (Prentice, et al., 1997). Acceptance of false assertions was attributed to a lack of elaboration due to low involvement (Kreuter, et al., 2007). However a replication study resulted in acceptance of false assertions regardless of story setting, suggesting that issue involvement or personal relevance did not affect the route of narrative persuasion (Wheeler, Green, & Brock, 1999). Green and Brock therefore went further to assert that although ELM is an appropriate model for examining messages that consists of “arguments, reasoning, claims and so forth”, it is less appropriate for the explanation of narrative persuasion (Green & Brock, 2002). Slater and Rouner (2002) also corroborated that ELM cannot explain the process of narrative persuasion but however assert that as an audience-centred model focusing on message reception and processing, “ELM is a useful tool for exploring the psychological dynamics of how narratives may influence beliefs and attitudes that are likely to be necessary prerequisites for behaviour change” (Slater & Rouner, 2002, p. 179) . Hence Slater and Rouner engaged in the adaptation of the traditional ELM into what they called the Extended ELM, considered most suitable for the explanation of a greater range of persuasions. They argued that recipients’ motivation for engagement with narrative message is different from that for persuasive messages. The purpose of recipients’ engagement with persuasive message would be for an evidenced impact of the message on their self-interests such as finances, health, workloads, and so on; whereas the purpose for engagement with narratives, that also contain persuasive contents, would first and foremost be the desire for entertainment and for vicarious social relationships and experiences. Therefore they conclude that there should be crucial qualitative differences between the processing of narratives with persuasive contents and conventional persuasive messages.

In conceptualizing the Extended Elaboration Likelihood Model (EELM) of processing persuasive contents in narratives, Slater & Rouner (2002) offered a single model cognitive processing in which the clean distinction between central and peripheral processes became indiscernible. Against the traditional ELM position that engagement with a persuasive message is a function of the extent to which the message topic impinges on the recipient’s self-interest, Slater and

Rouner (2002) proposed in the EELM that engagement with narrative should depend on the recipient's intrinsic interest in the particular narrative genre and as well as the quality of the narrative. The mediating variable for persuasive effect ceased to be issue-involvement but rather absorption/transportation into the world of the narrative and identification with characters. Since narratives are accounts of social information around human relationships and events, the intense involvement with a narrative would result in a high degree of engagement that could lead to "suspension of disbelief" (Slater, 2002a, p. 159). This concept of high degree of engagement to which a message recipient is cognitively and affectively involved in a narrative is what is referred to as absorption or transportation (Gerrig, 1993; M. C. Green & Brock, 2000). Absorption was however viewed by Slater and Rouner (2002a) as vicarious experience of the characters' emotions and personality while identification represents an additional dimension of that experience, in which an individual perceives another person as similar or at least as a person with whom they might have a social relationship. As a result therefore they considered identification to function as a partial mediator of the effects of absorption in narrative. They thus represented the EELM as in Figure 1.

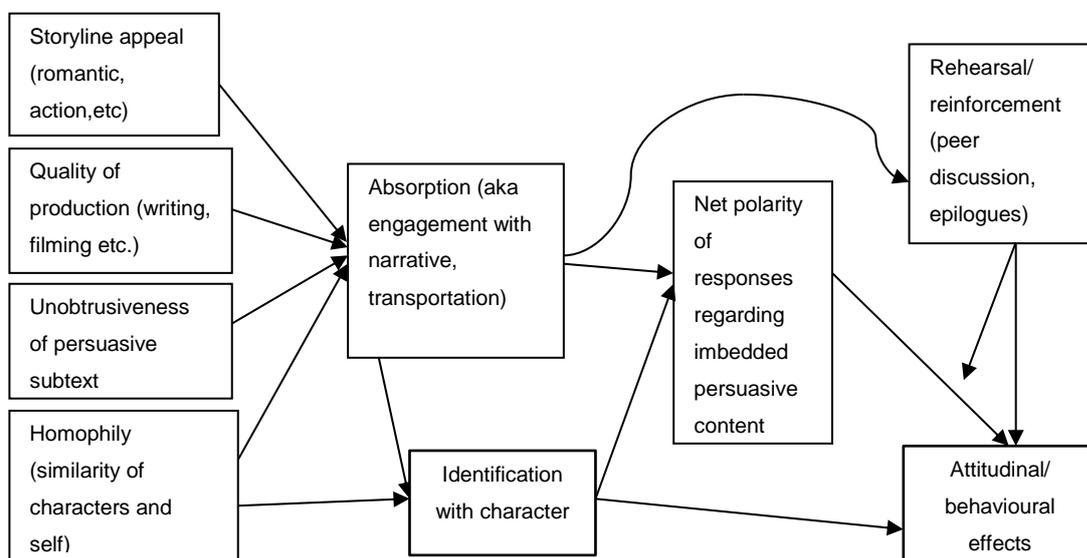


Figure 1: EELM for Processing and Effect of Persuasive Content Embedded in Narratives (Slater & Rouner, 2002)

As illustrated in Figure 1 the EELM proposed core narrative features as the essential variable for the motivation for engagement in narrative persuasion.

The interest of the plot and story, narrative quality, appeal to emotional arousal and diversion without obvious persuasive intents, and homophily between the protagonist and intended recipient became the determining factors for the degree of absorption or transportation into the narrative world as well as the identification with the characters in the story. Since recipients can experience emotional absorption/transportation into the world of a narrative even when they might not have perceived any resemblance between their lives and that of the protagonist, EELM has absorption/transportation as the main moderators to the effect of narrative persuasion while identification serves as a partial moderator. As a transported recipient is immersed in the story, she may not be thinking of real-world facts that may contradict the assertions made in the narrative (Green & Brock, 2002) thus the less likelihood of counter-arguing or the generation of thoughts that dispute or are inconsistent with the persuasive argument (Slater & Rouner, 2002). Slater and Rouner (2002) believe that if the recipient is transported by the narrative, there will not be the generation of rebuttals or counter examples in response to the persuasive subtext in a message, even if the persuasive subtext is inconsistent with prior attitudes, beliefs and values. Thus by blocking counter-arguing the narrative will provide the extraordinary opportunity to influence individuals who would have ordinarily been resistant to persuasion. In addition to this, a recipient who had been transported by a narrative, returns from being transported, somewhat changed by the vicarious experience she had passed through (Green & Brock, 2002). Influence and memories of such experience will in turn motivate the sharing of the acquired beliefs or values with friends, families and associates which will serve as a reinforcement for a lasting effect of the experience on the recipients' attitudes and behaviours.

Although the EELM sought to expand ELM for narrative engagement, the EELM still maintained some of the mechanisms of the ELM. EELM maintained that a person's processing goal determines the type of processing that will take place, and determinants of processing intensity are responsible for the degree of involvement within each processing type (Slater, 2002b). Types of processing include value-protective processing (to protect previously held values and beliefs), value-affirmative processing (to affirm previously held values and beliefs), outcome-based processing (traditional ELM), didactic processing

(based on the perceived importance of or intrinsic information in the message), information scanning (browsing message information peripherally), and hedonic processing (processing of entertainment) (Hinyard & Kreuter, 2007; Slater, 2002b). There might however be more than one goal in processing which could cause the engagement of more than one mechanism of processing at same time. Nevertheless EELM proposed hedonic or pleasure processing as best explanation for narrative processing. Thus in EELM source credibility and argument strength become irrelevant as counter-arguing is inhibited, while involvement in the message is a function of identification with characters in the story and interest in the narrative (Hinyard & Kreuter, 2007; Slater, 2002b; Slater & Rouner, 2002). A stronger application of hedonic/pleasure processing and inhibition of counter-arguing, the idea of identification with the story character and absorption/transportation in engagement with a persuasive narrative are the major contributions of the EELM. Sharing in these concepts but taking them further is the Transportation-Imagery Model of narrative persuasion.

2.2.2: Transportation-Imagery Model

Transportation-imagery model of narrative persuasion was developed by Green and Brock (2002, p. 332) as a model of processing for persuasive narratives that “invoke vivid imagery and are truly narratives, as opposed to rhetorical persuasions”. They identified rhetorical persuasion as consisting of for example, arguments, reasoning, claims evidence, which appeal to procedures for establishing formal and empirical proof; while narrative persuasion are fictional or true stories in which images are invoked and audience’s beliefs are implicated. They therefore propose that since these two forms of communication are naturally different and appeal to different forms of reasoning, then they should also involve different kinds of mental processing when encountered. Arguments can stand alone and can be assessed for their inherent strength or weakness, whereas images derive their strength and power from their evocation of story events. Hence an extension of the traditional ELM might not suffice in processing narrative-based persuasion since “the status of image and argument appear to be too disparate to allow such an extension” (Green & Brock, 2002, p. 330).

With their belief in the vital role of invocation of imagery in narrative persuasion, they developed a theoretical model that is centred on the power of narratives to induce transportation on account of the mental imageries invoked by the story. They summarised their theory in the following five postulates:

Postulate I. Narrative persuasion is limited to story texts (scripts) (a) which are in fact narratives, (b) in which images are invoked, and (c) in which readers' (viewers') beliefs are implicated.

Postulate II. Narrative persuasion (belief change) occurs, *other things equal*, to the extent that the invoked images are activated by psychological transportation, defined as a state in which a recipient becomes absorbed in the narrative world, leaving the real world, at least momentarily, behind.

Postulate III. Propensity to transportation by exposure to a given narrative account is affected by attributes of the recipient (for example, imagery skill).

Postulate IV. Propensity for transportation by exposure to a given narrative account is affected by attributes of the text (script). Among these moderating attributes are the level of artistic craftsmanship and the extent of adherence to narrative format.

Postulate V. Propensity for transportation by exposure to a given narrative account is affected by attributes of the context (medium). Among these moderating attributes may be aspects of the context or medium that limits the opportunity for imaginative investment and participatory response. (Green & Brock, 2002).

It is therefore important to note that according to the transportation-imagery model, narrative persuasion could occur because an individual is transported into the world of the narrative, by experiencing a converged focus of all mental system and capacities on the events occurring in the narrative. Transportation could be influenced by a number of factors such as the quality of the narrative, narrative format, imagery in the narrative, ability of recipient to create vivid mental images, and propensity for absorption. Transportation could be as intense as an audience being transported into the narrative world to lose

consciousness of any other physical or psychological experiences going on around her. Through empirical assessment it is considered that transportation leads to persuasion because (a) a transported individual may get physically and psychologically immersed in the narrative that they will be less likely to counter-argue and therefore come to believe the persuasive propositions; (b) transported individuals may identify with or develop a strong para-social bonding with the characters in the narrative to the extent that the character's perspectives could greatly influence the beliefs of the audience; and (c) transportation makes the narrative world and events seem like actual experience with the vicarious experience emphasizing a holistic approach to information processing and thus more profound belief changes (Green & Brock, 2002; Hinyard & Kreuter, 2007; Polichak & Gerrig, 2002). Transportation's role in persuasion is therefore mediated by participatory response which has been defined as activities such as "thoughts about characters, expressions of preferences about events, or reflections on the broader implications of the story" (Polichak & Gerrig, 2002, p. 73) which stem from a recipient's perception of herself as a side-participant in a story (Gerrig, 1993).

To the extent that Transportation-Imagery theory was developed in reaction to the need for the explanation of narrative based persuasion as against the earlier well-developed models of rhetorical or argument based persuasions, it can be said to be the most representative of the functional mechanisms of narrative impact in persuading recipients into changes in their beliefs and values which ultimately result in behaviour change. Its central emphasis on pleasure processing abilities can most significantly be associated with audience's desires for entertainment and emotional/experiential diversion sought for in narratives. The mechanisms of Transportation-Imagery model can therefore be used to explain the functionalities of modelling and vicarious reinforcement construct of social cognitive theory as applied in Entertainment Education.

2.2.3: Vicarious Reinforcement and Modelling Of Social Cognitive Theory

Social Cognitive theory is Albert Bandura's framework for analysing determinants and psychosocial mechanisms through which symbolic communication promotes personal and social changes (Bandura, 1986, 2004).

Among the central mechanisms for personal and social change, Bandura (2004) considers self or collective-efficacy as the most pervasive. Efficacy is one's core belief that one has the power to effect changes by one's actions, or at a group or community level; or people's shared belief in their collective power to solve the problems they face and improve their lives through unified efforts. Efficacy beliefs primarily regulate human functioning through cognitive, motivational, emotional, and decisional processes. It plays a pivotal role in regulating people's choices and degrees of perseverance in the face of challenges. People's optimism or pessimism, self-enhancing or self-hindering beliefs on their production of required performances through prospective behaviours depend mainly on their efficacy-belief.

On the other hand, people's belief in their efficacy can be developed in four ways (a) through mastery experience, (b) social modelling, (c) social persuasion and (d) construal of physical and emotional states. Mastery experience is the understanding that people's motivation for resilience along the path of change is determined by their experience of success or failure in prior attempts. "Success builds robust efficacy, failure undermines it, especially at the early stage of efficacy development" (Bandura, 2004, p. 79). Social modelling is based on people's beliefs in their abilities being influenced by seeing other people similar to themselves going through similar challenges. Models' competencies and success through perseverant effort can serve as inspiration and motivation for self-efficacy while models' failures can instil self-doubts. Social persuasion refers to situational or structural influences that boost people's determination for self-efficacy. Such influences should be such that would increase people's chances to successful changes. Emotional arousals and tensions can also determine people's level of efficacy. Positive mood enhances a sense of efficacy while despondent mood diminishes it. An individual's perception of physical and emotional readiness for efficacy may affect self-efficacy.

In summarizing the mechanism of human behaviour therefore, Bandura concludes that people acquire attitudes, values and styles of behaviour through two basic modes, "the direct experience of rewarding and punishing effects of actions, and through the power of social modelling" (Bandura, 2004, p. 77). This therefore establishes an emphasis on the powerful effect of vicarious experiences which yield positive or negative reinforcement of our own

behaviours. This occurs either when individuals go through the trial and error learning process of personal experiences or by watching the behaviours of others, particularly those similar to oneself or those one will wish to be like (role models) (Bandura, 2004; Slater, 2002a). Since going through the personal trial and error experiences could be “not only tedious but hazardous when errors produce costly or injurious consequences” preference is therefore expressed for a short cut experience route of learning from the successes and mistakes of others through modelling (Bandura, 2004, p. 78). This modelling effect is what social cognitive theory derives chiefly from narrative communication as persuasion.

Bandura (1986) argues that people’s social construction of self and knowledge depend heavily on their impressions from what they see, hear, and read rather than on what they experience directly. Hence modelling influences will serve diverse functions in promoting personal and social change (Bandura, 2004). Narrative has been defined as:

... accounts of how the expectations of wishes of (a person) or the inclinations or tendencies (of a person or product) are first opposed, frustrated, or are otherwise in doubt, then in some way prevail, succeed, or are redressed (Deighton, Romer, & McQuen, 1989, p. 336).

Therefore the portrayal of human nature, social roles, power relations and norms and structure of society in narratives will shape personal and public consciousness for change. This is made possible through what Bandura calls observational learning. Observational learning entails recipients’ acquisition of new knowledge or rule of behaviour through the observation and imitation of a model (Singhal & Roger, 1999). According to Bandura:

seeing people similar to themselves change their lives for the better not only conveys strategies for how to do it, but raises ... viewers’ sense of efficacy that they too can succeed. Viewers come to admire, and are inspired by, characters in their likeness who struggle with difficult obstacles and eventually overcome them (2004, p. 83).

Many studies have shown that models are imitated most frequently when observers perceive the models as similar to themselves (McAlister, Perry, & Parcel, 2008). Therefore transportation into narratives and identification with the

characters will promote observational learning and increase self-efficacy, thus resulting in belief and behaviour change.

The application of identification and transportation as the primary mechanisms in the power of narrative for behaviour change can be said to have been construed in a persuasively manipulative way. In as much as I agree and subscribe to the sensational powers of the pleasure derived from narratives to transport its audience to strong emotionally real experiences, I do not particularly agree with the identification principle of the vicarious experience which provides the audience with observational learning. My first consideration is that such learning would result in short-lived effects which would be displaced with further unaccounted experiential challenges of the individuals, since no amount of para social bonding would make the existential experiences of two people the same. This is mostly because such imitation of models and observational process would result in shallow learning and not deep learning. It can also be argued that the process strengthens the persuasive manipulation of the narrative effect. The personal and collective efficacy belief derived from the transportation effect should be channelled by the audience members towards the confrontation of their own lived experiences. This, if intensified, would be a strong motivation for decisive change efforts in relation with the audience's real and existential challenges rather than their being manipulated towards the observation and imitation of the changes carried out by the models presented in the narratives. However since it has been noted that the diffusion of innovation has remained a key purpose in the use of Entertainment Education for behaviour change, it is understandable why observational learning usually presented through the change in the transitional character's life (who usually serves as the model for the adoption of the desirable innovation or policy) has remained an important element in Entertainment Education communication.

Narrative communication as operated for behaviour change can therefore be said to be just another form of persuasion with a conscious effort at blurring the dividing line between entertainment and persuasion. This explains the emphasis on the balance for adherence to narrative artistry and as well as implicit presentation of persuasive sub themes (Green & Brock, 2002; Singhal & Rogers, 1999). Thus a consideration of the intercultural application of narrative persuasion in communication for behaviour and social change could be said to

manifest the use of veiled coercion behind an appeal to the people's desire for entertainment. This is because in relation to the varied perceptions of life issues between cultures and individuals through lived experiences, these narrative communications/persuasions are likely to be aiming at perpetuating sociocultural and political power differentials regarding knowledge and behaviours. Such messages tend to allude to the consensus about basic understanding of issues, thus giving the impression that there are 'right' or 'wrong' ways of understanding and coping with social challenges. However researches relating to social construction of knowledge and cultural studies have suggested that the basic understandings of social and health issues are highly contested (Kline, 2006). The key question therefore is 'whose knowledge and behaviours do the Entertainment Education persuade the people to adopt?' Do these persuasions patronize and perpetuate power and hegemonic influences over people's understanding and lived experiences?

2.3: Entertainment Education Theories and Methodologies

The theory and practice of Entertainment Education enjoy a converged contribution of various disciplines such as psychology, communication, education, sociology and most specifically from health behaviour change. This is most understandable as Entertainment Education has been identified as a communication strategy for health behaviour and social change (Singhal & Rogers, 2004). It has also been stated earlier that since the evolvement of Entertainment Education in the mid-1980s, its implementations have been mainly for health-related educational interventions, mostly in developing countries of Latin America, Africa and Asia. The operations of Entertainment Education has therefore revolved around such issues as family planning, reproductive health, preventive health practices, HIV/AIDS education, cancer education, mammogram screening, organ donation etc. or broader social norms that help determine individual health behaviour such as distribution of wealth, inequities in access to health care, gender equity, etc. (Hinyard & Kreuter, 2007; Piotrow & Fossard, 2004; Sypher, McKinley, Ventsam, & Valdeavellano, 2002). On the other hand, the multidisciplinary interests in health behaviour have resulted in the proliferation of theories in this field. No single theory or conceptual framework dominates research and practice in health behaviour change, since the guiding concepts for influencing health behaviour change are

far too complex to be explained by a single unified theory (Glanz, et al., 2008). Thus as a relatively younger discipline drawing from health behaviour change, Entertainment Education theorizing equally drew from the diverse disciplinary fields and more.

As stated earlier, Entertainment Education theorizing began with Miguel Sabido who generated an explanatory model for a successful soap opera, *Simplemente Maria*, which he further developed for his own Entertainment Education soap operas. Sabido's formula included concepts from five perspectives: (i) circular model of communication; (ii) social learning theory; (iii) dramatic theory; (iv) theory of collective unconscious and (v) concept of the triune brain. However the most dominant of these in the subsequent theories is especially the social learning theory which was later called social cognitive theory (Singhal & Rogers, 1999; Sood, Menard, & Witte, 2004). Over time though, other diverse disciplinary theories ranging from logical positivistic to critical theory and humanistic perspectives began to reflect in more recent Entertainment Education theorizing. In a study of the theories behind Entertainment Education, Sood et al. (2004) categorised all the theories into seven broad models of theoretical perspectives in addition to hybrid models which combine elements from various other theoretical perspectives. This could be possible because even though different Entertainment Education theories employ unique vocabularies in articulating their specific constructs, various theoretical models still reflect the same general ideas (Glanz, et al., 2008). Hence Sood and colleagues grouped the multiple models of theories into (i) Steps/Stages models, (ii) Social Psychological theories, (iii) Psychological Models, (iv) Drama theories (v) Audience-Centred Theories (vi) Contextual Theories, and (vii) Hybrid models.

The steps/stages models refer to several of the Entertainment Education theories which propose that individuals pass through sequences of stages in the process of adopting and maintaining new behaviour. These are mostly - individual behaviour theories which prescribe single equations that could be used to predict behaviour change and thus prescribe "steps an individual must be persuaded to pass through in order to assimilate a desired behaviour change" (Sood, et al., 2004, p. 123). Such theoretical models acknowledge "quantitative differences among people in their positions on different variables,

and consequently, in their likelihood of action” (Slater, 2002a, p. 167; Weinstein, Sandman, & Blalock, 2008). As the differences among individuals make it impossible to describe a single prediction equation of people’s change in behaviour, the advocates of stages theories therefore developed a series of both linear and circular explanatory equations for the different stages of change transition. They are however very useful guides for formative research in defining where the intended audience are located in the process of change “and to design messages to fit specific audience and cultural needs”; or in evaluation of the programme as “they can map changes through the stages resulting from entertainment-education programme” (Sood, et al., 2004, p. 124).

The social psychological theories address “individuals’ psychological beliefs and perceptions about their social environment” and suggest that the individuals’ perceptions, beliefs, or values are the driving force of behaviour change (Sood, et al., 2004, p. 125). They offer explanations for why behaviour may not change in response to intervention programmes as when an individual’s beliefs, perceptions, or values are counter to the programme’s advocated behaviour. Bandura’s social learning theory belongs to this group and they provide several constructs which guided the planning of Entertainment Education in a way that the characters influence the audience members through modelling of self-efficacy in carrying out planned actions towards attainment of a desired behaviour. The theoretical models within this group are important for formative and evaluative research since they guide the Entertainment Education practitioners in “measuring individual levels of perceived threats, attitudes, subjective norms and values, and then comparing these same variables at the midterm or at the end of an entertainment education intervention” (Sood, et al., 2004, p. 126).

Psychological models comprise the cognitive processing theories which focus on specific psychological processes that individuals go through when exposed to Entertainment Education interventions. They focus on such issues as “audience predispositions and brain biology as well as how the entertainment education message might fit into pre-existing cognitive schemas” (Sood, et al., 2004, p. 128). They mostly offer insights into the understanding and processing of the messages so as to see how Entertainment Education messages were processed and what shifts were made in the audience’s pre-existing beliefs and

motivations. They are therefore important in formative and as well as summative stages of the programmes as to measure the audience positions on the issues raised in the Entertainment Education and to assess message processing and shift in positions.

In drama theories, the role that people play and/or the scripts they follow in their daily lives are of utmost consideration. The basic belief governing the theories is that “the essence of drama is confrontation, which generates emotion” which in turn “is the motivational force that drives the action of the characters, leading to conflict and its resolution” (Kincaid, 2002, p. 142). The central concept therefore is that the empathic emotional responses in the audience also serve as the motivational force which “induces members of the audience to reconceptualise the central problem depicted in the drama and to resolve it in similar manners in their own lives (Sood, et al., 2004, p. 128). These theories mostly serve as creative insights towards the development of Entertainment Education programmes.

Audience-centred theories describe several concepts with which scholars can examine how audiences respond to and use information from Entertainment Education messages. They suggest that the audience are active users of the information who are aware of their needs and use Entertainment Education messages to satisfy such needs. These theories suggest that Entertainment Education meet audience needs triggered by motivations like entertainment (to seek fun, excitement), escapism (to forget about one’s worries or problems), information (to learn about the world of others), identity (to find others like oneself to identify with), social interaction (to have topics to talk about or do with others) etc. (Sood, et al., 2004). Perceived interpersonal friendship and intimacy that the audience have with the Entertainment Education characters is also considered to motivate cognitive, affective, and behavioural participation by the audience as they experience the Entertainment Education. Such relationship is referred to as para-social interaction. The most significant model in this group is the Audience Involvement which focuses on the “degree to which audience members engage in reflection upon, and para-social interaction with Entertainment Education programmes, resulting in overt behaviour change” (Sood, et al., 2004, p. 129). This involvement is considered to be of two dimensions: (a) affective-referential involvement and (b) cognitive-critical

involvement. Both dimensions involve reflection only that the affective reflection addresses how the audience members relate the Entertainment Education programme to their personal experiences while the critical reflection addresses how they use their own thoughts and imagination to make sense of the programme message by suggesting plot change for instance (Sood, 2002).

Contextual theories also “recognize audience members as key participants in the meaning derived and the behaviour change engendered from the entertainment education intervention process”; however they acknowledge that the sociocultural context of the audience could present interplay of such attributes like misuse of power, empowerment, hegemony, social constructionism, agenda, and so on, which moderate the individual’s propensity to change (Sood et al., 2004). These models are based on sociocultural contexts and consider Entertainment Education as powerful influence on public agendas even as they consider that

meaning and understanding do not lie in an entertainment education programme itself, or in the audience, or in the media through which it is disseminated. Rather, the meanings of messages are derived from the interaction between these three, and within the specific sociocultural context. Here though locally situated knowledge, beliefs, and customs are embedded as key parts of Entertainment Education and the community members become the focal point for observation and analysis (Sood, et al., 2004, p. 131)

Finally the hybrid models are some newer models put together by scholars by combining elements from various theories. They are mostly institution or programme based models.

2.4: Relevant Theories for the Current Study

The current study is focused on critically interrogating the Entertainment Education practice, especially as an educational intervention, towards exploring the degree of involvement of audience’s agency and voice in Entertainment Education. These are viewed as the determinant factors to people’s disposition or resistance to the use of the educational messages promoted through Entertainment Education in caring for their existential challenges. With an emphasis especially on the cultural space in an intercultural context, the

intention is to explore how issues around power relations, empowerment, hegemony and ideology could reflect in the active audience's involvement as well as in the impact of the Entertainment Education programme for positive behaviour change. It is hoped that the study will provide a suitable guide for future development of Entertainment Education interventions. Since the study is a contextualised exploration, in terms of cultural space and not of programmes, that is hoped to guide future practice, I shall explore a practical sample of Entertainment Education practice to illustrate the elements of the contextual and sociocultural issues as they are currently operational in the dominant approach to the practice. With the use of the case study drawn from a context in which I have been immersed in from birth, I hope to show that a positive impact of Entertainment Education intervention is indeed an outcome of a complex and dynamic interrelationship between the values and ideologies behind the programme and the audience as acknowledged living domains of their existential social realities.

To capture the complexities of this interrelationship between the contextual realities as well as the communication agents and Entertainment Education materials, the study relies on more than one theoretical model. The research is guided by the Entertainment Education contextual models and as well as hybrid educational theories. Contextual considerations include such theoretical examination of concepts like power, hegemony, social construction and empowerment. As a variable in the complex process of behaviour change it is assumed that persuasive narratives in Entertainment Education interventions within particular cultural context could have powerful influences on the people, but that other sociocultural factors revolving around power relations, empowerment, hegemony, and social construction could limit the attainment of sustained positive behaviour changes. To complement this is the educational concept of emancipatory transformative learning which also articulates the process of enduring positive behaviour change in adults. With the individual and community conceived to be embedded in a larger social and political environment, it is intended that the study will address the contextual issues as elements of supportive environment for individual and community change.

2.5: Conclusion

This chapter has mapped a historical and theoretical background of the practice of Entertainment Education for behavior and social change interventions. It shows that despite the recorded success of the practice over the years, it has made extensive use of persuasive techniques for diffusion of varied modern innovations which aim primarily to impose top down change. As this approach can be faulted along the theoretically identified contextual and sociocultural issues, as well as emancipatory transformative educational values, I wish to interrogate the perceived challenges of the practice from this perspective.

However before the articulation of the existing contextual and sociocultural difficulties in the practice as to be illustrated in the case study, I will first explore the challenges I perceive in Entertainment Education as persuasive communication within an educational intervention that aims at the transformative emancipation of its audience towards independent ability to solve life's problems. Therefore the next chapter conceptualizes the challenges to Entertainment Education practice as emancipatory transformative educational space.

CHAPTER 3

CHALLENGES TO ENTERTAINMENT EDUCATION AS PERSUASIVE COMMUNICATION FOR CHANGE

The previous chapter has provided a historical and theoretical background of the Entertainment Education practice as based on persuasive intents within development efforts that are aimed at either diffusion of innovations and policies or overt positive social or behaviour changes. This raises the need to interrogate the suitability of such a persuasive approach in an intervention that aims at the educational emancipation of the target population. The present chapter is therefore set at situating Entertainment Education intervention within transformative emancipatory educational space as a basis for exploring the possible challenges the present approach in the practice could portend for an enduring impact. Since these challenges would be articulated from the perspective of educational and sociocultural concepts it will also be necessary to provide some backgrounds on the concept of transformative emancipatory education.

3.1: Introduction

The process and management of change are very complex phenomena that have been conceptualized in very diverse ways. However a practice that is focused on the change in individuals through the transfer of specific knowledge and skills would be appropriately articulated within the practice of education. Therefore, although Entertainment Education is notably a practice within the field of communication studies, I consider it foremost an educational practice; hence my interrogation of the practice from the perspective of emancipatory transformative educational concepts. To be able to understand the reason behind the application of emancipatory educational principles in this venture, it will be necessary to illustrate the existing developmental relationship between Entertainment Education practice and transformative education and as well establish the considerations why Entertainment Education *could* rightly be viewed as emancipatory transformative adult educational space. Thus I will first of all discuss the developments in transformative emancipatory education for insight into how the conceptual framework matches that of Entertainment Education.

3.2: The Foundational Concept of Transformative Emancipatory Education

Transformative education reflects a frame of practice that focuses on particular concepts and visions in adult education. Its overall conceptual framework represents mainly the aims and processes of adult learning. The majority of the traditional practice within the framework of adult learning were originally guided by an instrumental view of education, which is one that “is designed to foster change as a form of adaptation” (Dirkx, 1998, p. 1); a view of education as a means for adapting effectively to the needs and demands perceived within one’s wider socio-cultural context. This suggests a desire on the part of the individual or group learners to seek specific knowledge that would facilitate effective adaptation within their perceived context. Hence in its diverse contexts and applications adult learning generally targets “an articulation with the past and enhancement of present knowledge, skills, or abilities” towards supporting individuals and groups to adapt more effectively to demands they perceive within their context; with knowledge viewed as “something outside of the learner to be taken in through the learning process” (Dirkx, 1998, p. 2).

Transformative educators however in keeping faith with this place of knowledge in adult learning, adopted different assumptions about aims and processes of adult education contrary to that of instrumentally-oriented educators. Dirkx suggests that the central concept in transformative education became the emphasis on actualisation of persons and society through liberation and freedom. He considers actualisation as being constrained by coercive forces or factors operating within one’s personal and socio-cultural contexts. He argues that such forces limit or shape the ways in which individuals come to perceive whom they are as persons and communities or what might be their best interest. He therefore believes that these forces or factors constrain the degree to which individuals can become whom or what they are and that transformative learning aims at identifying these forces and freeing the individuals from their coercive influences (Dirkx, 1998). Thus Hope and Timmel (1984, p. 3) describes transformative education as one which is “first of all about liberating people from all that holds them back from a full human life”. It has also been defined as a form of education rooted on the mechanisms required for aiding “adults to identify, assess and evaluate alternative sources of information, . . . and in

some cases, reframe their world-view through the incorporation of new knowledge or information into their world-view or belief system” (Wallace, nd). Therefore transformative education is centred on the process of fostering “a fundamental change in one’s personality” (Imel, 1998, p. 1), a change through which the educated move towards a frame of reference that is more inclusive, critical, self-reflective and integrative of experience (Mezirow, 1991).

The transformative educators devised different instructional strategies that were to suit the varied actualisation visions they perceived for education. Dirkx believes that there are different approaches through which these coercive forces and factors are perceived and addressed, hence giving rise to different strands of perspectives within research and theory of transformative learning and education. He, therefore identifies four strands of transformative learning through which transformative educators have been addressing these coercive forces over the years as guided by different assumptions about the aims and processes of transformative education. These strands represent the perceptions of different educators which include (i). Freire’s transformative emancipation which aims at political liberation and freedom from oppression through fostering of critical consciousness among individuals and groups. (ii). Mezirow’s transformative critical reflection which focuses on people’s identification, assessment and possible reformulation of their key assumptions and beliefs (perspective transformation) through a process of rational and critical reflection. (iii). Daloz’s transformative development which fosters the construction and formation of new ways of viewing the self and the world through the consideration of the developmental growth that characterises adult life, in relation to the individual’s socio-cultural context. (iv). Boyd’s transformative individuation which is primarily concerned with the expressive or emotional-spiritual dimensions of learning and how these are integrated more holistically and consciously into individuals’ daily experiences. (Dirkx, 1998). These perspectives mutually contributed to what transformative education has evolved to be currently conceived as, hence making it difficult for an exclusive differentiation between the four strands. From conception they all had some shared constructs with only minor differences in their frameworks. Hence I will elaborate more on the developmental trends along transformative emancipation for the purpose of this study though bearing in mind that some of the constructs

for which other strands are identified with are traceable within the present concept of transformative emancipation.

Transformative emancipation has enjoyed a wider influence than the other perspectives of transformation, especially in the development of critical perspectives in adult education and further theoretical engagements in the place of emancipation in the purpose of education. However the concept of emancipation predates its application in transformative learning by Freire. Freire is believed to have articulated his idea of transformative emancipation under the influence of precursory movements and theories such as Immanuel Kant's contributions to Enlightenment's notion of education as "a liberating process, a process aimed at the realisation of freedom" (Biesta, 2012, p. 1); Marxian notion of praxis as a "social relation between people and the social and physical world where they simultaneously and consciously reflect and act upon the world" as well as the philosophy of ideology (Biesta, 2014; Gallowah, 2012, p. 4); Martin Buber's dialogical humanism which suggests the notion that "dialogue may offer release from dominating relationships" (Gallowah, 2012, p. 5); and Álvaro Vieira Pinto's idea of "limit situations and limit acts" which consider human to be capable of responding with planned action to upturn the physical and social situations that limit their potentials as human (Gallowah, 2012).

With reference to these precursory influences Freire conceptualised emancipation as an educational process "that is enacted and replicated throughout society" (Gallowah, 2012). He first assumed that all human are "conscious beings who are equally predisposed to reflect and act upon the world around them" thereby elaborating on the nature of humans as "transformative and reflective actors" (Gallowah, 2012, p. 166). As transformative actors, humanity is assumed as conscious beings that evolve from and are part of an ever-changing natural world where "they are aware of themselves and each other as well as external reality within the context of ceaseless change" (Gallowah, 2012, p. 166). Reflective actors indicate humanity in a never-ending praxis, involving both action and reflection in a dialectical relation where "action should lead to critical reflection and where this reflection, if 'true', will lead to action" (Freire, 2007, p. 28). This presents *people as in permanent educational engagement with the physical and social world, as driven by the limit situations they perceive around them.* Such limit situations

have been conceptualised as “the consequences of domination” or what Freire referred to as “oppression” (Gallowah, 2012, p. 167). Oppression on the other hand has been defined by Freire as a process of dehumanisation that occurs when people’s natural way of being in praxis are disrupted or suppressed. That means that oppression could refer to any physical or social situations that could limit the human potential to act, to reflectively act, upon her perceived challenges. Thus it has been analysed that according to Freire:

oppression is the dichotomizing of people from the world – that is, the separation of the reflection from action. This is the breaking down of humanity’s innate ways of being in praxis and results in human activity that blocks dialogue among people (Gallowah, 2012, p. 169).

Therefore for Freire one could say that the limit situations, the source of oppression which dichotomizes people from praxis is usually as a result of act of human domination of one over another, an oppressor over an oppressed. Hence the oppressed that needs emancipation is already dichotomized from praxis and thus unable to function effectively within the vocational ability of human to reflectively think and act in response to physical and social limitations. As a result the oppressed needs the intervention of educators or liberators who through dialogue, which aims at the restoration of praxis or its consciousness, reveals the true world to the oppressed, as an endeavour to re-initiate praxis and connect people back to the world. Therefore Freire considers emancipation as a dialogical process of unveiling of objective reality to the previously oppressed with the intention that the emancipator’s illumination of knowledge through dialogue will lead to eventual equality between the oppressor and the oppressed. Here the need for external intervener or emancipator to liberate the oppressed by dialogically ‘leading’ them to an objective truth presents emancipation as socialization, one that is “inherently social and might orient us toward wider goals of social justice” (Gallowah, 2012, p. 167). Hence it redefines the educational relationship as conceptualized through this social relationship as a shift from the subject-object relationship to that of co-subjects.

Transformative emancipation was therefore originally articulated as an educational praxis fostering a process of individual and society’s liberation from political, cultural, social and economic oppressions that shape and limit their lives. It proffers that through dialogue and problem-posing individuals develop

conscious awareness of the political and socio-cultural structures within their society that may be contributing to inequality and oppression and thus be positioned to take actions towards their freedom from such structures. Therefore transformative emancipation has been presented as based on the theory of experience which in viewing people as subjects and not objects, consider them to be constantly reflecting and acting on the transformation of their world to make it a more equitable place for all. It seeks to raise critical consciousness of a people to the realities of their world; in a way that fosters a continuous never-ending and dynamic process of perceiving “*critically the way they exist in the world with which and in which they find themselves*” (Freire, 2007, p. 83).

This forms the foundational concept of emancipation whose key tenets have been analysed and criticised to be “based on the possibility of objective truth about human condition”; with its vision focused on “the transition from a state of inequality to a state of equality” between the educator and the educated with the educational material as the mediator; this can only be achieved “through dialogue in a relation of love that re-instigates praxis”; which is brought about through the endeavour of an external liberator or emancipator whose “consciousness is not subject to the working of the power” behind the oppressive domination that limits the potentials of the oppressed to act. Through this process the oppressed is hoped to realise freedom from the physical and social conditions which have been limiting their “natural way of being in praxis” (Biesta, 2012, 2014; Gallowah, 2012). This foundation therefore presents the assumptions on the role of objective truth in emancipation through the articulation of a static innate character of humanity as well as the objective state of knowledge which is unveiled through emancipatory engagement; thereby making emancipation a process of inserting the educated into an existing order of the society that is perceptible by the educator - socialisation. Hence emancipation can be achieved when people have gained sufficient insight into the power relations that constitute oppression within their contextual situations. This insight can only be generated by someone who is positioned outside of the influence of ideology – the social realities that determine the actions of the individual. By establishing dialogue as the process by which domination can be eliminated and equality attained, there has also been a

preoccupation with the character of educational relationship with teacher and student as co-subjects and the educational material as a means of presenting the student's challenges upon which "the teacher and student practice dialogue and critical thinking that drive praxis" (Gallowah, 2012, p. 182). Thus the ultimate goal of this concept is the realisation of freedom from oppression which limits people's ability to engage reflectively with the world.

This concept of transformative emancipatory education and emancipation has however been extended beyond its basic assumptions. I use the term extend because despite the fact that there have been some oppositional notions conceptualised as emancipation which I have come to identify with, I still identify with some of the tenets of this foundational position especially as it concerns the limits which emancipation aims to liberate people from as found within people's inability to reflectively engage with their world. Additionally most of the further studies that interrogated Freire's assumptions have differently tried to build on the general aspects of this foundation with efforts at reconceptualising the constructs. More recent philosophers like Rancière, Foucault, and Biesta who have engaged with the concept of emancipation and its place in education, have articulated what could be considered as responses to some of the criticisms raised against Freire's assumptions. These philosophers therefore facilitated the movement of the concept of emancipation from what was identified as "demystification" to what has come to be identified as "transgression" (Biesta, 2012, 2014).

The assumption for a possible objective truth about human on which Freire based his definition of oppression has been criticised with the "concern that theories of education based on the assumptions about human nature are both impossible and undesirable, with potentially dangerous consequences". Such consequences may include the installation of "fundamental dependency" in the process of emancipation since "the ones to be emancipated remain dependent upon the "truth" or "knowledge" revealed to them by the emancipator" (Biesta, 2014, p. 78; Gallowah, 2012, p. 168). In response to this question are Rancière's resort to conceptualising humanity as informed by opinion which should be treated just as opinion; and Foucault's concept of "eventalization" which proffers the pluralisation of truth (Biesta, 2012; Gallowah, 2012). The opinion on which Rancière based his philosophical assumptions is that all

people have equal intelligence. Following upon this is the reconceptualization of both equality and oppression. Rancière's work explores emancipation as the enactment of presupposition of equality among all people with a further supposition that the performance of intelligence, or equality, is reliant on the act of will. Hence "man is a will served by intelligence" (Rancière, 2007). Rancière therefore redefined oppression as

a dichotomy of intelligence, one that divides people into a world of ignorant and the knowing minds, that is enacted through the educational process of explication (Gallowah, 2012, p. 169)

Hence the aim of the emancipatory endeavour for Rancière is to reinstate the equality of intelligence between schoolmaster and students through the entwining of two relations between them as of will to will and of intelligence to intelligence. Because Rancière believes that the nature of human is that of a will served by intelligence he suggests the liberating schoolmaster to be one who demands that the students pay attention to the power of their intelligence while acknowledging the intelligence of others. Therefore, he establishes an educational relation that starts off with the assumption of equality of intelligence of all participants. Thus under this presupposition, emancipation ceases to be what is done for one but what one does for oneself through the exercising of one's will to engage one's intelligence attentively with educational materials. This is because here the purpose of emancipatory education is not to reveal the knowledge about the world, or "to speak truth to power" but to reveal intelligence to itself through "unconditional attention to one's intellectual act and the route that they follow" (Rancière, 2007, p. 37). Through concrete questioning or interrogation the schoolmaster enforces the will of the student to embark on the circular motion of emancipation where:

the will is driven by the belief that all people have equal intelligence but where the enactment of this belief is driven by the will. The role of the teacher is to maintain and strengthen this will (Rancière, 2007).

With this description Rancière emphasises that the role of the emancipatory schoolmaster is to verify whether the student paid attention, guided her intelligence by her will in the repetitive act of searching and assessing through an endless process of imitation, ordering, translation, reconsidering, and

comparing necessary for the formation of opinions. This elimination of dependence of intelligence upon another's intelligence preconditions the conceptualisation of emancipation as the "rupture that is the appearance of subjectification" while subjectification "inscribes a subject name as being different from any identified part of the community" (Biesta, 2014, p. 84). Biesta therefore analyses emancipation within Rancière's concept as "simply to act on the basis of the presupposition – or "axiom" - of equality . . . a kind of testing equality" as based on "the transgressive will. . .to act as if intellectual equality were indeed real and effectual" (Biesta, 2014, p. 90). Emancipation therefore ceases to be a quest for overcoming intellectual inequality, but rather for establishing a new social relationship in which negotiation between all the equal intelligences becomes the customary element of the relationship. It is therefore a quest for overcoming social inequality which is entrenched in a conventional division that assigns the privilege of thoughts to some and the task of production to others. Thus emancipation becomes the escaping from a minority status within this social relationship by proving that one truly belongs to the society, and truly communicates with all others in a common space as joint sharers of a common world (Biesta, 2014). Thus Rancière's key conclusion on the new idea of emancipation has been presented as the notion of "equality of intelligence as the common prerequisite of both intelligibility and community, as a presupposition which everyone must strive to validate on their own account" (Ranciere 2003 as cited in Biesta, 2014, p. 92).

Therefore I can say that although the assumptions of nature of humanity as based on opinions and the eventualization of human events, which formed the key basis for the articulation of the new transgressive idea of emancipation, envisaged a practice which was "not meant to overcome limit" (Biesta, 2012, p. 8); this conclusion of Rancière's ideas of the emancipatory practice suggests one which still preoccupies itself with individual's quest to overcome the limits of social relations which would have previously classified one as without privilege for thoughts nor actions. It is in overcoming this limit of social relations that one attains the "possibility of no longer being, doing, or thinking what we are, do, or think . . . to give impetus to the undefined work of freedom" (Foucault 1984 as cited in Biesta, 2012, p. 8). The 'undefined' state of the attained freedom lies on the indeterminate nature of the events, the elements, the relations and the

domains of the plural beings, thoughts and actions of the people who realise freedom (escape from minority) through “‘forced entry’ into a common world . . . a space of shared meaning, . . . of dissensus and transgression” (Biesta, 2014, p. 91). This way the realisation of freedom, emancipation, becomes “the practice of transgression – the practical confrontation of different power/knowledge constellation – in other to show that things do not have to be the way they currently are” (Biesta, 2012, p. 8).

Thus far I have been able to present what I consider the foundational concept of transformative emancipation and emancipation, especially as articulated by Freire and Rancière under several educational and philosophical influences. I have tried to relate their assumptions about the concept of humanity, truth and knowledge; their concepts of oppression and (in)equality; their concept of the nature of educational relationship and finally their concept of emancipation as based on their articulation of what limits the adult learners are to be liberated from. Further discussions on my application, or not, of these concepts will be discussed fully in the section on Operational Concept of Emancipation in Chapter 5. The very next effort would be to discuss the developments in Entertainment Education practice especially as they reflect the relationship with similar trends in transformative emancipatory education.

3.3: The Development of Entertainment Education as Transformative Emancipatory Educational Space

I have already shown that Entertainment Education is a communication strategy widely used in non-formal adult education for the purpose of inspiring behaviour and social change at the levels of individual, community and society; and that it is different from conventional entertainment in that it entails the strategic placement of educational contents in entertainments for the purpose of achieving transformational learning in the audience. Furthermore, I have also argued that the initial explanations on how Entertainment Education contributes to individual and societal changes have demonstrated a strong reliance on persuasion with the earliest theoretical explanations based on those for persuasion processing models. They were later developed into higher relevance for pleasure processing but which fundamentally apply the mechanisms of persuasion. This could be said to be representative of the original Entertainment

Education campaign strategies in which I now wish to highlight that behaviour change was embodied as a one-way flow process. At this stage Entertainment Education served as “conduits for imposing western values and worldviews” on developing countries with disregard or marginal understanding of the “community contexts and local narratives within which . . . meanings can be continuously contested and negotiated” (Dutta, 2008, p. 36).

In line with the developments within education as well as health communication where this strategy is mostly in use, a yearning for learner-centred practices forced a shift from this top-down fundamentally persuasive approach. Just like the developments in the mainstream transformational education practices, the 1990s witnessed a mounting “discontent with top-down and trickled-down communication approach” in Entertainment Education (Singhal, 2004, p. 379). This necessitated the influence of educational theoretical and conceptual shifts on Entertainment Education as in the shift to participatory practice for liberation and empowerment based on Freire’s critical pedagogy. The quest for the empowerment of the target population towards life transformation gave rise to participatory practice. There have been two main approaches of either Freire’s dialogic pedagogic practice or UNESCO’s participatory community media approach (Singhal, 2004, p. 379). Both approaches were however based on same objectives summarised as

preserving and enhancing the dignity of the individual.
Nothing is more important to a participant’s dignity than
having the opportunity to influence his/her own future . . .
[and] that one should never do anything for anybody that
they can do for themselves (Singhal, 2004, p. 381)

With this shift came the development of culture-sensitive approaches to Entertainment Education communication strategy. Culture-sensitive Entertainment Education are those designed for use within non-formal educational interventions aimed at creating effective messages that are responsive to the cultural values and beliefs of the target population. Thus the messages formulated by the expert educators/communicators as agenda of the funding agencies for community development are tailored towards being delivered in culturally appropriate ways. However there continued a critique of this practice along the way in which power, ideology and hegemony play out in favour of privileged powerful social actors against the subaltern population.

In the same vein there has been a furthering in the questions about the efficiency and effectiveness of the critical educational process for learners' total emancipatory transformation (Biesta, 2006; Rancière, 2007). This resulted firstly in a shift from Freire's 'socializing' conception of transformational liberation which is educational practice aimed at inserting an individual into an existing social or cultural order, to a more recent trend of theorizing transformational emancipation as 'subjectification' (that is educational practice that aims at developing individuals uniqueness within a society). Secondly it also resulted in the development of a *culture-centred* approach in Entertainment Education practice which is aimed at empowering the cultural voices of the communities by emphasising their meanings/ideologies and experiences within specific developmental issues. This *culture-centred* approach was concerned with the introduction of the subaltern voices into the educational/communication space. It therefore principally aimed at engaging with and articulating alternative constructions of knowledge through dialogue with subaltern communities (Dutta, 2007). This reflects the later and most recently dominant approaches in Entertainment Education which Dutta has rightly summarised as "two-way flow model, where both interactants can learn something new from each other in the relationship" (Dutta, 2008, p. 36). Several Entertainment Education programmes have been modelled after this culture-centred approach which applies long term processes of community involvement aimed at capacity building, sustainability and collective empowerment.

In addition to these theoretical influences, as Entertainment Education programmes are designed as forms of non-formal adult educational strategy for the behaviour change of the audience, they should therefore, most suitably be classified as forms of transformative education. The main purpose of implementing Entertainment Education is to increase "audience members' knowledge about an educational issue, create favourable attitudes and change overt behaviours" (Singhal & Rogers, 1999, p. 9). Such educational issues are always centred on significant personal health and social issues that are at the core of private human existence. To be transformed in such a private and significantly personal level requires changes in incalculable behavioural patterns. Such a change "is not something that is done *to* others; it is something that people can only do themselves" (Biesta, 2010a, p. 125 emphasis in

original). Therefore Entertainment Education can be articulated as change programme for community development through its emancipatory educational efforts which aims at empowering the audience with the courage to take control of their self-transformation. Hence I consider it also quite appropriate to explore the challenges to an enduring impact of the practice on the basis of the principles of emancipatory transformative education.

3.4: Principles of Transformative Emancipatory Educational Practice

The guiding traditions of emancipatory transformative education view educational process as a communicative interrelationship involving a “noncoercive dialogue” of an ideal practical speech situation which “is not the road towards intersubjectivity, but is this very intersubjectivity itself . . . which is open ended and without any guarantees” (Biesta, 1998, pp. 12-13). Emancipatory transformative education has also been theorized as an act of response, “as a reaction to a disturbance . . . to what challenges, irritates or even disturbs . . . [by] showing who you are and where you stand” (Biesta, 2006, p. 27). This projects education as a practice of freedom in which the educator and the educated engage in dialogical communication that requires the involvement of critical thinking from both. According to Freire, if the relationship between educator and educated is to be viewed in this fundamentally communicative way, then the active response of the educated should equally be considered the determinant of the nature and dimension of education to take place. The educated therefore creatively develops and applies knowledge which emerges “through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world and with each other” (Freire, 2003, p. 72).

This conception views the educated as unique co-possessor of knowledge who brings to an educational situation her experiential knowledge that interacts with the new knowledge engaged with. Thus she generates uniquely relevant perceptions that vary in line with the cultural or social frames of the educators. This approach marks the presentation of the educated as active participants in communicative relationship with the educators towards the unique and autonomous development of the individual, cultural community and the society.

In establishing this emancipatory conceptualisation of education I will bring together the ideas in three major critical/emancipatory pedagogic models namely: Freire's Pedagogy of the Oppressed (2007), Ranciere's Universal Teaching (2007), and Biesta's Pedagogy of Interruption (2006).

Freire condemns the "banking concept" of education that sees the educated as passive receivers of knowledge, who have nothing to offer but are only there to be filled by an educator who has the knowledge, and whose duty it is to 'lead' the educated to this knowledge. One whose presence for education is to have her behaviour modified and conditioned to a perceived desirable standard as considered by the educator. In place of this Freire recommends the adoption of the concept of the educated as conscious beings, essentially with "intentionality. . . upon the world" (Freire, 2007, p. 79). However since "consciousness and world are simultaneous: consciousness neither proceeds the world nor follows it" (Freire, 2007, p. 81), thus the consciousness of the educated lies in nothing more than her world, the realities of her experiences. Therefore the educated should be seen as one who brings to the educational space a consciousness of the realities of her lived experiences. In being "*conscious of*, not only as intent on objects but as turned in upon" herself, the educated approaches education not as "transfers of information" but as "acts of cognition" (Freire, 2003; 2007, p. 79 emphasis in original). In this act though, the 'cognizable object' ceases from being the end of the cognition act, but assumes the role of an "intermediate" between the educated and the educator who are the cognitive actors, with the educator on one side and educated on the other. Accordingly, the educated becomes a 'critical co-investigator' in dialogue with the educator in an attempt to unveil the realities of the 'cognizable' material.

A transforming education therefore is that which poses problems to the educated in relation with the world, their world. The educated, challenged through the posed problems, will respond by attempting to unveil the reality of the problem in relation to themselves and the world. Through the constant process of unveiling of reality in educational materials, the educated form and reform their reflections on life, on self and on experiences. Again because the educated "apprehends the challenge as interrelated to other problems within a total context . . . the challenge evokes new challenges, followed by new understandings" (Freire, 2007, p. 81). Freire therefore proposes

transformational education as a problem-posing education which “strives for the emergence of consciousness and critical intervention in reality” (Freire, 2007, p. 81). As a humanist and liberating praxis Freire proposes this problem-posing approach as a means of deepened consciousness in the people, of their historical situation so as to encourage “the drive for transformation and enquiry, over which men[sic] feel themselves in control” (Freire, 2007, p. 85). A process of inquiry directed towards humanization through freedom from oppression or domination. Thus he views the educated as being in the process of becoming, as unfinished, uncompleted being in pursuit of full humanity. Therefore the educated should be liberated to take control of their ‘coming to being’, through guided response to problems, towards the attainment of ‘humanness’ but within the frame of their own historical and cultural realities (Biesta, 2006).

Having ‘the pursuit of humanity’ as his major point of departure, Biesta took further this notion of education as response in communication. Biesta also strongly propagates an educational opportunity in which first and foremost the educated “are able and are allowed to respond”, are challenged and confronted for response by posing such fundamental questions as “What do you think about it?; Where do you stand?; How will you respond?” (Biesta, 2006, p. 28). However he argues that the material to be responded to, the content of education or curriculum should not be presented as though there is a requirement for the educated to respond in a particular way. It should be in a form that encourages a response in own unique way. In emphasising the “singularity and uniqueness of *each* individual being” (Biesta, 2006, p. 106) in the educational response, Biesta takes issues with the “humanistic foundation” (Biesta, 2010a, p. 78) of liberal education and politics. By humanism he means “the idea that it is possible to know and express the essence or nature of human being or the suggestion that all human beings are simply interchangeable units” (Biesta, 2006, 2010a). He problematizes this humanistic approach to education by arguing that such an approach “specifies a norm to what it means to be human *before* the actual manifestation of *instances* of humanity” (Biesta, 2010a, p. 79 emphasis in original). This suggests the specification of predetermined form of response expected from an individual before even giving her the opportunity to express her subjective instance of reasoning. Every individual is a singular and unique subject and as ‘newcomer’ into the world manifests

'coming to being' through response to the 'beginnings' of otherness and as well as the response of the other to own beginnings, but with own beginning being free of any predetermination. A new born child learns her lessons of life by first freely responding to the actions of the other members of her family and subsequently the response of the family members to her own actions. However this humanistic approach specifies what the child's response must become without giving her the opportunity to show who she is or who she will become (Biesta, 2010a). Hence even though the educated is challenged and allowed to respond to an educational situation, there is still a control by the educator on the dimension of the response. This makes it very easy for educational interventions to hinder uniqueness in education by closing off plurality. But Biesta argues that even though this may still give the educated some abilities, some voices with which to address their unique challenges, "none of these voices will be unique – they will all just be representative" (Biesta, 2010a, p. 91).

Therefore Biesta believes that the position of an educator in a transformational education should not be that of a master liberating the object of his emancipatory endeavour. He posits that education "is not about the insertion of an individual into the existing order but entails an orientation toward autonomy and freedom" (Biesta, 2010b, p. 43). Following Freire and Ranciere's foundations, Biesta also condemns any educational practice that is based on the principles of inequality between the educator and the educated. He believes that such practices actually install dependency, entrench inequality and are often based upon a fundamental distrust and suspicion about the experiences of the educated despite the good intentions of the emancipator in the interest of the emancipated. He therefore defines emancipation as "a rupture in the order of things – a rupture that is the appearance of subjectivity" hence his considering and articulation of transformational education as "a process of subjectification" (Biesta, 2010b, p. 46).

By subjectification Biesta refers to the process of 'being a subject, . . . as unique individuals', of coming into presence and more specifically of coming into presence in a world of plurality and difference (Biesta, 2010a). He argues that instead of aiming at the socialization of the educated – "the insertion of 'newcomers' into existing sociocultural and political orders" (Biesta, 2010a, p. 75), the aim of education should rather be to establish individuals in their

independence from such order by allowing them to come to being as their unique selves and not as “specimen of a more encompassing order” (Biesta, 2010a, p. 21). He insists that “any education worthy of its name should *always* contribute to processes of subjectification that allow those educated to become more autonomous and independent in their thinking and acting” (Biesta, 2010a, p. 21 emphasis in original). This educational responsibility can be equated with that of a parent, who although striving to support her child in the development of skills for survival in the society of her time, would at same time support the child in growing into an independent adult while manifesting the best of her unique personal abilities. The parent that brings up a child in such a way as to kill the child’s sense of uniqueness and independence would have done such child a disservice. This is because the child would mostly have to face life on her own in her adult years and not with the help of the parents or others. Hence building the independence of the unique subject of the ‘newcomer’ is very important if such a newcomer will be capable of becoming “fully autonomous and capable of exercising their individual and intentional agency” (Biesta, 2010a, p. 76) in the face of challenges.

Taking further his notion of uniqueness of individuals, Biesta recognizes distinct uniqueness “not as something that has to do with being but something that has to do with existence, . . . disclosed through action ” (Biesta, 2010a, p. 90). It is argued that uniqueness is *done* not *learnt*. It is not something to be produced by an external force but something that manifests in the particular way an individual responds to a demanding situation. It might not be specifically learnt but it can be the guaranteed outcome of an educational intervention or experience when encouraged to flourish. This is because it is conceptualized here as “uniqueness as irreplaceability” (Biesta, 2010a, p. 86), as what manifests in situations when an individual cannot be replaced by someone else, in such situations that what matters is first and foremost how an individual responds to, or takes responsibility for that which is demanded by the situation she finds herself in. Responses given at such very private situational experiences that do not exist within communal identity but appeal to an individual to be there in “her materiality as an earthling . . . to invent a unique response” (Biesta, 2010a, p. 88). Biesta also believes that uniqueness operates within human freedom for self-determination and self-direction. Just as multiple

diverse experiences determine individual perceptions of any particular situational challenge, the determination and direction of the response given to such situations by each unique individual will also be varied. Since it is a natural response of the educated when encountered with otherness and difference, an encounter that might interrupt her normal ways of being (Biesta, 2010a) uniqueness will definitely draw from the most reserved space in which a person must be free to be herself.

Hence Biesta further argues that unique response is “the essential, primary and fundamental structure of subjectivity” (Levinas 1985 cited in Biesta, 2010a). Uniqueness, and in effect subjectivity, can be made manifest as a result of an interruption. Uniqueness is the essence of subjectivity and interruption challenges the manifestation of uniqueness. Therefore interruption opens up the possibility for subjectification. Subjectivity on the other hand thrives in uniqueness which is irreducibly plural and different. Thus the outcome of the responses to interruption becomes indeterminate. Educational responsibility should therefore become the management of a “fine balance between engagement and openness” (Biesta, 2006, p. 148). Educational space should cease to function as a space for the transfer of knowledge and skills to the educated but will be that for the “interruption of being of the being[s], . . . something that asks questions with the potential of calling someone into being as a unique, singular individual” (Biesta, 2006, p. 150). Such questions can be of different forms of

collection of practices and traditions that ask students for a response and that provide different ways for newcomers to respond and come into the world . . . it means that education ceases to be a process of giving, and instead becomes a process of asking, a process of asking difficult questions (Biesta, 2006, p. 150).

If the responsibility of the educated is then to respond to such difficult questions in a way that it brings to being the uniqueness of their individual subjects, then the outcome of the response will be open to as diverse responses as the individuals in the engagement.

Biesta believes that educational response should be one of openness, “an openness toward new and different ways of being human” (Biesta, 2006, p. 106). It should therefore be considered that the individuals who are engaged in

the educational process (the educated) are beings “who are not only capable of their own actions but whose coming into the world depends as much on our response as our coming into the world depends on their response” (Biesta, 2006, p. 107). In their response to educational challenges therefore they will indeed bring into their response the “coming into the world of unique, singular beings” (Biesta, 2006, p. 107). Human actions and responses based on their practical experiences are the essence of their uniqueness. Because these do not exist within communal identities, an attempt to create a uniform social order through a particular educational intervention will entail an attempt to “erase the otherness of others by attempting to control how they respond to our initiative – to deprive others of their actions and their freedom, and as a result deprive ourselves of our possibility to act and hence our freedom” (Biesta, 2010a, p. 84). Biesta justifies this by upholding that since “plurality is the condition of human action” (Arendt, 1977 as cited in Biesta, 2010a, p. 84) educational freedom for the unique coming into being of the educated can only operate in “a world of plurality and difference” (Biesta, 2006, p. 107). This is because an educational approach within a world of plurality and difference does not aim at inserting the educated into an existing order but realizes that she is a unique rational being that comes into presence or being in own unique way. Hence it appreciates the plurality in the existence of beings as against the humanistic concept of beings.

Furthermore coming into presence of the educated is dependent upon the difference, the otherness that exists between her and the other. Thus in recognising “uniqueness as difference” (Biesta, 2010a, p. 86) emancipatory educational space will grant the educated freedom to invent her unique response, to speak in her own unique voice, rather than through a representative voice. Since action is relational, it is this freedom to bring the uniqueness of the subject into response to an educational intervention that confronts the subject with the ‘face of the other’ which will demand a responsibility for the newcomer to come up with a response. Such an encounter is the one that might interrupt the “normal ways of being and might provoke a responsive and responsible response” from the educated (Biesta, 2010a, p. 90). This is so important because the application of knowledge is for real situations in our unique experiences. When situations of challenge come up in individual’s

life it is the individual herself that is faced with the responsibility of coming up with a solution to the challenge. Since we are expected in such situations to respond in our own unique ways, the education that should have prepared us for facing such challenges should have been built on the freedom of the educated to develop her autonomous rationality as a unique singular subject rather than based on a 'template' of action which may not fit into the unique circumstances of the educated.

Strengthening Biesta's idea of the educated as a rationally unique subject capable of articulated responsible response is Rancière's assertion that every human actor is a thinking being who has principles of private morals and social morals, and simply because she lives with those alike, has her little collection of historical facts and her way of evaluating them (Rancière, 2007, p. 34). Considering that every person has the ability to learn something, without having it explained to her, and be able to relate it to all the rest of her experiences then "all men[sic] have equal intelligence" (Rancière, 2007, p. 18). The educated is also equal in intelligence with the educator. Thus in demonstrating confidence in intellectual capacity of any human being, Rancière posits learning as a process of "exploration" in which the educated recognizes and responds to the knowledge presented by the educator "as people, in the way you respond to someone speaking to you . . . : under the sign of equality" (Rancière, 2007, p. 11). Hence the educated brings to the educational act the two faculties of 'intelligence and will' as he responds in equality to the educator's will and the intelligence of the material (knowledge) presented. What the educator does therefore is to demonstrate a will strong enough to challenge the educated towards building up own will to use own intelligence in response to the intelligence of the knowledge placed between them. Therefore in an educational act "there are two wills and two intelligences" (Rancière, 2007, p. 13) - the wills of the educator and that of the educated, and the intelligences of the educated and that of the educational material. This results in an entirely liberated relationship between the intelligence of the educated and that of the educational material without the subordination of the intelligence of the educated under the intelligence of the educator. According to Rancière, "it becomes stultification to subordinate intelligence under another intelligence" (Rancière, 2007, p. 13). This is because as the educator involves her intelligence in the "explication"

(explaining the meaning) of the educational material, she “stultifies” (renders useless, ineffective or stupid) the intelligence of the educated. Therefore the educated should be considered independent and autonomous to be able to think for herself, make her own judgements and draw her own conclusions (Biesta, 2010a). As subjects that have to come into being, the educated is confident to use their own intelligence in the process of making meaning.

Thus in putting together these concepts of uniqueness of beings in education, the failings of the humanistic approach to educational process, and the equality of intelligence between the educated and the educator, such scholars as Biesta, Osberg and Rancière uphold the reasoning that education is an indeterminate, unpredictable and incalculable process. Since all individuals who engage in the act of education are to respond to the educational material from within their unique frame of realities and intelligence, there cannot be a possibility of determining what each person should learn since there cannot be a possibility of capturing the plurality of all the unique responses the material would generate. Therefore the educator should cease to aim at providing a prescription or template of what the educated should change into - a “closure” of the possibilities of plurality; but rather concentrate on the process of challenging the educated to exercise their freedom in exploration of the materials for unlimited manifestations of meanings/knowledge - an “openness” to unimagined possibilities (Osberg & Biesta, 2010).

I acknowledge these foundational principles of emancipatory transformative education in a collective sense that views an individual as a social subject whose education is a process of a subjective response to an interruptive problem through the application of resources derived from her community’s shared funds of knowledge, or what Rancière referred to as her collection of historical facts. Therefore as the educator communicates with the educated, each comes into being to the other as subjects who are not necessarily particular singular beings but are the identities of a different collective existence such as a culture, community or society. In the same way their communicative relationship would also be recognised as the initiation of a collective space where each subject comes into presence as a complementary other that facilitates the coming into being of one another. In following the ethical rules of respectful communicative relationship, each would not only acknowledge the

collective space in which the communication is taking place but would also respect the collective existence within which each has previously been formed and which each represents. Thus the *educational engagement would be considered a communicative one between unique individuals bound within collective consciousness and existences.*

For this reason, while I ascribe to Biesta's idea of education as interruption as proffered against the traditional conceptualisation of education as support, I however argue that education should be both the act of interruption and as well as of support. As the educator interrupts the educated with challenging questions towards the manifestation of a subjective response, she at the same time supports the educated as a complementary member of same collective space towards the best application of unique funds of resources in the creation of such response. In this way uniqueness and plurality between the educator and the educated become not only complementary but also the product of collective consciousness. Hence it becomes impossible to differentiate education as an act of subjectification or as an act of socialisation. I therefore consider the process as that of *subjectified socialisation.*

With this notion therefore I eclectically derive from Freire, Rancière, Biesta, and Osberg the concept of emancipatory education which aims at the raising of the consciousness of the educated towards the solving of personal and collective existential problems; through the interruption and support by the educator who in acknowledging the intellectual equality between her and the educated, operates from a position of authority without being authoritative. On account of the freedom granted the educated for subjective uniqueness within such educational space, the process is therefore indeterminate and unpredictable.

I will engage further with this concept of emancipatory educational practice in later chapters but meanwhile I would go on to articulate the possible challenges against the maximised impact of Entertainment Educational practice as based on the established principles of emancipatory transformative education as discussed here.

3.5: Theorizing Challenges to Entertainment Education as Transformative Emancipatory Educational Programme

Transformative education is generally considered learner-centred, being focused on developing “autonomous thinking” in the educated for the purpose of the individual’s ability for “interpretations rather than act on the purposes, beliefs, judgements, and feelings of others” (Imel, 1998). Central to this form of education is the agency of the educated in making meaning from their experiences through critical self-reflection. Walsh and Craft have considered transformative educational practice as that which develops criticality and reflectivity in practice to the point of seeking to take critical action. To them developing a transformative practice entails “a commitment to *continuous* critique and investigation and taking practical actions to improve, . . . rather than being purely a technical follower or implementer of policy and practices” (Walsh & Craft, 2012 emphasis mine). In essence, the participants in such an educational model are expected to, above all things, be challenged to unveil a path in reality, of criticality and reflexivity, necessary for taking critical actions about their perceived privately lived challenges. They are not to be expected to follow or apply practices and models as defined and prescribed by another.

The practice of Entertainment Education in behavior and social change programmes should therefore, be one aimed at presenting challenging problems for the purpose of awakening critical consciousness of the target population as subjects within their own world, towards an awareness that generates the ability to analyze, pose further questions and take actions on the challenges that influence and shape their lives (Freire, 2007). Such practice should operate the educational principle of intellectual equality between the educator and the educated in a way that emancipates the educated rather than “stultifying” them (Rancière, 2007). Stultification is a situation described by Rancière as one where the educator applies his intelligence extensively in analysing and explaining (explicating) reality to the educated to such an extent that the intelligence of the educated is rendered stupid, ineffective or useless. Rancière means here that the first and most important element in an emancipatory education is to recognize the “power of intelligence that is in any human manifestation” with which the educated manifests the ability to find something new in all her experiences “to relate to the *thing* that [she] already

knows” (Rancière, 2007 ; 2009, p. 17 emphasis in original). Biesta also believes that the position of an educator in a transformational education should not be that of a master liberating the object with emancipatory endeavour. He considers such practices as ones that actually install dependency, entrench inequality and are often based upon a fundamental distrust and suspicion about the experiences of the educated despite the good intentions of the emancipator in the interest of the emancipated. He also posits that education “is not about the insertion of an individual into the existing order but entails an orientation toward autonomy and freedom” (Biesta, 2010b, p. 43). This is because what an emancipatory education owes its learners is “not the key to knowledge but the consciousness of what an intelligence can do when it considers itself equal to any other and considers any other equal to itself” (Rancière, 2007, p. 39). Thus, true emancipation is the confidence, dignity and courage in the “consciousness of that equality, of that reciprocity that alone permits intelligence to be realized by verification” (Rancière, 2007, p. 39). When people are made to believe in the inferiority of their intelligence they are made to feel stupid. And a stupid mind cannot possibly think out a solution to its problems. This could only result in a consistent loss of confidence and increased dependency or resistance from the participants.

With this general understanding of the features and demands of emancipatory transformative education, I wish to explore in more details the perceived challenges that may be inherent in the Entertainment Education approaches and their possible effects on the participants. These will be discussed under the major elements of transformative education namely: social relations, content and site of practice.

3.5.1: Social Relations: Power Differentiation

Transformative education scholars (Darder, Baltodano, & Torres, 2003; Freire, 2003; Mayo, 1999) have specifically emphasised the primacy of social relations as key challenge to the nature and process of any emancipatory educational practice. Social relations refer to the recognition of the systems of power differentiation, in its varied forms, between the educators and educated and the consideration of the existing power structure between the different identified classes as placed along the democratic continuum. In keeping with the

philosophical influences on democratic pedagogy, the understanding of power and its impact on the construction of knowledge is centred primarily on culture, consciousness, history, domination and resistance.

3.4.1.1: Challenge of Dominance and Resistance

Power differentiation results in the problem of dominance and resistance as conceptualised through the theoretical foundations of Antonio Gramsci and Michael Foucault who both initiated a better understanding of power relationships within the context of educational practice (Darder, et al., 2003). Through his concept of “contradictory consciousness”, Gramsci argues that the educators’ reinforcement of “common sense notions of what is considered to be the truth within a society” even when in contradiction to the class interest of the educated, will only function to “sustain the hegemonic process that reproduced cultural . . . domination within the society” (Darder, et al., 2003, p. 7; Mayo, 1999). Foucault also upheld this by questioning the “regime of truth” perpetuated through the legitimization of particular knowledge within the context of various societies. However, for Foucault, power is conceptualized “not solely at play in the context of domination, but also in the creative act of resistance” (Darder, et al., 2003, p. 7). Thus Foucault’s ideas on knowledge and power shed light on an understanding of the learners’ resistance within education as captured by McLaren in what he described as ‘controlling rituals’ in education which disregards the cultural politics of the lived experiences of the educated and in turn will only receive ‘resistance ritual’ (Foucault, 1982; McLaren, 1999).

It can be argued therefore, that emancipatory education should adopt democratic social relations. It should have the culture of the educated as the basis of the learning process while the educator strives at “mitigating hierarchical relations between those who educate and those who learn” (Mayo, 1999, p. 47). If this is the case then it is vital that the educated take control of their own learning through a conscious reflection on their own experiences and not through any persuasive influence by the educator as this may amount to hegemonic control. Such persuasive efforts would most likely yield counter productivity due to resistance in line with Foucault’s reasoning that exercise of

power is in constant relationship with confrontation strategies. Hence he insists that

every intensification, every extension of power relations to make the insubordinate submit can only result in the limits of power. The latter reaches its final term either in a type of action which reduces the other to total impotence (in which case victory over the adversary replaces the exercise of power) or by a confrontation with those whom one governs and their transformation into adversaries (Foucault, 1982, p. 794).

This means therefore that the system of undemocratic social relations in education manifests mostly in hegemony, control and resistance.

3.4.1.2: Challenge of Agency and Ability to Take Creative Critical Action

Since education is primarily a process of knowledge exchange, or better still knowledge generation, it is important therefore that power relations within education is viewed beyond the issues of social differentiations in the process of learning and even more importantly emphasise the contents of education. This seems to be reflected in Foucault's idea when he insists that the exercise of power is not to be constituted only in the simple relationship between individual or collective partners but in the ways in which certain actions modify others' actions, since to him "power exists only when it is put to action" (Foucault, 1982, p. 788). In arguing that the nature of power relations is never the "manifestation of consensus" Foucault maintains that the definition of power relationship can only be found in the understanding that it is "a mode of action which does not act directly and immediately on others" but instead "acts upon their actions: an action upon an action, on existing actions or on those which may arise in the present or the future" (Foucault, 1982, p. 789). Thus he emphasises that power relations can only be articulated on the basis of two indispensable elements:

that "the other" (the one over whom power is exercised) be thoroughly recognized and maintained to the very end as a person who acts; and that, faced with a relationship of power, a whole field of responses, reactions, results, and possible inventions may open up (Foucault, 1982, p. 789).

Thus the consideration of power structures within an emancipatory educational practice goes beyond the democratic articulation of who and what produces agency among the recognized social classes involved in the educational space.

It should also consider the actions of the relating partners as contained in the generated knowledge/material. Actions can be loosely understood within our present reference as behaviours and their determinant cultural knowledge. Knowledge generation should therefore be in the nature described by Gramsci as 'critical appropriation'. Not in the sense that any knowledge or cultural basis of knowledge is 'higher' or 'lower' than the other, but in the sense that on the basis of intellectual equality, different partners/classes found in the educational relationship would be able to create new knowledge not by means of one or the other's individual original discoveries but through "the diffusion in a critical form of truths already discovered, their 'socialisation' as it were, and even making them the basis of vital action, an element of co-ordination and intellectual and moral order" (Gramsci, 1971, p. 325).

3.5.2: Content: Deterministic Eurocentrism

The present approach in the Entertainment Education practices is evident in educational models that are based on linear progression and deterministic educational practices (Osberg, 2005, p. 81). It tries to understand the starting/standing point of the learners on health and social issues; gets experts prescriptions on the desirable or acceptable modern knowledge about the particular issue and then seeks every possible means, both participatory and non-participatory, to move the learners from their original point to the preconceived point of the experts.

Since the transformational abilities built through the programme is meant to be employed within the unknown and privately individual realities of experiences and situations of the educated, an application of a deterministic process "in which everything can be fully (and logically) calculated and known" (Osberg & Biesta, 2010, p. 599) would not be positively productive. There should rather be an attempt to challenge the target community to a level of consciousness which will be applied within the "probabilistic [or chance] causalities" in their life circumstances which constantly leads to "a movement into that which cannot be calculated" (Osberg & Biesta, 2010, p. 599) or determined. This conceptual approach in practice poses such challenges such as:

3.4.2.1: Challenge of Intellectual Control and Exclusion of Experiential Realities of the Educated

Most Entertainment Education programmes are funded by donor agencies set out to implement programmes based on either international relevance or organizational agenda. Such donor organizations employ the services of health education and arts professionals to join the production design team for the designing of such programmes. Fossard (2009a) recommends that a successful programme should have Programme Manager, Funding Agency Representative, Researcher/Evaluator, Content Specialists, Other NGOs, Writer(s), Audio/Video Director, Ministry Representatives, and Audience Representatives as members of the programme designing Team. *This therefore forms a team of experts who on their own decide on what the target audience's problems are and seek to proffer solutions for them.*

Emancipatory education is however committed to critical analysis and democratized participatory learning through collective action and reflection of all members of a learning group. Due to its core practice that “epitomizes the special characteristics of consciousness” (Freire, 2003, p. 63) and encourages participants to investigate their problems and rehearse solutions to them, it facilitates democratized process of joint construction of educated-educator narratives that critically consider, and then re-consider various points of view for new possibilities. Freire has posited that knowledge emerges “only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry men pursue in the world, with the world, and with each other” (Freire, 1972; 2007, p. 72) and in the act of critical perception, they transcend a single dimension, reach back to yesterday, recognize today, and come upon tomorrow (Freire, 1974). Also in an attempt to articulate the purpose of education in a democratic society, John Dewey (as cited in Darder) argues for a variety of principles which included

the notion that education must engage with and enlarge experience; that thinking and reflection are central to the act of teaching; and that students must freely interact with their environment in the practice of constructing knowledge (Darder, et al., 2003, p. 3).

On the other hand Freire wrote and spoke extensively on the issues of power, culture and oppression within the context of schooling. He viewed emancipatory

education, with central pedagogical questions relating to social agency, voice and democratic participation in knowledge generation, as imperative to the political struggles against exploitation and domination.

The Entertainment Education for health and social behaviour change thus needs to operate a democratized health educational approach within a rigorous historical and cultural context in which the feelings of the educator and the educated are “brought into play on their own and in relation to each other, not hidden under the cloaks of objectivity” (Louis, 2005, p. 350). This type of approach would use critical reflection and appropriation as an intrinsic part of effectively communicating messages, supporting the objective of creating an educational environment that fosters cooperative, participative and co-creative-based learning (Simpson & Freeman, 2004, p. 345). The educational space should be “more than instructional sites” and serve as “cultural sites that are actively involved in the selective ordering and legitimization of specific forms of language, reasoning, sociality, daily experience and style” (Pineau, 2002, p. 49) from which inclusive educational materials could be developed. Such approaches would encourage critical thinking, decentralize educator authority, facilitate interactive and peer-oriented learning and ensure that all the educated have equal access to instructional resources.

Emancipation is considered as “a rupture in the order of things – a rupture that is the appearance of subjectivity” and transformative education as “a process of subjectification” (Biesta, 2010b, p. 46). I therefore believe that Entertainment Education should also be focused on the development of the audience’s ability to take subjective actions about their real challenges through a fostering of their autonomous critical interpretation and reflection on such challenges. This could be facilitated through the presentation of the problems inherent in lived realities of the educated which will awaken them to the disturbing nature of their situation and motivate them to seek, subjectively, a change of the disturbing situations.

3.4.2.2: Challenge to Autonomy and Authorship

Recent years have witnessed a surge in scholarship that problematizes a linear, Eurocentric approach to international health communication with its attended universal approach to learning and behaviour (Airhihenbuwa, 1995; Dutta-

Bergman, 2004a; Dutta, 2008). Within this model, the nature of how and what is communicated for health promotion is centred on a universal concept of health “based on Eurocentric understandings of health, disease and its treatment” (Dutta, 2008, p. 2) and/or prevention. The problematizing of the notion of universal truth in health communication and an increasing presence of health communication scholars from a post-colonial context (Airhihenbuwa, 1995; Dutta, 2007) gave rise to the notion of health knowledge as embedded within value systems (Dutta, 2008). Hence health, disease and its prevention/treatment became recognized as understood and negotiated in various ways with the meanings of health being embedded within cultural contexts and the values deeply connected with the various cultures (Dutta, 2008). As a result most health communication campaigns and especially Entertainment Education which are mainly used in the developing world (Dutta, 2006) have got to embrace the culture-centred approach.

However this sensitivity to culture has manifested in the development of culturally appropriate health education materials that would change individual attitudes, beliefs, and behaviours of cultural participants by “tailoring messages to cultural characteristics of audience members” (Dutta, 2007, pp. 304-305) while still maintaining a valorisation of Eurocentrism along the knowledge content which is aimed at promoting western hegemony. With apparent biases of domination and control exhibited by the expert position of the health and educational interveners, they are executed through a ‘development’ ideology. This approach is marked with the notion of universal truths in the form of diffusion of health and social innovations implemented within campaigns that were conceptualized and implemented under the umbrella of development communication. Such campaigns overemphasise biomedical Westernized model of health promotion and disease prevention practices with strong reliance on medicine and individual/cognitive psychology (Airhihenbuwa, 1995; Dutta-Bergman, 2005; Dutta, 2008; Dutta & Souza, 2008).

Educational practice which reflects these problematic considerations can be said to operate as “planned enculturation” (Osberg, 2005). It could as well be considered “an act of depositing” in which the educated become the “depositories” and the educator “depositor” in what Freire identified as “Banking Education” (Freire, 2007, p. 72). This form of educational model does not

communicate with the educated but rather issues her with a 'communique' from the board of experts made as deposits into those whose "scope of action allowed extends only as receiving, filing and storing the deposits" (Freire, 2007, p. 72). Here again, the educator is the subject of the learning process who "deposits, prescribes and domesticates" while the educated is merely "an object of assistance" who resigns from creativity and reflexivity and only "adapts to the purposes" of the educator (Freire, 2007). Such practice yields to what Biesta has illustrated as the "educational paradox" of inculcating freedom in the learners through coercive means (Biesta, 2010b). An educational practice that seeks to emancipate the educated by rendering her unable to "make use of [her] understanding without the direction of another" (Biesta, 2010b, p. 42) thereby making the educated perpetually dependent "upon the truth and knowledge revealed to [her] by the educator" (Biesta, 2010b, p. 40).

Freire equally identifies this process as "education in the practice of domination" (Freire, 2007, p. 81) which he stresses cannot be used "in the pursuit of liberation, for [it] would only negate that same pursuit" (Freire, 2007, p. 78). He therefore proffered the problem-posing educational model which offers recommendations on how the educated who have been hitherto subjected to domination in this banking method and practice of education "must fight for their emancipation" (Freire, 2007, p. 86).

3.5.3: Site of Practice: Challenge to Emancipatory Transformative Engagement

Another seemingly less challenging but vital aspect of emancipatory education that is being considered here is the site of practice. As Mayo explains, emancipatory education should always "incorporate the efforts of social-change-oriented movement" (Mayo, 1999, p. 45). It follows therefore that such educational practices take place in variety of sites of social practice. With the foundational roots of emancipatory education as within the traditions of radical non-formal adult education, the practice has always been based in political, economic and sociocultural sites rather than formal institutionalized schools. Although in his foundational practice he worked both within and outside institutionalized schools, Freire left no space unexplored for what he regarded as a "lifelong effort for social transformation" in the educated (Mayo, 1999, p.

70). He therefore demonstrated education in its widest sense as a concept of human development which “takes place in different instances and different settings throughout life” (Mayo, 1999, p. 26). On his own part, due to his key focus on empowering lifelong engagement in “counter-hegemonic activities in all spheres of social life” (Mayo, 1999, p. 44) Gramsci also explored various and unlimited political and economic sites for the education of the members of the subaltern classes.

Thus emancipatory education has always been taken beyond the boundaries of formal educational establishments and into ideological establishments such as political, cultural and social institutions. With a strong consciousness to issues of power and hegemony around knowledge, it naturally followed in the critical traditions that emancipatory education resorted mostly to ideological institutions such as mass media, political parties, economic and cultural clubs, as means of targeting the roots of beliefs and habitual lifestyles of the educated. This is because power and hegemony are “maintained through the exercise of ideological devices in the story that circulates in a culture” (Dutta, 2008, p. 111). Thus any effort at countering them should also work best from ideology.

Therefore although schools could be explored as possible grounds for emancipatory education, the popular culture has always been the target of the ideological awareness that could empower the educated towards a continuous lifelong emancipation in all aspects of living. The Entertainment Education practice whose key domain is the popular culture with emphasis on ideological persuasion for behaviour change is clearly a representational site for emancipatory education with transformative engagement.

3.6: Conclusion

This chapter has mapped out the existing relationship between Entertainment Education and emancipatory transformative education as a path towards the articulation of perceived challenges to the dominant approach in Entertainment Education on the basis of principles of transformative education. Since Entertainment Education already sets out on the implementation of emancipatory practices in its development, it is considered therefore that this has to be observed in its totality and currency for the maximum benefit of such development to be yielded.

Hence with the challenges to emancipatory impact of Entertainment Education as an educational practice identified, the next chapter will be focused on exploring, with the help of a practical case study, how such identified problems have manifested in unexpected impacts through an Entertainment Education programme that was administered in Nigeria.

CHAPTER 4

A CASE STUDY OF ENTERTAINMENT EDUCATION FOR COMMUNITY BEHAVIOUR AND SOCIAL CHANGE PRACTICE IN NIGERIA

The previous chapter highlighted the possible challenges that could be observed within the dominant model of Entertainment Education intervention which could diminish the impact of entertainment towards emancipatory change in the behaviour of its audience irrespective of the powerful emotional transportation and influences. These were explored from the perspective of emancipatory educational based sociocultural considerations. This chapter is therefore focused on exploring these considered challenges within a practical case study as observed in my home country, Nigeria, which stands out as an African cultural space that is exposed to the persuasive influences of modern Western ideologies and practices.

4.1: Introduction

Geenu Nti (a pseudonym for the programme name) is a model sample of an intercultural based health education/communication intervention with ample considerations for the relevance of contextual and audience centred factors. The programme was designed by a renowned Western based centre for world-wide Entertainment Education production and especially for Africa and Asia. It appears to have been designed with the intentions of empowering “community members with the ability to articulate their voices and determine their choices” (Dutta, 2008, p. 37). *Geenu Nti* is one of the centre’s numerous programmes in Nigeria, which had an overwhelming commendation for its conscious inclusion of the target audience and contextual realities. It was a ten year long programme on Adolescent Reproductive Health Education in Northern Nigeria and acclaimed for its extensive use of cultural capacity such as language, setting, characters, resources etc. It could be said to have been modelled after culture-centred approach.

Most importantly *Geenu Nti* was observed to be consistent with Sabido’s model of Entertainment Education in addition to the programme’s stated application of an ecological model of communication approach which “allows for the consideration of multiple-level factors at the policy and community level as well

as the individual level” (CCP, 2011, p. 2). Hence it can be said that the moral framework for a programme in Adolescent Reproductive Health is Nigeria’s World Health Organisation (WHO) Country Cooperation Strategy which presents the nation’s “adaptable country-specific strategy that provides the framework of cooperation between WHO and the Federal Government of Nigeria” (WHO, 2009, p. 1). Within this cooperation strategy are the health related Millennium Development Goals which include the reduction of child mortality and improvement of maternal health (WHO, 2009). The value grid could then have been derived from the Health Promotion Policy for Nigeria (2005) which indicates urgent need for action to improve the health of Nigerians in several areas affecting communicable and non-communicable diseases amongst which family planning is prominent. The most pressing issues raised under family planning are a high rate of teenage motherhood, the low use of contraceptives by married women and the high total fertility rate of the nation. It is therefore in order to state, even though not mentioned in the programme document, that the moral framework and value grid on which *Geenu Nti* was based are relevant to the international WHO declaration cooperation strategy as well as national policy statement.

Additionally there was extensive formative research, first done by yet a different international aid foundation and the programme sponsors which guided the focused concepts within the broader programme. Then further formative research was conducted with the target audience by the programme planners which informed the development of the actual Entertainment Education materials that were used in the programme. These formative evaluation researches were the basis for determining the causes of respective target audience’s current behaviours; behaviour change objectives; factors that would influence the desired behaviours; and strategies to facilitate the desired behaviour change. All these were well articulated and documented in the Entertainment Education design document as established determinate factors even before the youth artists were recruited and engaged in the creation and production of the Entertainment Education episodes (CCP, 2008).

Also as mentioned earlier the programme as well as the Entertainment Education was based on the ecological model of health behaviour change communication (CCP, 2011). Therefore despite the programme’s focus on

different levels of development and implementation of reproductive health in the community, the different Entertainment Education episodes featured actions related to politician's behaviours, health providers' behaviours and as well as youths and married couple's behaviours. The programme which was executed in 5 phases had all the phases addressing different levels of the challenges, for instance, Phase 1 which aimed to break the silence, by introducing reproductive health education to the community, focused on building local capacity and intensive advocacy to "local community, religious and political leaders"; Phase 2 added further focus on "encouraging more clinician's to be youths friendly"; Phase 3 extended emphasis on "encouraging more clinicians to be client-centred providers" and as well as expanding message audience to include married youths and older couples who are still in their reproductive years; Phase 4 expanded its message to married youths and the older population of reproductive years to include positive spousal communication; Phase 5 finally focused on the more administrative based strategies of expanding support base to ensure sustainability for the programme highlights and communication method (CCP, 2011, pp. 4-5). All the Entertainment Education radio drama episodes and home video were designed at different stages of the programme in line with the specific focus of the phase at which they were developed and produced. The Entertainment Education therefore would be said to have been guided by the same ecological theory of communication for change which emphasises the consideration for multiple-levelled policy, community and individual factors that could affect change.

Using the drama produced for the episodes in one of the phase 4 of the programme as an illustration the development of characters in *Geenu Nti* also conform to Sabido's guidelines of providing transitional role models as well as positive and negative characters. The 3 main characters are presented as transitional role models and the plot of the drama is woven around their relationships with their husbands, friends and families as they moved through the various stages of their life stories highlighting their "courtship, marriage, pregnancy, childbirth and child rearing" (CCP, 2008, p. 24). As the story goes through these strategic developments in their lives, it shows each woman experiencing different health situations relating to reproductive health choices and subsequently learning to overcome prior identified barriers to achieve the

expected behaviour change objectives. Their respective successful transition, from the several difficult situations to happily empowered and progressive women as a result of their choices for good reproductive health seeking behaviours, is meant to serve as a positive role model for the audience. At the same time, there are several other supportive characters whose actions are either positive or negative in terms of their encouraging or discouraging influences for the main characters in line with their choices for the desired behaviours.

Also in reflection of Sabido's model, the programme had an epilogue at the end of each radio episode and even street drama outreach activities, during which credible members of the production team would usually give out information about location specific partner health providers. This is expected to facilitate the audience in taking positive actions towards seeking reproductive health services. And finally at the end of the programme there was also an evaluation research study which measured the impact of the programme in the communities and the states that participated. This evaluated and provided information on the multiple positive changes that had taken place in individuals, communities and service providers as a result of the programme.

4.2: The Programme and Case Study Rationale

Geenu Nti was implemented in four to twelve states of Northern Nigeria at its different phases, spanning through the years of 2001 to 2011. The programme was targeted at young people aged between 10 to 24 years with the community and traditional leaders as the secondary audience. It aimed primarily, among other things, to create awareness and increase demand for *modern* reproductive health services amongst the target audience. In line with the sponsors' formative research the programme was designed to cover such key health areas as Adolescent Physical and Mental Health; Safe Motherhood; Birth Spacing; Post Abortion Care; Positive Spousal Communication and the Clients' Rights to Seek Family Planning and other Health Services. In justifying the use of Entertainment Education as its primary activity for Behaviour Change Communication (BCC), *Geenu Nti* considered Entertainment Education as most suited for a young audience since "it allows for the modelling of positive behaviour change and the provision of information in an entertainment format,

delivering non-intrusive messages while penetrating the barriers of literacy and attention” (CCP, 2011, p. 2). The programme invested in varied Entertainment Education materials ranging from 182 radio drama and variety show episodes, 2 Home Videos or feature films (lasting 90 and 60 minutes respectively) which were also aired on local television networks. There were also series of street drama performances (unrecorded numbers) used during awareness rallies.

4.2.1: Demographic Background of the Programme

The socio-demographic reality of the youths in Northern Nigeria could be considered as the major factor in the justification of the programme’s location and the extensive use of Entertainment Education. The *Nigeria Demographic and Health Survey 2008: Key Findings* (NPC & ICFMacro, 2009) indicates that the median age at first sexual intercourse for young women is around 15 in the North whereas it is around 19 in the Southern part of the country. Also in the Northern region 45% of girls are married by age 15 and 73% by age 18. This doesn’t seem the case with boys as “husbands were an average of 12 years older than their wives; this age difference increased to 18 years for those in polygynous marriages” (www.populationcouncil.org, 2010). Polygyny is recorded as in its highest rate in the North with one-third of married women between age 15 - 49 having one or more co-wives and 43% of marriages in the North practicing polygyny against a national average of 22%.

Education and increasing wealth have been identified as factors that lead to a decrease in polygyny amongst the population. However, literacy levels in the North are far below the national average with three-quarters of women in the North not having any formal education and only 9% of women and 14% of men having higher than secondary education. Education and wealth have also been found to correlate with women’s desired family size with illiterate poor rural dwellers desiring an average of 6.7 children against 5.2 as in the urban areas of the rest of the nation where women are more educated and economically empowered. However women in the Northern region want 8.1 children in comparison with women in the South who want 4.6 (NPC & ICFMacro, 2009). Since education and socioeconomic status can also be hampered by the early age of first marriage for girls which is most common in the North, it is also not surprising that vast majority of household decisions are made by the men who

are much older and better educated than their wives. This is sometimes done in consultation with elderly relatives (www.populationcouncil.org, 2010). Hence the socio-demographic realities in Northern Nigeria are very apt for a programme targeting, not only a change in Adolescent Reproductive Health practices but also a transformational emancipation for the predominantly disadvantaged and illiterate youth and adult population.

The culture-centred Entertainment Education communication used primarily by *Geenu Nti* is therefore a commendable choice, most importantly as all the materials are in Hausa language, the predominant language spoken in the Northern Nigeria. The stories are plotted around typical youths and families dealing with various life challenges encountered within Northern Nigerian cultural practices. For effective capturing of cultural essence and to “gain a better youth perspective . . . the radio programmes and educational videos were written by youth writers, hosted by youth announcers and starred young popular Hausa actors from Northern Nigeria” (CCP, 2011, p. 2). This was aimed, not only at building the capacity of these youths but at “empowering (other) youths to better understand their reproductive health rights” and choices (CCP, 2011, p. 20). Additionally there were a total of 168 listeners clubs organized within communities as a source of audience interaction and feedback for the programmes.

4.2.2: Case Study Rationale

The decision to use *Geenu Nti* as a practice sample was made after my observation from the programme evaluation documents. I observed that the recorded impacts may not be as practically manifesting in the community at time of the current study as was recorded by the time of programme evaluation. Like many Entertainment Education programmes of its kind, it could be said that *Geenu Nti* yielded remarkable results along the creation of awareness and entertainment for the target audience but could be challenged along the achievement of sustained impact in positive transformative changes in the people’s behaviours. The programme made extensive efforts to harness the target audience’s affective and cognitive involvement as well as build local capacity within the community. At the same time I had observed from the programme planning document the possibility of marginalizing the local/cultural

knowledge of the target community. This is because the characters' dialogue celebrates the efficacy of modern western reproductive health measures while completely foreclosing the traditional cultural ones.

Despite all the laudable measures aimed at inclusion and community empowerment, the *Nigeria Demographic and Health Survey 2008: Key Findings* (NPC & ICFMacro, 2009) reports that whereas 7 in 10 women aged between 15-49 know at least one modern method of contraception, only 10% of the women make use of the modern methods while another 5% use traditional methods. Again an average of 23% of Nigerian teenage girls aged 15-19 are already mothers or pregnant with their first child with the Northern region accounting for the highest population as the North West has 45%, North East 39% and North Central 22%; against South South 12%, South West 9% and South East 8%. This data was published in 2009 after *Geenu Nti* has been aired in the Northern region for eight years and still running. This echoes Dutta's findings about the impact of Entertainment Education and the results of Sabido's models.

In the evaluation of the earliest samples of Sabido's Entertainment Education there has also been noted a short-lived impact of the programme. Singhal & Rogers reported that data gathered by Mexico's Adult Education System in evaluation of the effect of *Ven Conmigo* showed that the number of new enrolments into adult education was 9 times than the number in the previous year, and double the original number the following year when *Ven Conmigo* was no longer broadcast (Singhal & Rogers, 1999). This shows a great decline in the effect of the programme between the year it is being broadcast and the year it is not. Such short-lived effect of Entertainment Education has also been reiterated by Dutta when he assessed the result of Entertainment Education efforts to be "typically either marginal or short-lived without really offering sustainable changes in the society" since according to him the change effects last "only as long as the programmes were operating at a high level" (2008, p. 36).

With this observation I examined some episode documents of *Geenu Nti* and recognized some problems bordering on issues of power relations, hegemony and disempowerment of the target audience. I observed that there is some

marginalisation and foreclosure of the voices, meanings and experiences of the target communities and individuals, features which are generally taken to be very essential for emancipatory transformational change in people. This strengthened my inspiration to critically interrogate the extent to which the voice and meaning of the target community are represented in the *Geenu Nti* programme. Recognising, though, that several other factors like literacy levels, socioeconomic status, traditional marriage system, traditional and religious belief system, service availability and many others could be responsible for a poor or non-sustained indication of actual behaviour change on the target population, I considered it necessary to interrogate the influence of the primary public educational strategy used in the programme, particularly in relation to its functions as a non-formal transformative educational space for subjective and independent capacity building within the target audience's lived needs. Such interrogation brings to the fore questions around such issues as voice and representation as constructed through social relations, contents, and sites of practice as observed in the programme. These constructs have been argued to be very essential factors in emancipatory transformational adult education (Mayo, 1999).

This case study is therefore, an attempt at articulating the interrogation, in practical terms, of the phenomenon of use of Entertainment Education for behaviour and social change as a transformative educational space through Nigerians' perceptions of their experience of the practice. It places in a real-life context the exploratory investigation of the question about why the practical impacts of Entertainment Education in its audience are not enduring. As some challenges and problems of this practice have already been explored in theoretical terms in an earlier chapter, this case study is therefore considered a frame work for further discussion and interrogation of this complex phenomena; for clarity of the problems and articulation of possible solutions to them. This does not necessarily imply an establishment of the use of case study as the research strategy for the entire dissertation (Yin, 1994); but rather this exploratory case study serves as sample reference for problematizing the practice's original and dominantly modelled persuasive approach. To this end efforts were made towards conceptualising how the target audience's lived experiences were marginalised, represented in or affected persuasively by the

Entertainment Education practice they were exposed to. The participants' perceptions on the topic were weighed against the essential structures of emancipatory transformative educational practices.

Nigeria was chosen as the context for this case study not only because it presents a credible cultural space with knowledge and practices that, to a large extent, counteract the content and agenda of the identified Entertainment Education programme, but also because it is a context I am considerably immersed in to the degree of easily identifying authentically 'internal' and 'external' meanings and practices. Although I grew up in the Eastern part of Nigeria I have, since 1996, lived all my working years as a teacher in a military university in Northern Nigeria, and as an aspect of my community development efforts have been involved in directing women and youths' community drama groups. The women's group has at some point used their drama for awareness and advocacy campaigns for systems' support in tackling problems of maternal mortality within military barracks in Kaduna state. Also as a mother of three, I had the delivery of two of my children in the North. Hence my experience and general interaction with other women and specific interest groups had vastly equipped me with ideas around reproductive health related issues and practices in the North, prior to the study.

My prior knowledge about Northern Nigeria notwithstanding, it was my desire that the case study should "retain the holistic and meaningful characteristics of real-life events" and accounts (Yin, 1994, p. 3), especially as they relate to personal and community change experiences. Thus the study made use of qualitative methods of data collection and analysis, since this has been considered the most effective in assessing the complex contextual realities that are associated with such phenomena. For concise and easy management, the present study focused only on issues relating to aspects of birth spacing and positive spousal communication in the programme.

4.3: Methodologies

Since the justification for a researcher's choice and use of particular methods and methodologies reach into the "assumptions about reality – the theoretical perspectives" that the researcher brings to the work (Crotty, 1998); this section on methodologies discusses issues about the study varying from theoretical

perspective and epistemological assumptions that inform the entire research concept to the methods and methodologies that are applied in the collection and analysis of data.

4.3.1: Theoretical Perspectives

The theoretical perspective has been explained as the philosophical stance that lies behind a researcher's chosen methodologies; "a statement of the assumptions brought to the research task and reflected in the methodology as we understand and employ it" (Crotty, 1998, p. 7). This same set of assumptions has also been referred to as a "philosophical worldview" which can be further defined as "a general orientation about the world and the nature of research that a researcher holds" (Creswell, 2009, p. 6). Deducing from the methodological inclinations of this study, it can be said that the philosophical assumption guiding this current research is no other than Critical Inquiry, also known as Advocacy/Participatory Worldview (Creswell, 2009). The assumption I brought to this work is therefore "that the inquirer will proceed collaboratively so as not to marginalize the participants as a result of the inquiry" hence providing "a voice for these participants, raising their consciousness or advancing an agenda to improve their lives" (Creswell, 2009, p. 9). This philosophical assumption is captured fully in Creswell's summary of advocacy and the participatory worldview when he posits that "this form of inquiry is focused on helping individuals free themselves from the constraints found in the media, in language, in work procedures, and in the relationships of power in educational setting" (Creswell, 2009, p. 9); and Crotty presents critical inquiry as remaining "a form of praxis - a search for knowledge, to be sure, but always emancipatory knowledge, knowledge in the context of action and the search for freedom" (Crotty, 1998, p. 113).

These are reflections that the study is an action agenda that seeks to bring about change in the degree of audience involvement in a practice that is applied towards a creation of change in their lives. With an agenda focused on raising the consciousness around dignity, freedom and collaborative participation of the educated and educators in a particular educational space, it can be established that the philosophical worldview I bring to this study is deeply rooted in challenging the considerations for ethical consciousness within educational

practices. This consciousness is raised however, not only to expose the levels of injustice and marginalization meted out on the educated but also with a desire to explore different possibilities for social justice in educational relationships. This is hoped to be achieved by furthering the liberation of the educated and the practice from the challenging setbacks which arise through what could, from an emancipatory perspective, be considered as unethical approaches.

4.3.2: Ontological and Epistemological Assumptions

The philosophical worldview assumed in this research enterprise therefore is hinged on an epistemology that views knowledge and meaning as derived from, or arising out of, the social interactions that one has with ones' fellows; with the meanings being handled in, and modified through, an interpretative process used by persons in dealing with the things they encounter (Flick, 2009). Hence with the "belief that the social world is constituted by the intentions and meanings of the social actors" the current research is aimed at illuminating "the different understandings and interpretations which the participants bring with them to the situation" (Pring, 2000, p. 98). This involves illuminating issues around participants' perceptions of their behaviour formation and change and no doubt highlighting sensitivity to their articulation and interpretation of knowledge and meanings from within privately personal, inaccessible and incalculable premises.

Hence as a research focused in exploring the transformative effect of education on the participants, it is well suited to adopt an epistemological stance that supports a subjective processing of knowledge as an outcome of social interactions or interrelationships. This stance does not only reflect my approach in the research agenda but also the exploration and articulation of the participants' meanings for this study in particular and as well as for transformative education in general. It is only through this epistemological stance that justice can be done to the voices of the participants in the current study; as a way of opening up the space for deliberations on how similar level of justice can be granted to the participants in different forms of transformative education.

Since our epistemological assumptions, our “way of understanding what it means to know” is strongly linked to the way of understanding what it is - ontologically (Crotty, 1998, p. 11) that our research is based on, it could be apparent from the foregoing that I bring to this work an understanding that “reality researched can never be independent of [the] person researching it” or independent of those who are being researched (Pring, 2000, p. 45). Just as I am conscious of a real lived story behind my interest and agenda for the research focus, I also have been consciously aware of the existence of differently diverse realities my participants would have brought to their participation in the study. I therefore view Entertainment Education, and by extension all educational practices, as influences that cannot be independently designed and administered on individuals with maximal impacts, without provisions for the knowledge and meanings based on the existential realities of such individuals. It was important that this perception guided not only my views about educational practice, but also my management of the current research as this strongly guided my considerations for ethical practice which would be discussed in subsequent sections.

4.3.3: Ethics

For the benefit of quantifiable evaluation however, the study had its participants ranging from planners, producers and to audience of Entertainment Education programme as practiced in the case for public health education in Nigeria. However the study used a small sample size as the data was intended to serve only as a practical indication of the kind of involvement the dominant Entertainment Education practice elicits from its audience. The empirical exploration of the relationship between the organizations and participants involved in the practice provides a grounding from which the predominantly theoretical impetus of the thesis is launched.

Hence participants included *Geenu Nti* administrative Team Leader who operates from America, *Geenu Nti* production manager and consultant in Nigeria as well as ten members of the programme’s listeners clubs. This distribution of participants was intended to provide a holistic perspective about the practice since it covers the programme designers’/producers’, the managers’ and as well as the audience’s opinions. Although the main focus of

the inquiry was the generation of the audience's perspective, a knowledge of what goes into the programmes and how they are administered was also considered vital towards the articulation of the audience's participation.

Given the epistemological and ontological position of this research, care was however taken to protect the research agenda from the effect of the diverse realities of these participants. I believed that the realities of my interest or that of the participants could interfere with the outcome of the research if not well managed and checked. Therefore, for justice to be done to the research agenda, none of the independently held interests or agenda (of self and participants) were allowed to mislead the focus or findings in the research. As a result I took extra care to conceal in interview protocols any clues that I was problematizing the approaches applied by the Entertainment Education materials. This was specifically intended to free the informants and participants from any preconditioned and biased responses. At the same time all efforts was made to eliminate any form of deception in obtaining the voluntary informed consent of the participants (BERA, 2004), while ensuring that they do not anticipate the expected outcome of the research and thereby tailor their responses to it. The participants were also encouraged to explore their perceptions of the programmes freely without hindrance or judgemental dispositions.

There were also a number of other general considerations for ethical practice which have guided by management of the research and the data. First was the problem of encroachment on informants' and participants' privacy and comfort through the interviews and focus group discussions (BERA, 2004). It is expected that intense no-holds-barred discussion will contribute best to the research findings. However, considering that health related issues, and especially sexual ones are privately guarded areas of individuals' lives, caution was applied so that such intensive discussions might not raise sensitive and uncomfortable sentiments.

Additionally are the fundamental ethical considerations for informed consent, privacy, anonymity and confidentiality for the participants. The terms and freedom of participation were clearly communicated to the participants before they granted their consent for participation. Through emails, phone calls and

face to face communications, the participants were made aware of their rights of anonymity and confidentiality (Process is explained in Appendix 2 on P237). These were guaranteed to the participants and applied through the use of pseudonyms for the names of all the participants and even the programme itself, together with an accurate presentation of participants' qualitative opinions. Accuracy of data has been ensured through validation with informants in the case of interviews and a debriefing with the participants in the group discussions. In addition all data collected in the course of the research are not used in any other way except for the purpose they have been collected. All data including those considered excess and irrelevant after the preliminary analysis as well as the useful ones are guarded in all confidentiality. The procedure is as contained in the Certificate of Ethical Research Approval attached as Appendix 1 on page 233.

4.3.4: Methods/Methodologies

The sample of participants was generated through snowballing, a chain referral sampling technique, with emphasis on previous active participation in the programme and listeners' clubs. I considered a snowballing sampling process most appropriate not only because this is an exploratory work but also as I did not have a prior knowledge of my likely participant sample from the onset of the study. My main concern was solely to interrogate the Entertainment Education practice though I didn't have a well-articulated programme and participants to be used as my case and sample respectively. When I identified a suitable programme within my preferred context, I therefore resorted to this sampling technique that has been described as a systematic non-probabilistic purposive sampling method that is very apt for qualitative exploration (CyberRon, 2009; Oppenheim, 2009). I had to locate or identify my participants through a chain of referrals starting from the first most important person associated with the programme, who then referred me to the next relevant informants and so on. Although this process was opportunistic, it was not accidental as I requested from the participants specific referrals to others who suited my clearly defined purposes in relation with the programme. However, some of these purposes were identified and defined even through the interaction with the prior participants.

The sequence of sampling and my method of interaction with the respective participants are represented in the following chart:

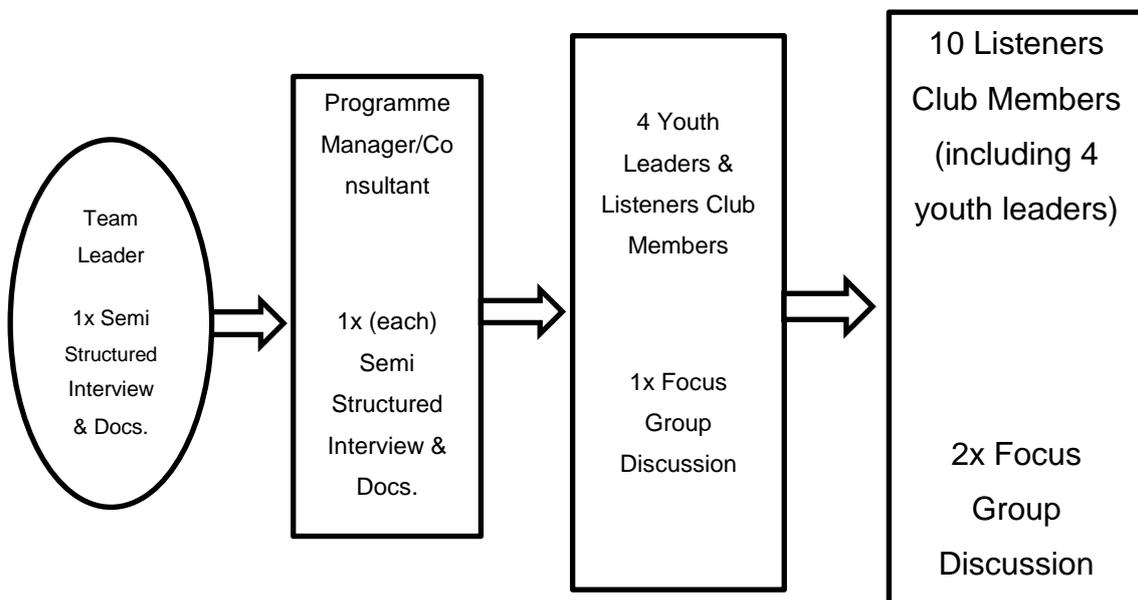


Figure 2: A Flow Chart of the Snowballing Process of Participant Sampling and Interaction

A variety of qualitative research methods were used for data collection and analysis. These included interviews, focus group discussions and documentary analysis. The three participants at the levels of administration and management were interviewed while the ten members of the target communities drawn from various listeners clubs were engaged in three sessions of focus group discussion. The listeners clubs are groups of target community members who were organised as primary audience for critical engagement with the programme agenda while it was being broadcasted. They were usually provided with increased access for the aired episodes and additional materials for discussions around the topics of each episode. Some of the focus group participants were also members of Youth Service Organisations (YSOs) that were extensively active in advocacy and outreach activities for community youth populations.

Diverse issues were raised with the different levels of the participants in accordance with their aspect of engagement with the programme. Such issues are represented in the table below:

Participants and Mode of Interaction	Issues Raised During Interactions
Interview with Team Leader	<ol style="list-style-type: none"> 1. Process of setting up Community Change programmes. 2. Process of developing relevant Entertainment Education materials. 3. Degree of influence of funding organisation on content of programmes and Entertainment Education materials.
Interview with Programme Manager and Consultant	<ol style="list-style-type: none"> 1. Challenges and achievements of <i>Geenu Nti</i> in Nigeria. 2. Nature and extent of audience engagement in the programme. 3. Nature and degree of inclusion of cultural knowledge in the programme.
Focus Group discussion with Listeners Club members.	<ol style="list-style-type: none"> 1. General perceptions of and involvement in <i>Geenu Nti</i> programme. 2. Familiarity with the educational contents of the programme. 3. Relationship between the contents and previously known reproductive health related knowledge. 4. Difficulties experienced in participation in community outreach activities.

Table 1: Levels of Data Collection Strategies and Issues Addressed

As shown in the chart and table, my first contact was the American based Team Leader who, through a semi-structured interview, answered some questions around the process of setting up a change programme and developing the Entertainment Education materials; and the influence of funding bodies on the educational and social issues addressed in the Entertainment Education materials. The team leader is a staff with the internationally renowned communication centre that has been involved in the planning and designing of several such programmes in many other countries. Apart from providing me with information about *Geenu Nti*, she also enlightened me, in practical terms, on the bureaucratic processes involved in international Entertainment Education projects. The team leader then referred me to the Nigeria based project

consultant and manager who worked directly on *Geenu Nti*.

These two participants were also independently engaged in semi-structured interviews around the perceived challenges and achievements in the use of Entertainment Education in the *Geenu Nti* programme; how criticality and participatory practice were ensured in audience engagement; how much audience feedback was represented in follow-up episodes; and how much of culturally based practices were promoted in the narratives. These two were at the head of administration of the programme in Nigeria. They are the ones that worked closest to the audience and determined the information that reached the audience and not. Also with the degree of youth's involvement in this particular programme, it was important to get an insight on the administrative management of such involvement in a process that produced the document that I had earlier observed some marginalising problems. Subsequently these two referred me to four of the most prominent community Youth Service Organisation leaders and very active facilitators of listeners clubs who formed part of the focus group for the study.

The youth leaders in turn assisted in assembling the remaining six members of the focus group. The focus group participants were encouraged to draw out the relevant similarities between the educational contents of the Entertainment Education materials and the previously generally accepted cultural practices vis a vis the degree of acceptance and conformity to the 'new' modern practices as observed within their communities. The focus group members were considered useful informants because they are not only locals who are also key audience of this programme but they are also the closest to the communities and would have best observed the community's reaction to the programme. More so as the youth leaders were also involved in the programme as community outreach educators.

The snowballing sampling process could be faulted in restriction of participant diversity, especially that of the focus group, to only a closely knit section of the community, hence the challenge of having to deal with a population of nine males and only one female in the discussions. More female participants would have enabled me to clarify the effects of the educational messages which are mostly directed to women, but this could not be achieved within the available

sample. However this sampling process later proved beneficial in consideration of the authenticity of the research findings as these participants had the closest interaction with the programme's educational strategies and messages. This is because the referrals were always to people who have significantly worked closely with the higher levels of the informants.

In addition to data generated from interviews and focus group discussions, I undertook documentary analysis of home videos/feature films, some radio drama episodes and some of the programme design and project impact documents. The document analysis served both as additional data collection tool and triangulation process. This was in an attempt to confirm and gain additional insight about some of the ideas generated from interaction with participants and to also ascertain the approaches applied in modelling the desired Behaviour Change Objectives as well as the specific behaviours modelled through the lives of the characters.

Using the principles of emancipatory education in relation with the Entertainment Education contextual theoretical considerations as my analytical lens, I analysed the data through a theoretical thematic analysis to generate codes, themes and categories of ideas and meanings. With the help of NVIVO qualitative data analysis software, I coded the interview transcripts and some of the documents. Since the data set was not extensively large, the entire data corpus was used for the analysis. Data was analysed through the latent analytical approach in which "broader assumptions and/or meanings are theorized as underpinning what is actually articulated in the data" (Braun & Clarke, 2006, p. 84). Hence the interview transcripts and documents were coded on the basis of the assumptions of emancipatory educational and contextual problems associated with Entertainment Education practice. Codes were then extracted to form themes which are factors within the major themes articulated earlier as the challenges to the enduring impact of Entertainment Education as transformative educational experiences. Merging themes to form categories, I pulled together reoccurring ideas from the data into major categories that emerged as my findings. Some of these were further confirmed in some of the documents analysed while others were validated in follow up discussion with three members of the focus group as the security situation at my second visit could not allow an assembling of all the members. Terrorist

insurgence in Northern Nigeria was at its highest peak as at January 2012 when I was scheduled to revisit my study site towards validation and further collection of data. Hence it was extremely unsafe and impossible to get all my ten participants together for another group activity.

4.4: Findings

In line with the basic principles of emancipatory transformative education, I identified aspects of the data that reflected major themes along some categorized contextual sociocultural meanings that I deduced from my prior study of literature. These are discussed under the broad categories of social relations, content and site of practice (which have been explored as the guiding principles of transformative educational practice) as reflected in the contextual sociocultural realities of the programme. My findings are therefore presented as thus:

4.4.1: Social Relations: Power Differentiation within the Programme

Social relations, as discussed earlier, reflects the power structure or power distribution among the different classes engaged in knowledge exchange. In this instance power differentiation was perceived between the readily visible programme planners and executors (supported by their invisible sponsors) versus the participants in the programme, the community members who are the key subjects for change. Firstly, I perceived the clear effort of legitimization of exclusively western knowledge as a solution to the community's perceived problems. The Team Leader, Maise, revealed that the agenda for the programme had been set with all its Behaviour Change Objectives clearly stipulated by the donor agency sponsoring the programme, even before they sought the best communication expert to execute the programme. This particular donor agency developed a project plan to address reproductive health problems of the youths in Northern Nigeria covering such key health areas as Adolescent Physical and Mental Health, Safe Motherhood, Birth Spacing, Post Abortion Care, Positive Spousal Communication and Clients' Rights for Seeking Family Planning and other Health Services. A suitable communication specialist was then rigorously selected to design most effective culture-centred Entertainment Education programme for the attainment of the agenda. The

selected company also convened required experts for a fact finding research into the lives and practices of the people and communities in Northern Nigeria (Maise, 2011). With this knowledge and the list of Behaviour Change Objectives speculations or even assertions of possible barriers and enablers to the attainment of such objectives were drawn up. Based on this plan some Nigerian educational and media experts were further contracted to join a group of selected youths from the target communities in designing and broadcasting the Entertainment Education materials. The youth writers were selected through a competitive process and further trained in scriptwriting by both local and international experts (CCP, 2011).

The conceptual domination by a western 'regime of truth' over the cultural truth was rightly confronted with resistance from the community as articulated by Foucault in his perception of resistance being the natural response to control. During an interview, the programme manager, Bantu, revealed that the programme received a great deal of resistance from the communities at the onset. She stated that

when we started , . . . it was a taboo to say ..condom. It was a taboo.....A medical doctor told me, that... “You can’t talk about reproductive health in Northern Nigeria” ... that it won’t work, they won’t welcome it (Bantu, 2011).

She added that the first radio station that was contacted with the programme insisted that the word condom should not be mentioned on air; while the religious and community leaders threatened to drive the programme personnel and all other foreign programmes out of their communities for publicly discussing reproductive health issues thus propagating promiscuity among the youths.

However through persuasion it succeeded in “breaking the silence” (this later became the programme’s tag line) (Bantu, 2011) on reproductive health issues in the communities. Bantu stresses that their persistent persuasion is what sustained the programme as she says:

all the foreign projects were sent out . . . all of them, they said they should leave Kano because of *Geenu Nti* project. . . and we sat down and we think [sic] .. . we went back to the Ulemas, I went back to them, I said let them tell us how they want us to do it, in fact I tell my colleagues that we changed

obstacle into opportunity. The Ulamas became our . . . consultants (Bantu, 2011).

This persuasive effort indicates the manipulation of the privileged socially powerful individuals in the community with the aim of taking the control away from the community members. The council of Ulamas would only exercise their position of authority in furthering the persuasion of the community into accepting what they had earlier resisted or objected to.

Furthermore, the programme document adds that as one of its strategic key approaches for youth engagements,

community and school-based listeners clubs were established to increase access to the radio program and hard to reach audience members such as young married adolescents. The forum offered opportunities for young people to gather and discuss Adolescent Reproductive Health issues in a safe and secure environment. Listeners clubs were continually engaged and feedback routinely collected. (CCP, 2011).

The practice of listeners' clubs is considered as the designers' extended effort at incorporating critical reflective engagement in the programme. They were strategies through which increased access to the Entertainment Education materials and content are enhanced as well as avenues for educational workshops around the programme topics.

This would have been considered a suitable approach towards the empowerment of the participants through self-reflections; however the process and management of these sessions reflected a high degree of power differentiation between the participants and the programme planners. The members were provided with Advocacy Action kits containing print materials and audio/video DVDs of the radio dramas and home videos; audio/video players and energy generating sets to enable the members a guaranteed access to all the episodes to be able to engage in discussions around them. The club activity plan contains some vignettes which were meant to challenge the participants to reflectively engage with the topics of each episode during their sessions. The facilitators of the clubs are expected to undergo some training on how best to organize group discussions around key messages of the programme with printed guides on key messages for each episode provided.

These key messages are pre-emptive and irrespective of audience generated meanings.

It can therefore be considered that though this forum created opportunities for deeper reflection for participants, it still served as an extension of deprivation of agency from the participants. The original agency deprived from the participants in the determination of the content of the programme could have been remedied if this reflective engagement had offered them the opportunity of exploring the materials reflectively within their own generated concepts and key messages. However the further determination of the key messages along which the reflective engagement with the vignettes would be explored only serves to further explicate the materials for the participants.

There were also additional efforts at increased audience participation through street shows and sensitization lectures as well as participatory feedbacks, to the radio and street dramas and videos. These were aimed at enhancing more personalized interaction and it is reported that “respondents received recognition and prize incentives for their participation” (CCP, 2011, p. 8).

4.4.2: Content: Matters of Eurocentric Dominance and Control in the Programme

In considering the content of the programme the foremost issue I noted was that despite the dramatic events being communicated in Hausa language and the plots, characterisation and settings as extensively culture-centred there was no inclusion of cultural/traditional contraceptive and child spacing measures in the narratives. In other words, the essential knowledge content of the programme was not culture-centred. The programme manager, Bantu, confirms that there was a conscious effort not to include any traditional contraceptive and family planning measures in the programme messages. This consideration was essentially because “they have not undergone scientific research, so one cannot say they are effective” (Bantu, 2011). As a result therefore the Entertainment Education materials also failed to project any characters’ positive use of traditional reproductive health measures. The only noted reference to such is of the character of Jumai in the radio drama, who as a young mother sought the advice of her own mother for birth spacing. She was counselled to apply an unnamed traditional measure, which failed as she found herself

pregnant again within three months of her first child's delivery. This means that the most relevant experience of the participants in this educational process have been excluded from the core content of the programme. Such cultural-based reproductive health knowledge is what the participants would have essentially engaged with to explore for invention and reinvention towards discovery of what works best for them.

Also in addition to non-inclusion of cultural knowledge and practice, the Entertainment Education materials were loaded with prescriptions of the expected Behaviour Change Objectives as modelled by the characters. The conflicts raised in the lives of the characters are always resolved by the characters' acceptance and use of modern services or programme's desired behaviours. In some instances, as in the home video modelling positive spousal communication, some modelled behaviours such as a public display of affection between the lead couple cannot be acceptable nor tolerated within the communities' cultural standards. The community members, possibly due to strong religious influence or just their cultural makeup, are extensively conservative in display of emotions. This indicates a dominance of the perspectives of the educator over that of the educated in a way that does not allow co-creative and participatory learning process.

The participants' narratives in the group discussion also revealed that the community members, although having prior awareness of child spacing, considered the modern contraceptives as strangely different, foreign and suspicious. Audu, one of the participants, had pointed out that:

people look at it as something new, that maybe purposely you wanted to cheat them . . . Because our people they are afraid of injection . . . they are afraid of injection and tabs . . . They don't trust it! They have doubt in it! (Audu in Group-Discussion, 2011).

In reflection of the community's mistrust for the essential content of the programme as well as a confirmation of its being contradictory of culturally accepted norms, data showed that the youth educators equally had a great challenge introducing the use of condom since it is not considered acceptable by the people. Abdulkarim stated that:

you know in this community it's *very difficult* to go and tell someone, as a *youth*, [that] you can use the condom. . . . Ehnnn You can't, you can't even confront a youth telling him this, if not maybe your friend or you have close this thing [relationship], they will look at you as you are bringing something different. You understand? (Abdulkarim in Group-Discussion, 2011).

Therefore it was understood that such presentation by the educators would be viewed as a confirmation that they made use of condoms themselves, and this does not present them in good light to the community members who consider pre-marital sexual relationships as inappropriate. So in a bid to protect their own image they resorted to recommending abstinence instead as they indicated in the discussion.

In an effort to help the audience translate the educational knowledge of the programme to practical action, at the end of each episode, there are usually the announcement of selected partner health facilities and practitioners that could be consulted for access to practices and issues raised in the programme. This is a commendable transformative change effort; however as a result of a non-inclusion of cultural practices, no cultural service providing centres was also included. This is considered a deprivation of choices for participants who might prefer such options.

These therefore show that not only is the content not culture-centred like the communication strategy but that the content might as well be a violation of the community's sense of identity and conventionalised practices, thereby reflecting dominance and control from the programme designers and sponsors.

4.4.3: Site of Practice: Programme's Use of Popular Culture

The programme document states that despite the radio broadcasts being based on oral traditions of storytelling which has the potential of captivating listeners especially when a good tale is well told through it, radio also

gives room for wider imagination - allows listeners with different cultural and geographical background to identify with characters and situations presented to them since they each create their own mental pictures (CCP, 2008, p. 13).

Thus the use of radio, which was the key media for the programme, is justified as the major medium for reaching the populations' subjective consciousness. Thus the programme impact document reports that:

In 10 years *Geenu Nti* produced four different youth radio programs for a total of 182 episodes and two full-length feature films. These radio programs were aired on 8 radio stations and heard by over 1.5 million listeners in as many as 12 northern Nigerian states (CCP, 2011, p. 7).

Apart from this being a good means of personalised communication which is most supportive of critical self-reflection, it is also considered to be the widest reaching media alongside television. Despite the additional use of television for airing the feature films/home video, the programme also made use of DVD copies of feature films which has an added advantage over radio and television as it can be more readily circulated and accessible. This is because the feature films allow for audience to watch them at their convenience of space and time. With the realities of incessant energy supply in Nigeria, the provision of generating sets and audio players for the listeners clubs is an enhancement of the community's access to the programme.

Further community grass-root reach was also provided for in the programme through street theatre based outreach activities, road shows as well as the listeners clubs. These were approaches which are devoid of any mediated transmission and guaranteed face to face interpersonal communications. According to Bantu, there was also the use of western music and dance during road shows, which was expected to appeal mostly to the youth population who are the primary target of the programme. Hence it could be said that *Geenu Nti* made extensive use of the popular culture which was to its advantage as an emancipatory transformative educational space. It was even confirmed by Bantu when she says that "because of the communication [strategies] we were able to *reach [the people] ... we were creating demands but services were not there*" (Bantu, 2011).

4.5: Discussion

The data suggests that *Geenu Nti* is a culture-centred programme situated within the ideological and social foundations of the society through its use of popular culture. This is evident from the fact that the Entertainment Education materials were produced and communicated to the people in Hausa language which is the conceptual and communication language of the community. The cultural characters portrayed in their resolution of conflicts within settings which are relevant to culturally lived experiences also project ideological frameworks through which the community could start to construct their own social and health narratives. There has also been the extensive use of mass media, social settings like in the listeners' clubs as well as other forms of popular culture such as rallies and street drama outreach. The language and site of practice for *Geenu Nti* is therefore most suited for an emancipatory educational space.

However despite the conscientious effort at representing perceptions and cultural values of the target audience there have been several aspects of the programme which portray possible challenges to enduring practical transformations or changes in the lives of the population. Such aspects are discussed as follows:

4.5.1: Inequality of voices, meanings and practical choices between the educators and the educated

In line with the principles of emancipatory transformative education, there has not been the observance of equality of voices, meanings and practical choices between the educators and the educated within this particular educational space. The choice of a programme in Adolescent Reproductive Health targeting the youths of Northern Nigeria could be considered well intentioned in the face of the high rate of teenage marriage and pregnancy in the Northern Nigeria compared with even the other parts of the country. However the process of articulating the problem and its particular solutions by the sponsoring donor agents could be considered undemocratic and lopsided. The donor agents unilaterally determined what the population's problems could be and constructed the solutions with the help of findings from research conducted by both the sponsors and administrators of the programme. (CCP, 2008; Maise, 2011). This process falls into what Freire describes as subject-object

relationship in which “the teacher chooses the programme content, and the students (who were not consulted) adapt to it” (Freire, 2007, p. 73).

The educational knowledge contents of the Entertainment Education materials were articulated by the sponsoring donor agency that set the agenda for the programme. Despite varied measures of community participation and audience feedback, the original agenda remained the same until the end of the programme. This suggests the programme planners’ intellectual control over the voices and meanings of the participants. The extensive consultation with religious and traditional leaders as well as engagement with youths were not aimed at the generation of alternative meanings and ideas to be incorporated into the educational agenda, rather it was targeted at generating alternative means of communicating previously conceived knowledge. Just as Bantu stated that in response to initial communication problems, they had to consult with the *Council of Ulama*s (Islamic religious leaders) on the best way the programme messages would be communicated, so do the focus group participants also confirm that:

they used to ask us to fill a form to indicate what kind of problem we have on so [and] so programme that they place in media. Maybe some people will think . . . they don’t understand what that is all about. So how can we advise them on how to change or maybe plan something different that will be very easy to[sic] people to understand (Amodu in Group-Discussion, 2011).

Therefore, the community engagement was used only for arriving at the best ways the messages would be made acceptable and easy for the target audience. The programme could be considered at best participatory but not inclusive nor culturally centred in the real sense of it.

A situation where the educational material is designed in such a way as to alienate the educated from what he already knew suggests an educational situation that is wanting in what it takes for transformative learning to take place. There cannot be emancipation when a people are made to believe in the inferiority of their intelligence and practice. It has been shown that true emancipation is the confidence, dignity and courage in the “consciousness of equality, of that reciprocity that alone permits intelligence to be realized by verification” (Rancière, 2007, p. 39). The only recognition of the people’s

contraceptive measures was in the projection of its inefficiency; a sign of mistrust and lack of confidence for the community's practices. When recommendations of practical choices of contraceptive and medical service options do not observe the respect and trust for the community's prior established options, then there is a high level of inequality of choices. This context therefore eliminates any sense of dignity and equality on the side of the participants to the point that they would lose all confidence to present their own knowledge and practice for possible verification.

4.5.2: Agency of educators and not of the educated

The programme's inability to sustain impact and continuity in the communities, at the time of the current study, was lamented not only because it has ceased to fund further activities, but that the community youths were not motivated enough to own the change and carry on with it. Hence it was confirmed that the people *do* want to change; but would like the change if they understand it and are the ones that champion it (Amodu in Group-Discussion, 2011). Amodu goes further to illustrate with a particular new trend of fashion which the youths have dubbed wizzy (signifying wisdom) as a successful change movement championed by the youths. This therefore situates the poor impact of the Entertainment Education's effort to sustained change within a resistant response to a perceived Eurocentric dominance or hegemony.

As mentioned earlier, even though the programme extended the target populations' awareness of modern contraceptives, the actual usage of these methods was resisted. Just as Bantu emphasised that anything Eurocentric was resisted, the participants in the focus group also expressed dissatisfaction with the people's preference to consume herbs and use the local cultural materials instead of the modern ones. This was considered to be due to lack of trust for western medicines as well as intentions of the educators. There is an instance of a Northern Nigerian Muslim woman who has been exposed to *Geenu Nti* along with her husband and they both gained awareness of the modern contraceptive products. When her husband suggested for her to take up a family planning measure (which is unusual and commendable as lack of male spousal support is identified as one of the obstacles to success of the use of contraceptives in Northern Nigeria), she vehemently turned down the

suggestion on the suspicion that her husband was trying to limit the number of children she could bear so that he could find an excuse to marry another wife (Mahmud in Group-Discussion, 2011). This is a case of resistance out of mistrust, not only for the motive and intentions of the modern practices but also for her husband.

Such circumstance could arise mainly because the birth control agenda in the programme is not originally a product of the population's agency. If the programme had been set up out of the people's demand in response to their identified existential problem, it is most likely that such women as in this instance would have been confronted by challenging realities strong enough to counter her other considerations for not adopting a birth control measure. Even if her own personal resolve and consciousness was not strong enough, then the community's cultural consonance would have supported her from the beginning of programme through to (possibly) the application of the knowledge gained from it. Hence it could be argued that the people would have been participating in the programme activities as things that they are only taking part in to please the educators' expectations even when they are not willing to apply the knowledge in their practical lived situations.

In the same vein, for fear of being rejected on grounds of religious and cultural beliefs, the Youth Service Organisation leaders had to resort to emphasis on abstinence, which seems an acceptable practice within their religious and cultural norms, instead of directly introducing their community youths to the use of condoms or other modern methods. According to Abdulkarim who is one of the community outreach educators,

even though they are having that girlfriend, *this thing* and you tell them if you are having *this thing* use condom- they will look at you as you are bringing something different. But if you look and confront them with issue of abstinence that will even make them listen to you so they know it's not good . . . and if you tell them the danger in it maybe that can scare them of having to do it (Abdulkarim in Group-Discussion, 2011 Note the shyness of even the educators to mention sexual intercourse publicly).

Hence even though these youths consider themselves active agents in this educational programme, they are actually not teaching what they believe in, nor would have taught if they were to conceptualize the educational themes.

Consequently some of those that are able to use the modern methods in their family mostly are not confident to acknowledge its use amongst their kin. It is only the married ones among the participants who readily admitted using condom even as they claim community members consider it unacceptable.

The programme personnel also provided incentives to the participants for taking part in the programme activities. This would have further strengthened the observed alienated active participation by the participants. It would naturally seem to the participants like 'being paid to do their thing for them'. Apart from the price incentives given for the feedbacks to radio dramas and participation in quizzes as indicated in the programme documents, the group participants also confirmed that they gave gifts of shirts and money to other youths to motivate them to take part in their activities. It was reported that:

you need to do something that will even motivate them. You need to motivate them. Because I could remember last time we had . . . World Aid Day in December 1st we even have T-Shirts, even 2 to 3 hundred T-Shirts ((.....)) at that time because we want many youths to be part of our workshop, that street rally, *We gave them*. . free, after the programme we gave them 200 Naira [Nigerian Currency] each, to encourage them (Abdulkarim in Group-Discussion, 2011).

This clearly shows educators' position of agency, not only in the determination of the content of the programme but also of a misguided sense of benefit from the programme through a seemingly desperate facilitation of the objectives of the programme. This could easily make the population consider the benefits of the programme as that of the providers and not theirs since a general understanding of such material exchange/rewards is for the acquisition of something beneficial in return. This might also encourage mistrust of the motives of the programme providers by the target community

4.5.3: Humanistic approach to education

The humanistic approach to education, as discussed earlier, operates with the assumption that the nature of a human being can be known or explainable and thus apply this knowledge as foundation for educational efforts. This approach has been problematized along the concern that it specifies what it means to be educated before the actual manifestation of the instance of education (Biesta, 2006). Therefore the educator relies on the application of representative

knowledge in solving representative problems rather than subjective ones. Both the process and outcome of educational engagement is therefore predetermined in reflection of this representative knowledge. The educational approach in *Geenu Nti* and the dominant Entertainment Education models readily fall into such a humanistic one. This is because the programme relies on formational evaluations controlled from the international and organisational top players in the practice to determine the problems of the community; to articulate the behaviour change objectives that would lead them out of the problems; and as well as independently conceptualise the representative knowledge that is believed to be the solution to the community's problems.

Thus the educator might have been able to give the educated some representative solutions to their problems, but then he could not have offered them solutions to their real personal problems. This is because no expert 'humanist' can possibly capture the elements of another's life in its entirety. Formational evaluations which are mostly quantitative surveys, as used in *Geenu Nti* and other Entertainment Education practices, can only give limited knowledge of what a people are, representative qualities of any target group, but cannot or *never* reach the detailed realities of every person's lived experiences. For instance, knowledge of the role of polygamy in the reproductive and sexual decisions of women of Northern Nigeria is only a representational knowledge as there are varied circumstantial realities peculiar to each woman who finds herself in a polygynous marriage. Looking back at the woman in the previously mentioned case who resisted the use of contraceptives, it could be argued that this woman's innermost understanding is that the number of children she has will determine her security in her marriage; as well as her eventual stake in case her husband ends up opting for a polygamous marriage (which is of very high probability in her culture). There could have been an actual or a suspicion of infidelity on the part of her husband (which she has to live with because her culture recommends that she remains married in order to be socially accepted). This could have made her feel insecure and suspicious of her husband's intentions. Alternatively she could still have been a child from a polygamous family that was necessitated by the first wife's inability to bear as many children as desired by the man. This woman's response to the situation could have been due to very multiple and diverse

reasons. Therefore despite the general understanding that the family planning services could offer her adequate restful and healthy gaps between pregnancies, her completely different perception of marriage and child birth has necessitated her unique response to the idea from within the scope of her perception and sense of self-actualisation. Such diverse realities are expected to be reacted to with the knowledge or 'intelligence' attained from the reproductive health education each participant has been exposed to. Therefore giving a universal or common place prescription or suggestions for challenges of polygamous marriages would not only be considered teleological but also unreal to the educated.

This approach also falls into what Dutta describes as "expert-object relationship" (Dutta, 2008, p. 49) in which a health communication programme is built on the expert position of the health communication scholars and the object position of the target communities which they study. The expert therefore assumes that she has the knowledge and tools to examine the "beliefs, values, and practices of those who are researched and subsequently offer intervention for altering these beliefs, values, and practices" (Dutta, 2008, p. 49). Following such experts' decision on what the 'problem' of the community might be, and the possible interventions to solve them, the design team conducts a formational survey for relevant facts about the community that could be useful towards the designing of programme to address the predetermined problem/ social challenge. Therefore even as there is an extensive attempt to understand the sociocultural realities of the community, *this is done solely for the achievement of an aim that has been decided on without a consultation or dialogue with the community to ascertain their own perceived challenges.*

4.5.4: A case of a sophisticated form of colonialism

One of the major achievements of *Geenu Nti* is its development of capacity among the youths who served as writers and actors in the programme by bringing their personal and shared experiences into the narrative (Bantu, 2011). However, even as this is laudable, in the sense of capturing the imagery of cultural essence in the scenes and characters in the narratives, it is obviously a case of creating a cultural medium for the transmission of foreign experts' ideologies. Apart from the indigenous programme manager, also functioning as

the coordinator for the youth campaigners is a highly respectable member of the community who as confirmed:

is a matron in the polytechnic hospital. . . . so she was *very respected* woman, she was even a malama [female scholar] in Islam. People used to see her in television. She used to give knowledge on Islam not even her own profession. So when it comes to her profession, she gives again. She even wear [sic] hijab. She cover her body, we were together in that rally (Abdulkarim in Group-Discussion, 2011).

Such measures have been described by Airhihenbuwa as a “sophisticated form of colonialism” which uses “credentialed member[s] of the marginalized group to sustain western hegemony in the name of inclusion” (Airhihenbuwa, 1995, p. 22). The experiences of these participating youths and scholars are selectively extracted and tailored towards an Entertainment Education medium that would achieve a precisely predetermined Western ends in the audience. The audience therefore could identify with the characters but not the ideology behind their decisions and actions.

In *Geenu Nti*, the external experts who assumed they had the ‘best’ health knowledge controlled dissemination of this knowledge through relevant public culture which will not only feed into the people’s ideology but also do so in such a way that the controlling power behind the message would be disguised. Such subtle manipulation of power structure has been referred to as “ideological hegemony” (Dutta, 2008, p. 79) which refers to situations when beliefs and values are deliberately created in individuals to reconcile them to a distortedly conceived place within a sociocultural order that disguises the inequitable relations of power and privilege. This case concerns youths and community members who are made to believe they are the creators/agents in the educational programme when, in actuality they are only tools being used by some experts to achieve the dissemination of preconceived and dominating knowledge. This explains why Amodu declares:

in our community people know us that we are based on this *Geenu Nti*, we are just like an agent [sic] to them, because we confront our people on the importance of the reproductive health and the change in their behaviours (Amodu in Group-Discussion, 2011).

Yet he remains uncomfortable with both the topic and content of his engagement with the community. Apart from his shyness in mentioning sexual intercourse in public while educating people on reproductive health or publicly acknowledge personal use of condoms, most of the participants confirmed that they rather challenge the community members with abstinence as recommended by religious and cultural practices, than directly ask them to use condoms or modern contraceptives.

4.5.5: Application of Persuasion

Persuasion as defined by Richard Perloff (2003) is “a symbolic process in which communicators try to convince other people to change their attitudes or behaviour regarding an issue through the transmission of a message, in an atmosphere of free choice”. However, even with the ‘atmosphere of free choice’ clause, Perloff immediately points out that persuasion and coercion are not polar opposites but should be better viewed as lying along the same continuum of social influence. Coercion is defined as a technique for “forcing people to act as the coercer wants them to act, and presumably contrary to their preferences” (Perloff, 2003). A consideration of *Geenu Nti*'s deliberate projection of Western ‘modern’ reproductive health practices and exclusion of the cultural ones could be said to manifest the use of veiled coercion behind an appeal to the people’s desire for entertainment. The offer of only various options of modern contraceptives to choose from, without mention of traditional cultural alternatives, portrays a *restricted/controlled freedom of choice*.

Hence the engagement of audience’s emotions was employed in *Geenu Nti* towards the imitation of modelled behaviours and not as a route of challenging the audience to reflectively address their experienced challenges. This can therefore be understood to be in response to the salient control applied by the socio-political power structure behind the knowledge base of the programme. The people were being coerced into adopting practices which not only are foreign and alien to them but does not conform to the realities of their current subjective experiences.

This suggests extensive application of persuasion in the programme. As discussed earlier, the various explanations on how Entertainment Education contribute to behaviour changes have demonstrated a strong reliance on

persuasion. Entertainment Education's earliest theories are based on persuasion processing models, which were later developed into higher relevance for emotional processing but fundamentally applying the mechanisms of persuasion. Entertainment Education can thus be said to be just another form of persuasion with a conscious effort at blurring the dividing line between entertainment and persuasion. *Geenu Nti*, in the same light, fits typically as a form of persuasion since if otherwise the materials would have been centrally focused, not on the foreclosing of the existing cultural practices and prescription of the 'right' behaviours but on interrupting the normal order of doing things. It should have challenged the community to a critical engagement with their own practice to the point of feeling disturbed by the status quo enough to come up with their own solutions to their perceived problems.

4.5.6: Discredit and distrust of community's knowledge and practices

The people's resistance and mistrust for the intentions and motives of the programme is therefore understandable in the light of the earlier findings. The participants pointed out that:

. . . some of them will say, forget about this oyibo [westerners], . . . say we are many in Nigeria they want to cut us down, they want to reduce our number (Ejiro in Group-Discussion, 2011).

This is an indication of their mistrust for the intentions of the programme providers. This could have also manifested in their continued preference for the use of local traditional measures despite their recorded high participation in the programme.

This could further be considered as a reactionary response to the extent of the marginalization of their reproductive health knowledge already pointed out in the programme. The exclusion of cultural reproductive health knowledge and the rationale of their not being scientifically proven to be efficient are all indicators for distrust and discrediting of the community's knowledge and practices. It has been indicated that their social realities that were extracted and portrayed in the programme are carefully done for the furthering of the agenda of the programme sponsors. Hence it would be expected that even with the display of cultural actions, the intellectual or ideological content of the programme would

have 'talked down' at the people. The extensive modelling technique of the programme could as well seem to imply "it is wrong the way you've been doing it, this is the only right way to do it!" Therefore the programme providers' approach and techniques might, in a way, be challenging the people into the defence of their practices instead of reflectively questioning them.

Most importantly the central messages tend to allude to the consensus about basic understanding of health issues and family size, thus giving the impression that there are 'right' or 'wrong' ways of understanding and coping with reproductive health challenges. The family planning campaign for instance is basically contrary to the Nigerian cultural perspectives on procreation and child care. The lay people's understanding is that "population is strength (translation of Igbo language saying *Igwe bu Ike*)" and that children are a blessing from God. Therefore God who blesses a couple with the gift of a child would equally provide them the resources with which to care for the child. As much as this perception should be faulted on its attendant effect on child-wellbeing, this explains why one of the participants claims that:

people look at it [use of modern contraceptives] as something new, that maybe purposely you wanted to cheat them, you wanted to achieve something- or make them even not to deliver [babies] again. . . some of them will say, forget about this oyibo [westerners], . . . say we are many in Nigeria they want to cut us down, they want to reduce our number (Ejiro in Group-Discussion, 2011).

This also illustrates Foucault's idea of power not being a function of consent but rather in constant relationship with a means of escape or resistance. The persuasion by the social and political powers behind the programme is received not by consent or consensus from the community but rather by resistance and mistrust. Just as Foucault insists that "it would not be possible for power relations to exist without points of insubordination" (1982, p. 794), it could also be said that there could not be persuasion without points of resistance.

In conclusion I therefore argue that as an educational and social development model Entertainment Education as seen in our case here, uses the most suitable site/media of practice but could be problematized on its overbearing control in its content and process. The programme as it operates does not only control how the educated learns but also what the educated should learn. It

does not only determine that the change participant has a need for a change in a particular area of their life but as well determines and desperately enforces what the participant should change into. Thereby leaving the educated in a state referred to by Rancière as “enforced stultification” (2007, p. 7). The educated are therefore treated here as people who had been excluded and the educational process used as a means to include them “into a set of norms defined in advance by those who are already ‘on the inside’, who have decided what it is that is ‘normal’” (Osberg & Biesta, 2010, p. 593). They are regarded as “marginal persons who deviate from the general configuration of a ‘good’, ‘organized’ and ‘healthy’ [society] . . . and need to be ‘integrated’, ‘incorporated’ into the healthy society” (Freire, 2007).

4.6: Envisaging Possible Alternative

Freire asserts that those educated populations treated as ‘marginals’ are not to be seen as marginals in the first place. They:

are not people living on the ‘outside’ [of] society. They have always been ‘inside’ – inside the structure which made them ‘beings for others’. The solution is not to ‘integrate’ them into the structure of oppression, but to transform that structure so that they can become ‘beings for themselves’ (Freire, 2007, p. 74).

It can thus be suggested that target communities for Entertainment Education programmes should not be treated as though they are “welfare recipients” (Freire, 2007, p. 74) of a knowledge they never had or are incapable of arriving at and so need the services of the experts to analyse their circumstances and provide them with the required understanding. For instance all cultural communities in Nigeria have one form of family planning/birth spacing practice or the other. Northern Nigeria is not an exception and this was admitted by all the Nigerian participants I interacted with (Bantu, 2011; Group-Discussion, 2011). A programme that addresses the issue of reproductive health of the people should not have treated the people as though they had no acceptable knowledge or practice of family planning. Under the assumption that the cultural practices have not undergone scientific validation, it would have been difficult to incorporate, in any light - positive or negative - the traditional practices in a programme aimed centrally to “create awareness and increase demand for Reproductive Health services among the target audience” (CCP, 2008). By

implication therefore the programme was designed to disregard any such traditional cultural practices or at best suggest them to be ineffective and not acceptable by modern standards.

This presupposes a conception of the people as 'marginals' from modern practice of reproductive health who need to be integrated into the 'better' modern practices. This serves the purpose of oppression as identified by Freire because it is a show of discredit and distrust for traditional/cultural practices, hence a need for these population to be liberated by integrating them into the practices of the "dominant minority [who] prescribe for them" (Freire, 2007, p. 76) the 'right' practices. This operational stance has also been decried by Airhihenbuwa (1995) when he strongly recommends a process of "cooperation" to facilitate a "common ground" for traditional medical practices and the modern ones (Airhihenbuwa, 1995, p. 56). He condemns the "inconsistent and one-sided judgement" with which traditional health practices are treated when he writes:

allopathic physicians, some behavioural and social scientists who believe in aspirin yet cannot explain how it relieves pain have demanded that traditional healers explain their medications before these scientists consider the medications valid, even though they are used for the same reason as aspirin – a strong belief in its healing power (Airhihenbuwa, 1995, p. 57).

He emphasises that although the traditional healers might be "deficient in some areas, [they] could be donors [of knowledge] in other areas" hence they should be "receiving proper and due recognition for the areas in which they are known to be efficient and effective" (Airhihenbuwa, 1995, p. 57).

A negotiation (through critically and reflectively engaging Entertainment Education) with the people on their perceived real reproductive health challenges and a mutual 'cooperation' between their cultural practices and modern ones in finding effective solutions is recommended. This would imply recognition of the people as beings in the 'inside' of the society who only need to transform their reproductive health structure so as to facilitate a *growth* to transformed 'beings for themselves'. However the Entertainment Education practice had been employed as an "agenda in which *everyone* is led to conform to *someone's* idea of the 'good' society" (Osberg & Biesta, 2010, p. 596). It

applies the educational inclusive principles in which the educated are “included into a framework of values already defined by those on the ‘inside’ which means it is inevitable (and unavoidable) that certain interests are promoted at the expense of others” (Osberg & Biesta, 2010, p. 602). It therefore applies suppressive educational principles in which the core objective is that of transmission of a determinate knowledge to subjects who do not possess this knowledge. This manifests an “absolute condition of *an inequality between a knowledge and a nonknowledge*” (Rancière, 2007, p. xvi emphasis in original).

Reversing this would require a resort to Foucault’s recommendation that instead of power relations being exercised in operating from ‘above’ the society (in the form of persuasion) in a manner that will attract resistance, it should be “rooted deep in the social nexus” with a relational transitivity of freedom (Foucault, 1982, p. 791). This is because just as Rancière insists on the intellectual equality of humans in an unequal world I also agree with Foucault in his pronouncement that “a society without power relations can only be in abstraction” (Foucault, 1982, p. 791). There should always exist, and as a matter of necessity, power differentiations in the form of knowledge and expertise but these should be exercised through democracy and not in “authoritarianism” (Mayo, 1999, p. 67). Thus instead of the application of persuasion upon persuasion in attempt to diffuse progressive knowledge and practices or counter resistance, there is the need to seek other means of emancipatory transformation which does not rely on persuasion but on the awakening of the wilful desire for growth in the target population.

It is therefore expected that the entertainment and as well as educational elements of this programme should reflect a consciousness of emancipatory principle in its planning and implementation so as to grant openness and cooperation between the voices, meanings and practices of both the educators and the educated. *A community based process of problem generation and recognition of the cultural practices would have suggested some degree of equality between the target community and the experts’ modern knowledge.*

4.6.1: Questions Raised by the Envisaged Alternative Approach

1. Given differences in the meanings and practices of educators and educated, how best can Entertainment Education programmes grant

- intellectual equality through entertainments that challenge conscious critical self-reflection and transformational interruption in the individuals' behaviours?
2. Such interruptions would yield subjectively unique responses from individual members of a community. How can a community verify and authenticate the multiple manifestations of behaviours from its members towards a collectively accepted practice?
 3. To what extent would an educational practice be left open to intellectual equality at the expense of predetermined knowledge?

4.7: Conclusion

Entertainment Education has very rich potential as an effective tool for emancipatory non-formal education. It operates most suitably within the site of public culture and thus an effective ideological site. Since ideology forms the framework with which cultures, belief, behaviours are built on, Entertainment Education provides a good media for the facilitation of change in any community. It is also acclaimed for appealing not only to the cognition but also to the emotions of the audience, making it most accessible for all categories of participants. However the overbearing effects of a traditional persuasive approach, in addition to bureaucratic demands for predetermined impacts by sponsoring agencies, have reflected in Entertainment Education's failure to accommodate the voices and meanings of its target population.

This deprives it of the power to challenge and freedom in the participants' critical self-reflection necessary for autonomous and independent actions in solving problems within lived experiences. Such can mostly be achieved through an emancipatory educational approach that acknowledges in the educated an intellectual equality capable of being applied in a strong will to make better one's situation. In an effort to address this observed problems I will attempt a theorizing of possible alternatives in management approach in Entertainment Education through the development of an emancipatory educational model for behaviour and social change. This is hoped to be synthesised into the theory and practice of Entertainment Education for a more enduring and sustainable impact.

However before this is done I will, with the aid of literature, try to articulate the place of transformation in both the entertainment and educational elements of the programme. Different scholars have conceptualised in different ways how

the active participation of audience in an entertainment and the educated in educational engagement can result in an emancipatory transformation of such participants. Hence the next chapter would therefore draw from such scholars to justify my articulation of a model that propagates the degree of intellectual and participatory equality the model suggests.

CHAPTER 5

CONCEPTUALISING POTENCY OF EMANCIPATORY ENTERTAINMENT EDUCATION

If education is about creating opportunities for students to come into the world, and if it is about asking the difficult questions that make this possible, then it becomes clear that the first responsibility of the educator is a responsibility for the subjectivity of the student, for that which allows the student to be unique singular being (Biesta, 2006, p. 30).

This chapter seeks to justify a model of Emancipatory Education for Community Change as possible approach in Entertainment Education practice. With the application of concept from narrative entertainment philosophers like Ingerden, Iser and Barthes; emancipatory education philosophers/theorist like Rancière and Biesta; change philosophers like Bergson, change management authors like Ichazo and Chia; I attempt to demonstrate how entertainment and educational elements of the practice could manifest emancipatory transformative potentials as conceptualised by these scholars. I also interrogate the change management approach within the practice with the intention of articulating an approach that promotes emancipation. I however open up the chapter by establishing the operational concept of emancipation as applied in this study, that which proffers the autonomous and independent relations between the educational participants in equality and freedom. This will be followed by the communicative interrelationship that exists between the educators and the educated in any educational space as the basis for the active and autonomous participation of the audience/educated in the entertainment and educational elements of the programme.

5.1: Introduction

Many things are learnt in life by peculiar individual efforts and determination, though not without the support of significant others around one. Take for instance a child learning to crawl, who sets off only when ready and in the style peculiar to the particular individual. Babies crawl at different ages and in different ways; some by dragging their buttocks along on the ground while keeping balance with the hands or by dragging the shin along using the second feet and the palms for support; others by moving on fours with the knees and the palms, or with the feet and the palms; and yet others move on the belly and

wriggle as though swimming but not in water and occasionally launching a spring by using the toes as a lever. But it is important to note that in all the variety of ways each baby achieves the aim of *transitional movement* which is sometimes targeted at accomplishing a specific purpose and some other times in keeping pace with the natural process and excitement of simply moving from one state or location to another. This is the same natural instinct that challenges the child to strive at standing and walking after the mastery of crawling; or running and jumping at the mastery of walking.

However after birth a child is not left to her own judgements and decisions to determine when fit and safe to move. It is the primary responsibility of the parents and carers to prepare the child with all necessary exercises in preparation for transitional movement and eventually motivate and challenge her to make a first move and subsequently continue to practice until the child's unique style is perfected. No parent conditions a child on the style to move in or, once the child starts to move, on the direction or purpose for which to move. When a baby is stable enough to move around, she indicates interest by attempts at reaching out for objects. A mother may intentionally motivate the baby to move by interrupting baby's quiet or inactive moments with an attractive toy which poses the challenge for a movement towards collecting it. The mother however stays back to monitor and empathically support the attempts and efforts made by the baby at reaching the target. It may turn out that the baby reaches out and collects the specific toy or she tries to move towards it and gets attracted by something else and goes for the latter instead of the set target. But whichever happens does not compel the mother to undertake the movement to the target herself to collect the target object nor reduce the mothers' joy at watching her baby achieve the vital purpose of *transition*. Henceforth what the mother does mostly is to moderate or verify the safety of the environment within which the baby moves, not necessarily the direction or the style on which she moves. This is why at this stage of development parents rather reflect on and invest their energy more on child proofing the house for baby's safety even as the baby is relatively allowed the unique subjectivity in the process and purpose of transition. Thus in providing the physical and emotional security that will motivate the baby to engage in transitional movements, the parent concentrates in the provision of challenges and

encouragements as baby exhibits her uniquely devised style or mechanism of movement. Anyone who has observed a child through this process would agree that in such *secure freedom* a child's joy, dignity, confidence and sustained perfection flourish.

Such could be said to apply to transitional movement abilities as act of human production on either an individual or a collective levels. Individual and community education for change which has been shown as a process of transition could also be viewed as a similar process. A movement from one identifiable state to another cannot be actualized if coercion and persuasion are exerted instead of freedom within a secure atmosphere. For individuals and communities to attain this *transitional movement* in a dignified, confident and sustainable way, then they should be allowed the same measure of *secure freedom*. To elaborate on the realisation of such interrelationship within Entertainment Education context, I would discuss separate instances of supporting concepts in education, entertainment and change management processes. The first of such concept is that of emancipation.

5.2: Operational Concept of Emancipation

The philosophical contributions to the understanding of emancipation and emancipatory education have been discussed extensively under the heading "Foundational Concept of Transformative Emancipatory Education" in Chapter 3. This section attempts an elaboration of my concept of emancipation as it operates in this study especially in reflection of all the diverse disciplinary influences and how these affect the perception of limits within the application of emancipation in the Model of Emancipatory Education for Change.

From previous discussions including the interrogations within the case study of Entertainment Education programme, it is obvious that my conceptual position about emancipation acknowledges and respects the importance of the diverse contributions made by Freire and Rancière as well as other transformative educators who set out the foundational concept of transformative emancipation. Even though the respective approaches raised diverse problems and issues with seemingly oppositional implications for educational practice, I have come to identify the position of a middle ground between the two major theories which in my opinion would portray the educational relationship that would guarantee an

authentic realisation of personal freedom while at the same time acknowledging and respecting the authentic freedom of others operating with one in the same common space.

Both Freire and Rancière conceptualised particular kinds of relations between educators and the educated as well as specific purposes for the use of educational material as ways of articulating educational practice that might raise the possibility for emancipation. In doing so they presented assumptions about humanity and used it to generate definitions of oppression, equality and emancipation as educational endeavours (Gallowah, 2012). I focus here on this relationship as it best captures the conceptual point from which I differ in my view of emancipation and emancipatory practice. The relational model articulated by Freire envisages educators who engage the educated in dialogue with the educational material as a representation of the world playing a mediating role between them. Through this process the educator unveils the objective reality of oppression in a way that “re-initiates praxis and link people back to the world”. With a profound love for the world and the humanity as prerequisite for dialogue, Freire considers dialogue as the driver in the trajectory to emancipation, through which the educator reveals the knowledge of the world to the educated (Gallowah, 2012). On the other hand Rancière proffers the prospect of a non-dominating relation between the educators and the educated by suggesting a relation of will against will as the driver for the process of emancipation. He maintains that the intellectual demarcation between the educator and the educated should remain recognizable throughout an educational relationship. This is because the educational process is independent of knowledge content and any gauging of people’s awareness of it. The purpose of emancipation is not to reveal knowledge about the world, but to reveal intelligence to itself, therefore the educator is relieved of any responsibility to select and explain appropriate materials (Gallowah, 2012).

Within these differences in educational relationships lie the opposing opinions on the question of what kind of limits that are needed to be overcome through the process of emancipation. While Freire perceives the dichotomizing (separation) of people from the world, their world, as the limit which the educational relationship would help the people to overcome; Rancière considers the dichotomizing of people from the use of their intelligence as the limits which

educational relationship would overcome. However from my perceptions as deduced from the case study, I have observed that both relationships as proffered by Freire and Rancière would manifest damaging shortcomings in the face of the nature of knowledge relevant for this particular emancipatory circumstance. An educational relation that strives to reconnect people with their world under the intellectual guidance of the educator has been criticised as specifically undermining equality. This is because “if people rely on the intellect of others, accepting others’ opinions and neglecting to form their own, they fail to attend to their own will and equality is no longer enacted” (Gallowah, 2012, p. 169). At the same time the educational relationship that aims at reconnecting people to their intelligence possibly leaves the people not only disconnected from their world but set off entirely on their own intellectual journey, on intellectual independence or isolation. Considering that the case study on which I am basing this conceptual endeavour centres on health related knowledge which requires an extensive reliance on guidance by expert knowledge even as should be related to one’s existential realities, it is considered that this *total independence of intelligence from another could leave people perpetually in intellectual minority and on the long run also undermines equality.*

I therefore chose to adopt the concept of emancipation as an educational endeavour that strives to reconnect people to their world and as well as to their intelligence. In other words, a relationship in which the educator presents knowledge content to the people but not the intelligence with which the people engage with the knowledge. The educator presents the authentic knowledge of her world as well as her will and fosters in the people the application of their will towards reconnection with authentic knowledge of their own world. Therefore the educator engages the people in an educational process that is hoped to support them to overcome both the limits of their separation from their world and as well as their separation from their intelligence. This way both the educator and the educated engaged in the process would realise their potentials *as conscious beings who can act upon their separate worlds on the basis of their own separate opinions.* It is only this way that the democratic values of freedom and equality can both be attained within the same educational engagement.

By this relational perspective, emancipation ceases to be seen as only the freedom from limits but at the same time as freedom bound by limits. Hence the process fosters the peoples' escape from the limits of dichotomization from their intelligence by subjecting themselves to being authentically limited by the realities of their shared common world. Relationship here is based on an authentic presence of one in relation to a different other, while authenticity is achieved through honest manifestation of subjective creativity under the 'controlling' influence of immanent realities within one's public space. Due to the logic of immanence in subjectivity, authentic manifestations would therefore be heterogeneous, continuously irreversible and unforeseeable. Again with otherness and difference as key principle in the authentic manifestation of subjectivity, the limits of a collective existence become a positive influence towards the attainment of democracy. Hence authentic creativity would manifest in democratic relationship which acknowledges heterogeneous existence of one with the other. Therefore emancipation is seen here as *the liberty for equal manifestation of authentic subjective freedom for creativity in response to existential challenges within a public space.*

These values of freedom and equality are however not conceptualised to a limitless degree otherwise they begin to prevent the occurrence of emancipation. For the fact that "it is precisely because each man[sic] is free that a union of men[sic] is not" (Rancière, 2007, p. 78) the idea of the limiting nature of the freedom within this emancipatory model is discussed later in Chapter 7 as the understanding of freedom which is constrained by the burden of responsibility under the 'controlling' influence of democratic existence. Therefore freedom within the model is such that is constrained by the responsibility to realities of a collective co-existence in the community and which is validated and authenticated through a mutual confrontation with other freedoms operating within the common space. Building up to this relationship is my idea of secured freedom as introduced in this chapter.

However this dynamics suggests an emancipatory process which does not end with the overcoming of limits. Since knowledge is considered as equal possession of all individuals, the relationship here is one that opens possibilities for heterogeneous subjective manifestations. These manifestations will require the validation by other subjects within the space to be authenticated. Hence the

limits, which is viewed here as interruptions, become a natural process of change through interaction, which reflects on the emotional and intellectual essence of being in existence within personal and collective identity. Hence emancipation is a continuous and fluxing process which cannot be predictable or accounted for.

5.3: Education as Communicative Interaction in Freedom and Equality

My idea of *secure freedom* could be related to what is recommended by Osberg in her articulation of education as a “*practice of freedom*” (Osberg, 2008, p. 158 Emphasis in original). In considering educational space as a space of complex responsiveness, and not of mechanical responsiveness, she views education as:

the opening of possibilities by the teacher in response to the student (which itself entails a choice from multiple possibilities), and the making of choices by the student in response to the possibilities opened by the teacher, and then again by the teacher in response to the choices of the student (Osberg, 2008, p. 157).

Hence in presenting educational practice as such a communicative interaction, she goes further to postulate that:

the curriculum no longer guides by intentionally leading towards a closure. It guides through the presentation of alternatives which complicates the scene, unsettling the doings and understandings of others and demanding the exercise of critical choice, in other words, it guides by intentionally opening closures (Osberg, 2008, p. 158).

Therefore the manifested outcome of education would be the product of unhindered choices made by the active participants in the educational process under the supportive nurturing by the educator. The educator in the process only provides the challenge which demands the responsive creative response while she empathically nourishes and reinforces the participants’ flow of movement through the process of reaching such response.

This also agrees with the presentation of education as an “aspect of mediation in pedagogical action” (Kivelä, et al., 1995). Kivelä et al. have presented education as a form of action in which an expert intentionally tries to influence

the process of *Bildung* of the educandee in such a way that the process of *Bildung* will be carried towards its hypothetical end of moral and democratic subjectivity of individual and society (Kivelä, et al., 1995). They present *Bildung* as a formative process during which individuals act and interact in their cultural, social, and natural environment to make possible the reproduction and intermediation of cultural meanings and as well as the active and creative production of new meanings and interpretations towards the development of the individual, culture, and society. Thus it can be further established that education or transitional change manifests in individuals as creative response to existential circumstances under the intentional support or guidance of a skilled practitioner.

Hence education or change is considered something that not only cannot be acquired from an external influence but is also an unending process; a process of life-long self-transformation. In this space I identify the 'learner' whose participatory process is creative, continuous and unending as the educandee. This is not only because this term has been similarly used in the theory of pedagogical action as signifying the participant 'learner' who is an active and creative agent in the process of *Bildung* which resonates my concept of education; but I will also ascribe to the word a signification of a participant in a communicative process who possesses powers and agency as much, if not more, than the educator in such a way that she can successfully navigate through the interactive process unaided but would only require the skilled practitioner to shape the course of the process to a productive end. This being established, the next section would be dedicated to the justification of my position in envisaging possibilities of emancipatory transformative educational approach in Entertainment Education.

In conceptualising Entertainment Education as an emancipatory practice, I consider entertainment and educational experiences in which the educandee plays an active central role. They do not just acquire or passively adapt to their entertainment and educational experiences. They respond to such experiences, bringing into play the application of their previous knowledge or 'intelligences' as stored in the conventional practices of their society. Intelligences which are the equal possession of every human being make all humans *equal beings in an unequal world*. Every human is considered of equal intelligence to the extent

that all could think out solutions to problems under the most attentive interrogation and nurturing. Therefore all humans should be given the opportunity to utilize their intelligence in tackling their challenges.

An emancipatory Entertainment Education practice should seek to reach the unique subjects of its participants and also recognize and treat beings as equals and capable of thinking out solutions to their problems. It should therefore not seek to transfer knowledge or meanings to the participants but rather seek to interrogate them for response through an interruption of their usual daily life or understanding so that they can come up with their own uniquely subjective solutions to the problems from which they need to be liberated. To elaborate the practicability of articulation of this approach in the use of Entertainment Education for community change, I will explore an emancipatory practice as I conceive it within a model of emancipatory education for community change. However I will first present various scholars' views of the audience/educated as being central partners in the processes of entertainment and education just as I consider the participants' response the major determinant of the effect of entertainment and educational influences. Bearing in mind the central agency of the audience in the realisation of narrative entertainment, and also the prior discussion of the agency of the educandee in an emancipatory educational relationship, I will explore further my concept of the participation of the audience in the two components of the programmes.

5.4: Narrative Entertainment with Emancipated Audience

All narratives are considered didactic as they are intended to teach or convey messages to the audience, even when they are intended to entertain (Schank & Berman, 2002). Narratives are therefore first and foremost modes of communication in which the message originator and the audience both have to be active participants for the process to be successful and effective. The audience's contributions to any piece of narrative is therefore as important as, if not more than, the narrators', writers' or designers' in the process of achieving the aims of such narratives.

The audience's response to different forms of narrative entertainments have been theorised by various scholars most notably of which are those of narrative literature. Most relevant here though are the elements that are commonly

applied to narrative communication, either of texts, dramas, stories or in mediated forms. The Aristotelian theory of catharsis as “a central category of aesthetic experience” (Holub, 1984, p. 13) has been described as the earliest communicative component between narrative and audience. According to Holub (1984) it is the earliest theoretical illustration of a significant emphasis on the effect of drama on an individual receiver as a result of the audience’s response to the content and plot of the drama. However beyond this level of audience’s response, there have been higher degrees of conception of the central and agential participation of the audience in the realization of narrative. In this light the audience of a narrative communication becomes very vital in development and application of meanings and lessons to be derived from a piece of narrative irrespective of whatever meaning the author had intended to communicate. In this light therefore I draw upon works of such scholars like Roman Ingarden (1973), Wolfgang Iser (1993), Roland Barthes , Roger Schank & Tamara Berman (2002) and Jacques Rancière (2009) to project my present perspective.

In theorizing the literary narrative, Ingarden has considered narrative as an intentional creation projecting the meaning ‘units and aspects’ within the writer’s consciousness. As such the narrative piece cannot be a representation of objects and actions as “universally determined” but rather as a “schematized structure” (Ingarden, 1973, p. 246) based on the narrators’ conscious selections. Actions and events in the narrative are not arranged as they should have occurred or happened in reality, but are selectively retrieved and arranged by the narrator to suit her conscious design for communication. This leaves the narrative with gaps or spots or “points of indeterminacy” (Holub, 1984, p. 25), what Iser (1993, p. 9) describes as “no-man’s land of indeterminacy which results precisely from the determinacy of each individual view” of the audience in the process of cognition of a narrative piece. Hence Iser (1993) considers this concept of indeterminacy as the fundamental precondition for audience participation in narrative communication.

As each audience member approaches this ‘schematized structure’ in the form of narrative from the consciousness of her own meaning ‘units and aspects’ (the determinants of each individual’s understanding), all the gaps and spots left in the narratives constitute what Holub (1984, p. 25) refers to as “an infinite

number of indeterminate” meanings or realities. The meaning making process or cognitive reception of a narrative piece is therefore highly indeterminate as has been illustrated by Holub when he writes that:

all objects, according to phenomenological theory, have an infinite number of determinants, and no act of cognition can take into account every determinant of any particular object (Holub, 1984, p. 25).

Although details and direct reference to verifiable real factors such as cultural and character resemblance with the audience can be used to control or limit the indeterminacy within a narrative (Holub, 1984; Iser, 1993); Holub insists that “no amount of detail or suggestion ... would eliminate all indeterminacy” (1984, p. 25) or else the “literary quality fades into reflection” (Iser, 1993, p. 7). It can therefore be argued that for a narrative to function as a form of artistic communication in entertainment, it must involve the audience as collaborators in the essentially curious process of making meaning of the ‘schematized structure’.

This is corroborated by Roland Barthes’ suggestion that the ideal narrative is an “absolutely plural text... a galaxy of signifiers, not a structure of signifieds ...[and] we gain access to it by several entrances ” (Cited in Landow, 1997, p. 3). Hence for a narrative to achieve aesthetic and transformative ends on its audience there must be adequate gaps (places of indeterminacy) left for the audience’s projection of their plural experiences into the schematized views of the narration to be able to either make meaning of the narration or learn practical lessons from it. This is why Iser asserts that the more narratives

lose their determinacy, the more the [audience] is shifted into the full operation of their possible intentions. If indeterminacy exceeds the receiver’s limit of tolerance, he will feel overburdened. He can in that case reveal attitudes that might lead to a rather surprising insight into what usually determines his reaction (Iser, 1993, p. 6).

Since the determinants of the multiple audience’s attitudes are locked within their highly varied and unique experiences, the possibilities of the realization of a particular narrative would therefore be equally indeterminable, unlimited, and perpetually unfinished as it should flow through the prosaic narratives of the audience’s lives. This is why like Iser, Barthes also believes that the codes

mobilized by the ideal narrative on the audience “extend *as far as eye can reach*, they are indeterminable” (Cited in Landow, 1997, p. 3 emphasis in original).

In essence therefore the responsibility of the designer of a narrative piece is to provide an artefact which is designed to entertain or educate an audience but the determination of how and in what way the said artefact becomes practically realized in the real life of the audience is to be largely left for the audience members who approach the artefact from the consciousness of their life’s realities and not that of the author.

This can be further illustrated with Schank and Sherman’s description of how people learn from narratives. In their chapter on the ‘Pervasive Role of Stories in Knowledge and Action’, Schank and Berman (2002) theorised the agential participation of the audience in narrative communication. They assert that when narratives are communicated

the point [meaning] will be determined by the listener, especially if the teller does not make the intended point explicit. Even if the point is explicitly stated, the listener may learn something else, depending on the stories and scripts she has in her memory (Schank & Berman, 2002, p. 296).

This is because they believe that personally unique scenes in human experiences build into internal narratives, filed away in each person’s memory from within which the individual either selectively retrieves to create or tell her own narratives or respond to others’ narratives. When a person listens to or receives narratives in whatever form, this internal narrative becomes the central frame of reference from which the listener sets goals or expectations that are anticipated to be met by the new narrative. The comparing of the past memories and the current cues will inform the listeners’ construction of ‘expectations’ for the new narrative. When such ‘expectations’ are readily met, the experience flows into the already established ‘indexes’ within the receivers’ memory, thereby not creating any new ‘index’ and possibly new way of understanding. However, when the listener experiences ‘expectation failure’ she attempts to find reasons or ‘explanations’ for the failed expectation. In seeking such explanations, she reaches into her internal narrative to retrieve previously indexed possible explanations. Once she finds narratives that “suggests

reasonable explanations for the new expectation failure, [she] chooses one that she believes is appropriate” (Schank & Berman, 2002, p. 299). This process leads to a ‘highly indexable’ and ‘effectively retrievable’ narrative in the memory of the listener because as explained by Schank and Derman,

once we decide on an explanation, whether it is right or wrong, we modify our memory structures by grouping both the expectation failure and the explanation together in our indexing scheme. In this way if the expectation failure is triggered so that we recall the story, we will also recall the explanation (Schank & Berman, 2002, p. 300).

One should believe therefore, that this process would be most effectively indexed and retrieved when the listener is allowed to create her own explanation from within own experiences. This is because Schank and Sherman emphasise that memory structures are ‘experience-based’ and when we arrive at acceptable explanations for our expectation failures, we make modifications to our memory structures. Such modified memory structure will in turn be applied in the explanation of future life challenges or ‘expectation failures’ in life narrative. However if the explanation is not acceptable within the contextual experiences of the listener, it is either the listener discards the offered explanation or modifies it to fit into her own frame of reference. This is because as it has been shown so far it rests on the audience to realize “the meaning of the story, the reality that explained it, and the lesson it contained for action” (Rancière, 2009, p. 21).

It is therefore expected that for a narrative entertainment to have a life changing effect on the audience, it should be structured in a way that the audience has adequate places of indeterminacy which will present her with expectation failures within which she projects her unique experiences towards the construction of own explanations. Since each audience member brings to the narrative a unique perspective and expectation, no central explanation will suit the different explanation failures that will arise from the diverse engagement with the narrative. The narrative communicator should strive then to create expectation failure for the audience and not explanations since there would be unlimited possibilities of explanations of the failed expectations as varied as each unique subject that engages with the narrative. *The entertainer should therefore not aim at the transmission of a particular understanding or knowledge*

but rather to “produce a form of consciousness, an intensity of feeling, an energy for action” in the audience (Rancière, 2009, p. 14). It is believed that this will have the most impact as Schank and Sherman have also suggested that in learning from narratives:

we begin with perceptions of how the world works. We make plans to achieve our goals based on those perceptions, and if our plan fails, we realize that something is wrong with our initial perceptions. When we are told abstract principles, we do not necessarily change our initial beliefs; but when our beliefs are proven faulty, we understand that we need to change them, and we do” (Schank & Berman, 2002, p. 299).

With this degree of active participation of the audience therefore, it should be expected that narratives, either for the sake of entertainment or for the sake of education, should recognize and put into consideration that the piece is only a frame that serves to facilitate unlimited possibilities along the audience’s co-construction of the meaning which lie therein. The entertained should through the entertainment, be empowered to “play the role of active interpreters, who develop their own translation in order to appropriate the story and make it their own story” (Rancière, 2009, p. 22). It is only through this way that the audience will be able to effectively retrieve the essence of the story for future construction of meaning out of the unpredictable events that may confront life decisions.

Therefore, I believe that for narratives to have the maximum emancipatory impact the audience should need the narrative to centrally embed in itself information that will help them “recognize the flaws in their existing representation” (Schank & Berman, 2002, p. 306). Since every individual has already known a mass of things on her own through “listening and looking around her, by observation and repetition, by being mistaken and correcting errors” (Rancière, 2009, p. 9), such narratives will raise an audience who become “active participants as opposed to passive voyeurs” (Rancière, 2009, p. 4). The voyeur according to Rancière are stupefied through being “enthralled by appearances and won over by the empathy that makes them identify with the characters” (Rancière, 2009, p. 4) in the narrative. Such narratives which should be aimed at presenting to the audience “strange, unusual spectacle, a mystery whose meaning she must seek out” (Rancière, 2009, p. 4) will compel the audience to exchange the position of a passive receiver of entertainment for

that of an active “scientific investigator or experimenter who observes phenomena and searches for their causes” (Rancière, 2009, p. 4).

Furthermore, in an analysis of reception experience in mass communication, Machor and Goldstein also emphasise that reception “occurs as an active process of ‘production in use’ that is always culturally activated within specific contexts and local histories” (2001, p. 205). By this they recognize that the world is irreducibly plural. In acknowledging that “different social groups employ criteria of value which may well be incompatible and irreconcilable” (Frow, 2001, p. 294) into their reception of communicated materials, there is the need for an openness towards the diverse structures of value of different social groups. Each audience member approaches the material from a specific “regime of values” from which she exercises her “pluralism of aesthetic judgement according to which each regime confronts the same object from different perspectives” (Frow, 2001, p. 303). Therefore “in asserting the validity and local specificity of a plurality of practices and codes of valuation, [reception] refuses to maintain the privilege of any one culture over any other” (Frow, 2001, p. 297). The audience’s construction of their own subjectivity becomes “a vehicle through which [they] achieve empowerment with potential for social change” (Machor & Goldstein, 2001). Since the effectual reception of mass communicated programmes are within the audience’s own subjectivities, the issue of how to determine the boundaries of any reception context will be problematic in the light of a recognition of the “boundlessness of context” (Machor & Goldstein, 2001).

5.5: Entertainment Education with Emancipated Audience

Although the previous section has partly discussed the participation of the audience in the process of generating knowledge from a narrative communication, this section will specifically focus on the Entertainment Education programmes; more precisely on the participation of the audience in the educational component. This will relate the agential participation of audience in entertainment and in educational practice as have been discussed extensively in the previous chapters and sections.

Fossard developed an acclaimed correct formula for Excellence in Entertainment Education as $(5E \times Q) + (7C \times A)$. While $5E \times Q$ stand for Emotion,

Empathy, Example, Efficacy, Enhancement built into high Quality Entertainment; 7CxA stand for Correct, Clear, Complete, Concise, Consistent, Compelling, Culturally Appropriate educational knowledge that is bound within the communicator's or educator's Accountability (Fossard, 2009b). This formula presents accountability as a very vital element in the educational aspect of the programme by emphasising that the educator should essentially hold herself accountable for the changes she promotes in the lives of others as well as for each of the 7Cs. Fossard further defines education as "encouraging and enabling a person to grow" within a fundamental concept of education as "to lead out of" (Fossard, 2009a, p. 6). This premise presupposes a concept of education in which the role of the educandee in the process is that of a passive receiver of a predefined knowledge which the educator should accurately pass on to her and be held accountable for doing so. Such accountability suggests that learning has to do with "the acquisition of something 'external', something that existed before the act of learning and that as a result of the learning, becomes the possession of the learner" (Biesta, 2006, p. 26). Hence education can be said to be viewed in this Entertainment Education formula as an act of acquisition, "an attempt to acquire, to master, to internalize . . . something we want to possess" (Biesta, 2006, p. 27).

However along with the responsive reception of narrative entertainment, several scholars (Biesta, 2006; Freire, 2007; Harré, 1983; Rancière, 2007) have also theorized education as an act of response. According to such line of perception the active response of the educandee determines the nature and dimension of an educational intervention. In this process therefore each individual participant has to be identified as a unique personality (subject) with adequate intelligence and capability to manage and articulate their own response to a challenge by another. Such is considered the truly emancipatory process of education which empowers the educandee with the strength to take control of their emancipation. This has been earlier illustrated with the understanding of the agential participation of the educated in an emancipatory educational process as articulated by Freire, Rancière and Biesta.

The dominant educational approach in Entertainment Education is focused on the development of the audience's ability to take actions about their challenges but nevertheless does not foster the audience's autonomous thinking nor critical

interpretation and reflection on such challenges. An example of this in our specific instance of the practice is a situation in which the material of Entertainment Education is used to challenge the audience on their considerations of family planning measures have a predetermined prescription on the forms of family planning measures they should consider for use. These are the ones considered by the programme designers to be appropriately 'human' or modern or at best acceptable. It is a credit to the programme to have applied an understanding of the cultural circumstances of the audience to enhance the identification and empathy with the characters. However along the health education content relating to family planning, there has been a deliberate foreclosure of plurality by either carefully leaving out any form of culturally used birth control measure or suggesting them to be ineffective. Therefore just as the scenes in the drama could be representative of the dynamic understanding of marriage and relationship traditions in Northern Nigeria, the health educational content is representative of modern biomedical practices in family planning.

So long as each individual remains unique and "we can no longer reduce our individuality to some underlying definition of what it means to be human" (Biesta, 2010a, p. 81), then these cultural and professional representations can never capture the 'unique individuality' of every partner in a relationship in the target audience. Since these unique individuals are expected to be equipped with the critical ability to deal with their unique personal challenges, the representative family planning and other solutions offered in the programmes can only imply the adoption of a borrowed, universally representative solution to unique and subjective challenges. Biesta insists that such approaches, just like speaking in the representative voice of one's society, culture and profession, can never reach the uniqueness of the individuals. This is reiterated further along the entertainment element of the programme by the earlier identified dynamics of subjectivity in the processing of entertainment and educational materials.

I therefore reiterate that in neither entertainment nor educational experiences does a participant play a passive role. Audience members don't just acquire or passively adapt to their entertainment and educational experiences. They respond to such experiences, bringing into play the application of their previous knowledge or 'intelligences'. On the basis of this equal intellectual ability all

could think out solutions to their problems with the motivation or nurturing support from another. An emancipatory educational practice that seeks to reach the unique subjects of its participants should leave open the opportunity for the participants to utilize their intelligences in tackling their challenges. It should therefore educate by interrupting the participants' usual daily life or understanding so that they can create their uniquely subjective solutions to the problems from which they need emancipation.

Having established the vital participation of the audience in the processing of both entertainment and educational influences, I will go ahead to articulate the next most important element of community change programme in general and to Entertainment Education interventions in particular. This is the concept of process of change which could be considered the controlling factor in the management of any change programme.

5.6: Process of Change Management for Emancipation

The phenomenon of change is central to research and practice of Entertainment Education since the concept was originally designed to offer a “unique opportunity to promote *good* behaviours and dissuade *bad* behaviours (Sabido, 1989 cited in Singhal & Rogers, 1999, p. 53 emphasis in original), in other words to change people's behaviours for the 'better'. Ever since this initial motives, planning and evaluation of Entertainment Education programmes have remained around their effects on individual and social changes.

Nevertheless, since the advent of the Entertainment Education theorizing by Miguel Sabido in 1969 (Singhal & Rogers, 1999) there have been diverse approaches in the generation of many more theories to either inform or evaluate the practice. These theories represent “diverse disciplinary fields, and range from logical positivistic perspectives to critical theory and humanistic perspectives” (Dutta, 2006; Sood, et al., 2004). There have been specifically varied influences from communication, education, psychology, health promotion, drama, sociology, cultural studies, history and politics. This suggests a continued quest for best practices of Entertainment Education to address all classes of persons/groups and also indicates a possibility that the intended changes do not always occur in either the degrees or directions needed. This suggests need for further shift in this application of entertainment for

educational transformation. A shift from that which socialises individuals and communities to a universal reality to one which fosters subjectified socialisation of individuals and communities within their own private and collective realities.

A shift in the practice of a phenomenon as broad as Entertainment Education can be conceptualized in varied ways. However I have chosen to approach it from the application of a particular concept of change management process. This is because despite having said that change is very central to the practice of Entertainment Education, I also believe that “how we manage and produce change is a function of the point of view we take regarding the phenomenon of change” (Ford & Ford, 1994, p. 214). A communicator who conceives change as a permanent closed process can never apply her tools in a way that will encourage free and open manifestations of the practice on the recipients. She will not set at incorporating emancipating strategies or give room for the uniqueness of the participants’ intelligence to be made manifest. She will rather make sure that the “uniqueness will *not* appear, will have no chance of appearing” (Biesta, 2010b, p. 90). Hence I believe that to base the Entertainment Education practice on a particular concept of change process will contribute in no little way in the redirection of the practice in all its ramifications. This is in attempt at exploring an alternative change management approach to the fixed deterministic ones applied in the use of Entertainment Education for community behaviour and social change.

The dominant approach to the management of change in the Entertainment Education practice suggests the application of control-oriented strategies within a convention that:

implicitly regards the process of change as that often irksome but necessary *transitory phase* which organizations, as concrete, circumscribed entities, somehow have to endure in order to attain a supposedly more desirable state of affairs (Chia, 1999, p. 211 emphasis in original).

This could be illustrated with a change programme that starts with a formative research to determine the nature and causes of target audience’s current behaviours, establish behaviour change objectives or outcomes, as well as enablers and barriers that may influence the audience’s adoption of the new desired behaviours. Hence with this knowledge the programme designers then

strive to create narrative plots and characters that will best help them in the management of the desired change in the audience with keen efforts at forestalling resistance (CCP, 2008). Thus change is regarded here as what is brought about through an external intervention that takes an individual or community from state A at time 1 to state B at time 2. As such it is something which “occupies the temporal space between otherwise stable states of existence” (Chia, 1999, p. 211). Therefore it is not regarded as an intrinsic and on-going condition of all living relational phenomena. Borrowing a thought from Chia (1999, p. 211) I can say that Entertainment Education practitioners have been “unable to understand change from its own standpoint”. In other words, they fail to acknowledge that reality is ever-changing and would resist any attempt to describe and treat it as fixed categories. The individuals and communities engaged for Entertainment Education intervention have remained and continue to be in a constant change process that would have only been interrupted for alteration by the intervention.

It can thus be said that Entertainment Education approach has been theorized and practiced from a perspective of change process as a fixed linear, sequential and determinate one. A process in which the individuals and communities are construed as primarily stabilized entities who are guided in a transition from one relatively stable state to another (Chia, 1999). Such approaches to change process fall among those that have been summarised by Ford & Ford (1994) to be categorised as either of replacement or displacement logics of change.

The understanding of change as replacement “deals with identity as permanent” and change process as movement of something from its original “starting state or condition in time and space to another state or condition in time and space” (Ford & Ford, 1994, p. 759). Therefore change takes place here when one entity sequentially takes the place of or substitutes for another (Chia, 1999). Hence change-through-replacement process entails that a person “(a) determines or defines what currently exists (what is A), (b) determines or defines its replacement (Not-A), (c) engage in action to remove what is currently there, and (d) implants its replacement” (Ford & Ford, 1994, p. 775). This could be said to be representative of the original Entertainment Education health campaign strategies in which behaviour change was embodied as a one-way flow process in which the expert communicators/educators included little or

none of the cultural meanings and practices of the target communities. Thus treating the target community as fixed objects that its current states only needed to be understood to identify undesirable practices which should be flushed out and then introduce the desirable values that would bring about a change to a 'better' state of affairs.

Change-as-displacement models on the other hand view "identity as unity of dynamic contradictions in which change is caused by pressure between opposites . . . in a never-ending process of conflict" (Ford & Ford, 1994, p. 759). The assumption here is that entities are unities of contradictions (thesis and antithesis) that constantly continue to 'work at each other' interactively until one dominates though not without the trace of the other (Chia, 1999, p. 213). It thus proposes that change takes place when "there is a sufficient increase in quantity to produce a shift in quality. This shift in quality constitute a jump in which the first quality becomes a second quality [synthesis] that is distinct from, but informed by the first quality" (Ford & Ford, 1994, p. 775). Unlike the change-by-replacement logic, synthesis is not achieved by antithesis replacing the thesis but rather by the two becoming something altogether different from each other. The key to the emergence of synthesis is believed to be based on the increase in quantity of such values as information, understanding, knowledge, affluence, affinity, relatedness, and so on to the level sufficient enough to make the forces for change (thesis) greater than those against (antithesis) so as to yield *the change* (synthesis) (Ford & Ford, 1994). Change is therefore implemented here as a case of one position addressing another, usually in opposition to each other, to the point that one, in surpassing the strength of the other leads to the manifestation of a new position expectedly different from the two.

Hence change-through-displacement process entails series of events in which an educator "(a) determines or defines the forces for and against change (the thesis and antithesis), (b) determines what quantity(ies) must be increased and decreased to produce a shift, and (c) increases or decreases the quantity(ies) until a shift (synthesis) occurs" (Ford & Ford, 1994, p. 775). This approach reflects the later and most recently dominant culture-sensitive and culture-centred approaches in Entertainment Education which Dutta (2008) has rightly summarised as 'two-way flow model', where both the facilitators and

participants in the community change programme learn something new from each other in the process. The participatory Entertainment Education practice in which emphasis expands to capability-building for the community members towards their articulation of their voices and choices while implementing the campaign objectives of the donor agencies through expert communicators/educators reflects this clearly. In identifying the cultural practices that could work for or against the achievement of the change objectives the facilitators acquire knowledge of the thesis and antithesis as found in their expert knowledge and the community values and practices respectively. These in turn are used for determining the values whose quantities are to be either increased or decreases for the emergence of synthesis to be achieved.

However in subscribing to the primacy of change concept itself over the substances that change; and in doing justice to a consistently changeful theory of change which maintains faithfulness to the reality of lived experience, theorists have proposed an alternative logic of change process. This mode of theorizing began to view identity or lived reality as “inextricably complex, heterogeneous, multiple and surprisingly novel at every turn” as against the two former modes that treated it as linear homogenous and determinate entities (Chia, 1999, p. 214). Ford & Ford (1994) in following up the initiatives of Ichazo (1976) offered this alternative dynamic nonlinear logic of change in the form of the Trialectics. In defining the central concept in this alternative understanding of change process, Ford & Ford (1994) suggest that:

. . . there are no things in the world other than change, movement or process. Things such as people, organizations, and ideas, are all names given abstractions of what are identifiable and relatively constant patterns of movement extending over the whole universe. These relatively stable patterns are not fixed or permanent; they are constantly in motion . . . these identifiable states are termed *material manifestation points* (Ford & Ford, 1994, p. 765 emphasis in original).

Thus was the basis of Ichazo and Ford & Ford’s attempt to throw fresh light on their perceived true nature of change. This logic has a strong influence of “*metaphysics of change* in which primacy is accorded to movement, change and transformation”, against the still-dominant “*metaphysics of substance* which

elevates stability, permanence and order” (Chia, 1999, p. 210 emphasis in original). Hence through the lens of metaphysics of change Ford & Ford (1994) considered the universe to be constantly in motion with its main substance as matter (material) and energy. While energy in its pure state is invisible and has no material manifestation; matter can refer to any and all identifiable states, conditions, or occurrences, whether physical (e.g. rocks, water, human), cognitive (e.g. thoughts, ideas), emotive (e.g. moods, feelings), or behavioural (e.g. sitting, walking). Energy and material are convertible into each other and observable phenomena are the manifestations of multitude of energetic processes that intersect with material, in interrelationship with the rest of the world, and manifest as identifiable states. Within a continuous flow of active circulation of energy, the material manifestations of energy will be identified in the observable states of phenomena called things or events. Such observable states are not in fixed or permanent states but constantly in motion or as has been described by Prigogine as “static dynamics” (Prigogine, 1980 as cited in Ford & Ford, 1994, p. 765). It is considered so because it is only a temporal resting point in which equilibrium of energy is made manifest and once the equilibrium is altered the material loses stability and changes. These identifiable states of materials are therefore considered points at which the universal flow is made manifest, what Ford & Ford (1994) have described as the Material Manifestation Points (MMPs).

Ford & Ford (1994) consider Material Manifestation Points to be relatively stable stopping places which last for certain duration between the alterations of the equilibriums of the energy flow. Hence Material Manifestation Points are the ‘what’ or ‘thing’ that changes, the temporal points of equilibrium in a universe of change. From this perspective therefore individuals and communities should be seen not as static things or entities, but as interdependent networks of private and collective relational dynamics and interactions. Individuals, communities, organizations, cultures etc. can be seen as material manifestation points composed of many different dynamics and interactions (Ford & Ford, 1994).

This can be illustrated with two teenagers whose lives cross paths at the age of 18 with each manifesting different values and beliefs chiefly due to the environments, communities or cultures they would have lived and grown up in before the point of encounter. Assuming they are coming together to study a

course in genetic engineering for instance, their different conceptions, reactions and eventual reception of the course will vary according to their inherent value and belief systems. Let's say Teenager A is a pro-life and Teenager B is a pro-choice. They will learn the same skills within the same curriculum but will appropriate the knowledge differently based on their respective inherent values.

Resultantly, what they go on to do with the knowledge after the course will equally depend greatly on the interactive outcome between the knowledge acquired from the course and the value and belief system each has had before the course. Teenager A may apply her knowledge and skills of genetic modification mostly for the conservation of nature such as in disease control and production enhancement while Teenager B may chiefly use hers in the exploration for new creations or expansion of species. The experience of the genetic engineering course would have only *interactively altered* the application of beliefs and values of these two teenagers to a manifestation of their pre-conditioned identifiable personalities but *never* a total displacement or replacement of what they were before they came in contact with the knowledge of the course. At the same time the alterations in their respective values can only be made manifest along the cause of interactions and could not have been predetermined or predictable since the course tutors are only equipped with the knowledge of the course content but not that of the teenagers' pre-conditioned beliefs/values or possible response to the course.

I would say that the state of the teenagers' beliefs, values and behaviours at the point of our encounter with them are their individual material manifestation points of the energy-flow (or what I prefer to call influence flow) of the varied interrelationships they have been through. The identifiable states of their behaviours are only the manifestation of the dynamic equilibrium (an authenticated validation) of all the influences they have had and engaged with. These states cannot be permanent as they continue to encounter new influences and alterations in the equilibrium of their influence flow. As they encounter more influences or energy flow through their study of their course in genetic engineering, the equilibrium continues to shift, not in a total contrast to, but in manifestation of many different dynamics and interactions that operates, or had operated, around them. Thus these teenagers would manifest in their

personalities at each point of their growth that “identity is a temporal equilibrium in a network of relationships” (Ford & Ford, 1994, p. 769).

To the trailectics, change is produced by attraction. It is brought about by the disruption of the equilibrium of one Material Manifestation Point thereby giving rise to a different Material Manifestation Point. Change from one state to another does not result out of pressure, conflict or opposition but rather from a sense of something being drawn or attracted to different possibilities. This suggests that individuals work towards the accomplishment of a different possibility by which they are inspired and not necessarily the ones that they are forced or pressured to adopt. This presupposes however that there has to be an active energy pre-established within a Material Manifestation Point which dynamically interrelates with an attraction to generate a shift in the Material Manifestation Point’s equilibrium. The active energy could be regarded as the immanent or pre-existing values or influences within the Material Manifestation Point (or entity) while the attraction lies in varied possibilities within the new influences or energy flow coming into the Material Manifestation Point that could disrupt the manifested equilibrium in the present state of the entity. Hence Ford & Ford assert that:

because an Material Manifestation Point is an [dynamic] equilibrium state, subject to disruptions by the dynamics of active and attractive forces, it can jump to another state (positive or negative) when the attraction of that other is sufficient to break the equilibrium. . . Attraction, then, is akin to an unfolding of inherent likelihoods in which a Material Manifestation Point will have multiple potential futures at any moment and will be ‘attracted’ to jumping to one or another of them by the changing energy relations between itself and its future (Ford & Ford, 1994, p. 771).

Therefore the trialectic change process involves an individual establishing (a) the desired result (b) the active and attractive forces, and (c) the creation of function or process that can engage both the active and the attractive forces to produce some result. (Ford & Ford, 1994, p. 776). However, in this circumstance, the change agents are free to create and alter the results, by determining what is active and attractive, and what function that would relate them to each other, thereby making a variety of changes possible. These are based on the agents’ (in this case individuals undergoing change) pre-existing

standing within the 'laws of the universe' and how that projects into what choices they are attracted to make as in regards to their future manifestations. Hence "at any particular moment, there are many possibilities (all of which can be seen as attractive Material Manifestation Points), but not everything is possible" (Ford & Ford, 1994, p. 772).

Adopting this logic of change process therefore, I believe that an alternative conceptualization of behaviour and community change process would be necessary to take into account the inherent dynamic complexities and intrinsic indeterminacy of transformational change within a fluxing reality. Thus against the control-centred, linear, sequential and determinate process of dominant community/behaviour change approaches, I will attempt a model of community change process in which the openness to the dynamic complexities within the range of individual and community interactive possibilities will give way to ever-changing indeterminate transformation born out of participants' autonomous and independent response to interruption. Such would lead to emancipatory transformation towards subjectified socialisation.

5.7: Conclusion

I have explored here the different conceptual positions which provide a theoretical confidence towards the articulation of an alternative approach to the management of designing and implementation of Entertainment Education as community change strategy. Based on these conceptual positions, if entertainment is to serve as a medium through which the audience members are challenged to reflectively explore their individual educational transformation (which it always does), then it has to exhibit a respect for the dignity and freedom of the audience members to be or retain the essence of whom they truly are. It has to exhibit trust for the ability of the audience members to possess equal and autonomous access to funds of intellectual resources which could be processed towards the realisation of genuinely relevant meanings or knowledge. This can only be attained if the key guiding principles of the practice are reviewed for a shift towards that which not only legitimises the audience's knowledge but also views the audience members as the central participants in the process of entertainment and education. This requires entertainments to be designed as schemata for unlimited creativity in response; and education

conducted as interruptive challenge for autonomously independent self-reflective actions.

To be able to incorporate these shifts, there has to be a major shift in the perception of change management process as applied in the practice of Entertainment Education towards a conceptual frame which is open to this degree of freedom and equality for the audience. To accommodate this openness, while still responding to the questions raised by this possibility in the previous chapter, portends a high level of complexity. This demands an establishment of a clear link between all the totally diverse but jointly relevant aspects of the educational practice into a possibly comprehensible one. Hence in the next chapter I attempt a modelling of this my idea of emancipatory education for community change.

CHAPTER 6

MODELING EMANCIPATORY EDUCATION FOR CHANGE

How we manage and produce change is a function of the point of view we take regarding the phenomenon of change (Ford & Ford, 1994, p. 214).

This chapter follows up on the emancipatory potentials of entertainment, education and change management process discussed in the previous chapter to conceptualize the principles for an alternative approach to the management of change in community development process. This leads to the development of a Model of Emancipatory Education for Change which adapts Ross's Syncretic Model of Creativity (2011) to present change as a creative response to a challenge which interrupts the equilibrium in a community towards autonomous authentic dynamic stability. In correspondence with the natural process in flow of seasons and natural phenomena, such community will pass through its own pre-established routes of belief and practices to create own possibilities in response to the interruption, while the expert communicators/educators only nourish and nurture their movement through the process.

6.1: Introduction

We grow through life as identifiable individuals with manifestations of alterations in our values, beliefs and behaviours in accordance with the dynamics of our lived experiences. Overt and covert changes in a person can be observed as continuously flowing process of transformational growth which carries with it a trace of building-up effect of the myriad of influences the individual would have been exposed to prior to the particular point of observation. At the same time the observation of an individual at any particular point is expected to equally leave some influences that alter the individual towards further irreversible growth. Therefore our lives involve continuous processing of influences which come into interaction with what we are, or have been, to dynamically mould us into what we are becoming or continue to become.

This notion is a furthering of the concept of the process of change in the previous chapter as a dynamic indeterminate transformational growth within a fluxing reality; a process within which the changing individuals, while operating from within built-up internal conventions, grow through indeterminate complex

system of continuously interactive energies. With this notion I attempt to conceptualise a version of emancipatory education for change which provides a space in which the participants in a transformative educational space are considered as autonomous processors of influences towards irreversible growth, which is based on their internally built up realities. The modelling will be based on four constructs/principles of (i) heterogeneous becoming of individuals (ii) logic of otherness and difference (iii) immanence or subjectivity and (iv) interrogation and validation as essence of authentic emancipation. With these principles, I will attempt an adaptation of the Syncretic Model of Creativity (Ross, 2011) to develop a Model of Emancipatory Education for Change.

6.2: Principles of the Model

Four enduring axioms traceable in the concept of transformational learning through total emancipation are central to my emancipatory approach to community change. They have variously been conceptualized by such educational and change philosophers like Biesta (2006, 2010a), Rancière (2007) and Chia (1999). First there is an unequivocal commitment to the idea of heterogeneous 'coming into presence' of individuals in the world. Second is the centrality of the logic of otherness and difference in this coming into presence. Third is the essence of immanence in the subjectification of individuals through the fourth axiom of interrogation and validation for emancipation.

6.2.1: Heterogeneous 'coming into presence' of individuals

No two individuals can possess nor exhibit exactly the same characters or behaviours. However beyond what individuals possess as characters is specifically the consideration of the actions they are likely to carry out which still stems from their personalities/subjectivity. In reference to Arendt's philosophy, Biesta has explained human action to entail:

the way in which human beings come into presence - and *continue* to come into presence - that is not about the expression of some presocial identity, but has to do with the ways in which we engage the complexities of a world populated by others who are not like us" (Biesta, 2010a, p. 84 Emphasis in original).

Thus Biesta introduces the key concepts of 'coming into presence' and 'distinct uniqueness' of individuals which are continually disclosed through actions. In

his view of humans not as representatives of “an invariable essence named ‘man’” (Biesta, 2010a, p. 78) but as subjects in a world of plurality and difference, he ascribes to Freire’s notion of education as a practice oriented towards freedom which should most importantly lead to, in addition to qualification and socialisation, subjectification of the individual. Biesta (2010a) insists that as unique individuals we do not manifest our actions as members of a rational human community but rather as autonomous individuals who not only uniquely come into presence but more specifically come into presence in a world of plurality and difference.

To ‘come into presence’ is basically the ability of any individual to exercise the freedom to initiate, or author a uniquely new action within a particular interactional space. With the belief however that action can never manifest in isolation and that freedom is “not a private experience but by necessity a public ...phenomenon”, our initiation of new actions will depend on how others take up our initiatives. Hence, despite our freedom for the beginning of actions we lack the ability to “remain the unique masters of what we do” (Biesta, 2010a, p. 83). This is because the public domain within which freedom can only appear does not denote a space in physical terms but “a particular *quality* of human interaction”; a space in which an individual can make an explicit appearance to others and others as well make appearances to self (Biesta, 2010a, p. 84 emphasis in original). Therefore, although individuals reveal their distinct uniqueness through their own actions, the actual essence of the actions will depend on how others, operating within the same particular public space, take up the initiatives. Hence Biesta concludes that “our capacity for action - and hence our freedom - crucially depends on the ways in which others take up our beginnings” (Biesta, 2010a, p. 83).

Every individual has the freedom to initiate the beginning of something uniquely new and at the same time be subjected to the consequences of such actions. Hence every individual has a distinct uniqueness in respect to her actions or behaviours as beginnings of further actions or reactions by others. This uniqueness therefore is considered to be operating in a relational and existential terms. Hence uniqueness has been considered here as “uniqueness as irreplaceability” signifying a situation in which one cannot be replaced by anyone else, where it matters that each individual takes up a position and an

action by oneself. As a result therefore, the unique 'coming into presence' of individuals in any given 'public space' cannot by any means involve a homogeneous, predictable unfolding. Since the individual's beginnings will be infinitely unique and varied in each of its manifestations, they will essentially be heterogeneous by nature.

Along this view, Chia argues that "relationships, process, transformation and heterogeneous becoming of things are construed as fundamental aspects of reality" (1999, p. 218). This is because it is the interactions and self-transformation of individuals within a structure that generate the seemingly stabilized features of the reality which we find immediately familiar on observing such structure. Drawing strongly from the process epistemology which fundamentally views the actual world as a continuous process, Chia furthers his stand in that "the form of process derives its character from the structure of the individualities involved, and the character of the individualities can only be understood in terms of the process in which they are implicated" (Chia, 1999, p. 218). Also having seen individuals' actions at any given time as Material Manifestation Points, it is important to further note here that Ford & Ford have also stressed that it is the interrelationship of the Material Manifestation Points with the rest of the world that forms "the multitude of energetic processes that intersect and manifest as identifiable states of a system" (1994, p. 766). Hence the manifestation of individuals' unique beginnings and the interactional effects of others' reactions to such beginnings leading to further beginnings and continuously unending, therefore, constitutes the essence of any identifiable community or what Biesta has referred to as 'public space'.

This heterogeneous coming into presence of individuals or entities as Material Manifestation Points in a continuously fluxing community is what permits a mutational change in the manifested actions or behaviours of individuals and their communities. Mutation is a trialectical change term which means the discrete 'jump' of one Material Manifestation Point from one point to another. By this I can say it explains the *discontinuous identity of entities within a continuous change process*. Ford & Ford write that "any movement from one Material Manifestation Point to another, no matter how similar they may appear to be in time, space, or form, occurs in a jump. In this respect all changes are qualitatively different from each other and there is no continuity of identity" (Ford

& Ford, 1994, p. 767) in a consistently exact form. Bergson articulates this concept when he writes that:

our personality, which is being built up each instant with its accumulated experiences, changes without ceasing. By changing, it prevents any state, although superficially identical with another, from ever repeating it in its very depth. That is why our duration is irreversible. We could not live over again a single moment. (Bergson, 1914, p. 6).

In effect therefore, there are no precise moments or circumstances of change which “will be the result of quantity becoming quality” as proffered by change-as-displacement model and practiced by the dominant culture-centred community change programmes; there are rather “*pre-established points where change occurs*” (Ford & Ford, 1994, p. 767 emphasis in original). By this the trialecticians argue that “because MMPs are temporary stabilities, any future states will also be MMPs, and only some of the multitude existing and potential MMPs in the universe will be ‘lawful’ outcomes of the original MMP” (Ford & Ford, 1994, p. 767). Therefore future potential states of individuals and conditions cannot be known, knowable or predictable with any certain probability. Because the trialecticians view individuals, organizational structures, communities, cultures and so on as MMPs which are not static things but are interdependent networks composed of many different dynamics and interactions, it can therefore be concluded that in observing any phenomenon from this mutational perspective, whatever is seen at any given moment would be absolutely different from what has been before then or what comes after. The manifestations of individuals, communities or organizational identities at any given moment is always something new or as Bergson would stress, “it is not only something new, but something unforeseeable” (1914, p. 6).

By implication therefore, the manifestation of any given community of individuals is subject to mutational change which reflects an unforeseeable novel manifestation at every moment of observation. This is as a result of the mutational effect of the individual members of such community who come into presence heterogeneously and are as well subject to mutation in response to the interrelationship that exists between them and other dynamic elements of the community. This trend in the hierarchy of unique coming into presence and mutation of individuals and communities does not only place the individual at

the core of any change process but also defeats any attempt at conceiving change as a predictive or deterministic process.

6.2.2: Logic of Otherness and Difference

Very closely related to the notion of heterogeneous coming into presence is the concept of plurality and difference. Since every individual exercises the freedom to uniquely come into presence, the plurality of identities of individuals, organizations, communities and so on is very fundamental to the nature of any 'public space'. This plurality which makes for the heterogeneous manifestation of identities denotes diversity; a difference varied enough to establish distinctiveness in the unique beginnings and responses. However this difference has been considered complementary rather than contradictory. This is why Ford & Ford describe the notion as "apparent opposites" which suggests that "entities only appear to be oppositional from the perspective of an observer, when in fact they are a part of larger whole that relates them . . . where interdependence is the rule" (1994, p. 770). As a result Ford & Ford believe that since MMPs are never isolated objects and circumstances but also include their relationships with all other objects and circumstances relevant to their existence, the dynamic that gives MMPs their identities cannot be internal but rather in the external relationship between them and their many environmental MMPs. That is why MMPs are considered complimentary and interdependent and not contradictory.

Following up on this is the logic of otherness which postulates the "pre-structured *field of possibilities*" essential in establishing the identity of objects (Chia, 1999, p. 219). By this it is meant that an individual's identity must necessarily have a range of possible reciprocal others without which it lacks a location and definition. Hence it has been asserted that "identity rests on identifiability, and identification is something interactional . . . And such identification is always and unavoidably processual" (Rescher, 1996, p. 56). Therefore the essence of every individual, institution, organization or community can only be identified because there are others who are different and complement their values or features. This is why Biesta also asserts that "subjectivity, being a subject, is not something that has to do with the tribe we belong to (it is in other words, not to do with our identity) but that it has to do

with acting in a public space, the space where we are with others” (Biesta, 2006, p. 61). Thus “our freedom and subjectivity are therefore not to be found outside of the web of plurality; they only exist within it” (Biesta, 2010a, p. 85).

Hence as was seen in the last section, an individual’s coming into presence depends basically on the existence of the other who will offer a response to the initiatives of the subject. However Biesta rightly points out that the others’ response to our initiatives is always highly unpredictable and can be in ways different from what we intended. But it can be said that it is the interrelationship between this unpredictable response and the initiative or further response that brings about a jump or mutation in the manifestation of the observed identity. Therefore *the response to or of the other is primarily what facilitates change* hence making the recognition of the Other very essential for any change to take place. As a result therefore, “it does not necessarily take much energy to produce a change” (Ford & Ford, 1994, p. 771) if only the otherness of the Other is allowed to manifest. A natural interrelationship between identities and Others within a space of plurality and difference will bring about a chain of shifts in individual manifestations which ultimately “can produce phenomenal shifts in the state of the system” (Ford & Ford, 1994, p. 771). This is why Ford & Ford conclude that “changes in organizations do not have to be long, drawn-out events marked by resistance and opposition but they may be produced relatively quickly” (Ford & Ford, 1994, p. 771).

In applying this concept of otherness and difference in an emancipatory change platform, Biesta used Lingis’ (1994) notions as contained in *The Community of Those Who Have Nothing in Common* to illustrate the essence of giving room for the manifestation of difference and the Other within a public space/community as the only effective process of emancipation. He argues that emancipatory change can only be possible when we are members, not of a common rational community where members adopt universal representative identity, but “of a different community, a community in which we are all in a sense strangers for each other” (Biesta, 2006, p. 61). This community identified as the ‘Other’ community operates within the rational community as a manifestation of individual members’ unique responses to a challenging interruption of the enterprises of the rational community. It exists therefore, “as a constant possibility and comes into presence as soon as one responds to the

other, to the otherness of the Other, to what is strange in relation to the discourse and logic of the rational community” (Biesta, 2006, p. 66). This is obtained when individuals are able to step outside of the identity or voice afforded by the cultural society, the communality of the community, and draw response to the interruption from own unique singular voices. Hence through individual freedom each member invents subjective self-formation as a citizen of the community in defence and protection of the integrity and authenticity of self and the community’s enterprise against the challenge of the strange Other. This is when emancipation takes place as a form of each individual’s responsive response to a different Other. Transformation or emancipatory change therefore, takes place “*not* when one is able to copy and reproduce what already existed, but when one responds to what is unfamiliar, what is different, what challenges, irritates, or even disturbs” (Biesta, 2006, p. 68). Since it manifests as a response, emancipation cannot be brought about through the deliberate application of a technique or technology. This is because others’ responses are unprecedented, unpredictable, and always in heterogeneously different and unique ways.

6.2.3: Principle of Immanence and Subjectivity

Individuals are a product of their backgrounds - genetic and cultural inheritance; the multiple influences they have had, as well as the effects of the specific choices they had made in the course of their existence. Bergson asserts that human character is nothing but the “condensation of the history that we have lived from our birth – nay, even before our birth, since we bring with us parental dispositions” (1914, p. 5). As a result Bergson argues that an individual’s present state can only be explained by what has been previously in the individual up to that which acted on her in the immediate previous moment. Thus he writes that the present moment of a living body does not only “find its explanation in the moment immediately before” but that “*all* the past of the organism must be added to that moment, its heredity - in fact the whole of a very long history” (Bergson, 1914, p. 21 emphasis in original). However because Bergson believes in the irreversibility and indeterminacy of human manifestation process, he goes further to argue though that the presence of the past in the present does not guarantee even “a superhuman intelligence” (Bergson, 1914, p. 7) the ability to foresee or project what the past in relation

with the present can produce in the future. Hence he writes about the human state thus:

each of our states, regarded as a moment in a history that is gradually unfolding: it is simple, and it cannot have been already perceived, since it concentrates in its indivisibility all that has been perceived and what the present is adding to it besides. It is an original moment of a no less original history (Bergson, 1914, p. 7).

This notion is reflected in what Chia calls the principle of immanence which postulates that:

the past is immanent in the present and this fact implies that each outcome, each situation or state, always necessarily incorporates and absorbs the events of its past. Thus the present is not merely the linear successor of the past but a novel outcome of it. Each moment of duration absorbs the preceding one, transforming it and with it the whole, constituting at each stage of the process a novel and never-to-be-repeated occasion necessarily grounded in its past, but always projected towards a not-yet-knowable future (Chia, 1999, p. 220).

By this it could be argued therefore that every individual, community, organization or culture carries within it residual traces of its past which are always implicated in their heterogeneous 'becomings' through their relationship with the others. The unique becoming or manifestation of these identities at any given time can be said to be as a result of what Chia referred to as "effects of human ordering impulse" (Chia, 1999, p. 221) which makes each of them a kind of creation. Individuals bring into effect their past achievements, accidents, errors, fulfilments or even false appraisals into their present temporal initiations. As a result Bergson views individuals to be continually in the process of creation of self by self. That is why he believes that "the same reason may dictate to different persons, or to the same person at different moments, acts profoundly different, although equally reasonable" (Bergson, 1914, p. 7). To this effect each observable individual, community or situation should never be viewed as "just that visible or immediately present which is fully accessible and understandable to us" but should rather be considered as "the cumulative blending of a complex multiplicity of genealogical traces" (Chia, 1999, p. 221). Therefore *impersonal premises cannot be given nor conclusions drawn for reasons and possibilities for human actions*. Identities and entities constantly unfold mutational shifts in

the equilibrium of their MMPs as a result of a creative engagement of the inherent/immanent active and the incoming attractive influences within their circumstances. That is why Bergson believes that we cannot “solve for another the problems by which he is faced in life. Each must solve them *from within*, on his own account” (Bergson, 1914, p. 8 Emphasis mine).

In furtherance of this idea Biesta has argued for the essence of an emancipatory education to be the interest in human subjectivity and subjectification. By this he believes that education should “first and foremost [be] concerned with opportunities for human beings to come into the world, to find their own voice, to constitute themselves as unique, singular beings . . . to speak in their own voice” (Biesta, 2006, p. 70). Thus he considers subjectivity to be constituted of one’s ability to respond in one’s own voice, in essence, from within one’s immanent reality. This immanent reality is what Rancière has also considered the “moral foundation of the power to know” (2007, p. 57). Thus in postulating the principle of veracity, he views the faithfulness to what is unmistakably in self, to the knowing of self, to the following of one’s own path in the quest for truth, as the principle in the heart of emancipatory experience. The key to a truthfully subjective response therefore lies on the privileged ability of each person to relate with the other, speaking honestly from within one’s own orbit. This way the self-motivated and directed response will be guaranteed to be responsive and taken as the individual’s responsibility since the subjects “become fully autonomous and capable of exercising their individual and intentional agency” (Biesta, 2010a, p. 76).

6.2.4: Principle of Interrogation and Verification/Validation

In the face of the first three principles and the notion of the equality of human intelligence (Rancière, 2007) it could be argued that every human subject has the ability to make a uniquely new contribution of possible resolutions to problems affecting one. Just as identities manifest heterogeneously in a space of plurality and difference, so also are their responses to same situational challenges expected to be heterogeneous. In this respect I believe in the *unlimited possibilities of variant changes within a group of affected human identities as response to any given problem*. To this effect I subscribe to Biesta’s concept of education as interruption which aims at keeping open the

possibilities of a heterogeneous coming into presence of unique individual beings in a world of plurality. It is an emancipatory pedagogic approach which leaves open the possibility of plural subjectivity in subjects' unique response through the interruption of their normal order of existence. This interruption entails the interrogation of the learners with a strange other in a way to motivate their individual unique irreplaceable and responsible response. Biesta illustrates the process as thus:

asking the simple but in my view fundamental educational question: "What do you think about it?". . . asked in many different forms . . . "Where do you stand on this?" or "How will you respond?". It can also be asked in nonverbal ways, for example by approaching the curriculum not as a set of knowledge and skills that has to be transferred into the minds and bodies of our students, but as a collection of practices and traditions that ask students for a response and provide different ways for newcomers to respond and come into the world (Biesta, 2006, p. 150).

This way the learning experience will be rightly set out, not as a process of acquisition of something that already exists in the world but as a process of responding to a question. It is hoped therefore that such an approach would acknowledge the student as an autonomous uniquely intelligent being whose normal ways of being should be interrupted by an encounter with otherness and difference in a way that should provoke subjectively responsive and responsible response. This way the practice will not be focused on the "insertion of 'newcomers' into the existing sociocultural and political orders" but will rather be a process through which "newcomers can, in some way gain independence" that will help them address challenges that might affect, interrupt and trouble them (Biesta, 2010a, p. 75).

Biesta however stresses that although beings should have the freedom to uniquely come into presence; it is not all comings or beginnings that should be accepted. Ford & Ford also in establishing some limits to the possibilities of what a change agent can be attracted to reiterate that "with each new MMP, what is possible at one moment is different than what is possible before, but there is a limit to what is possible" (1994, p. 772). As initiatives are subject to response so are responses to interruption subject to verification. The coming into presence as response to interruption would

therefore have to be verified or as I would prefer to call it, validated before it is authenticated. Verification is however a practical process which takes place as a result of the interaction between the being and the others within one's public space. It can be said to be a process of challenging and establishing individual values as fitting into the shared collective ones. A way of discovering what is important to self and others by giving the other the chance to own and share their truth while also sharing the ones chosen by self. This process demands from each member of the community a duty as a "vigilant witness" (Gisman-Stoch, 2011) to be present, vigilant and responsive to those truths which are individually uncovered by other members of the community as "subjectively important experiences" while at the same time taking care of "the authenticity of our own life, of our own being, of testimony we ourselves give, and of the quality of our being with the other" (Gisman-Stoch, 2011, p. 120). It is therefore a reciprocal relationship in an on-going dialogue between the subject and the other which starts with acceptance and with a disposition that tends to pronounce:

it is wonderful that you are. It is wonderful that you are different. I allow you to be. I will respond to you in acts of love to let you know yourself, to know myself, and maybe the mystery of our being will open for us (Gisman-Stoch, 2011, p. 121).

Therefore verification can be said to be a collective responsibility through the process of acknowledgement of the new beginnings of the newcomers in the community and the acceptance of such manifestations as conventions to be applied in practice.

6.3: The Model

Ross has defined a model as "a representation of a complex system that has been simplified in different ways to help to understand its behaviour" (Ross, 2011, p. 37). The Model of Emancipatory Education for Change is therefore a highly simplified representation of very complex phenomena. Since individual or group development is continuous and constantly flowing, it could be said that it is highly complex and difficult to capture in any single model. However as the trialecticians have considered change as "a discrete jump from one material

manifestation of energy to another” (Ford & Ford, 1994, p. 764) and identities/entities as “identifiable state of an ever-changing system at a particular time” (Ford & Ford, 1994, p. 765), a possible attempt can be made at exploring of what could be identified within even the transient and dynamic Material Manifestation Points.

In developing the Model of Emancipatory Education for Change I draw insight greatly from Ross’s (2011) Syncretic Model of Creativity in the Arts in which he illustrated that the “creativity story has no beginning and no end - just as the cycle of the seasons is continuous” (Ross, 2011, p. 42) as it maintains a constant pattern of continuous flow but with each cycle being differently manifested from others. Change which I consider a creative response to challenging ‘Other’ is also a continuous process that has no beginning and no ending. The Syncretic Model (SM) itself was based on Chinese Five Phases of Change which Ross has described as “the earliest model of complex human behaviour” (2011, p. 50). Therefore it had offered me the insight, along with the principles of trialectic change theory and emancipatory education discussed in the previous chapter, that the notion of process of creative change is not only an internally continuous and naturally recurring cycle but also resonates of the Eastern worldview which characterised change as dynamically marked with “underlying apparent stability and continuity . . . of the ceaseless rise and fall of opposite yet complementary forces” (Unschuld, 1985 cited in Ross, 2011, p. 24). This clearly contrasts with the Western idea of change which has been criticised by Jung as based on linear “causalistic procedures” with the ideas of Eastern philosophy which consider the moment under actual observation as “more of a chance hit than a clearly defined result of concurring causal chain processes” (Jung, 1949, p. 4).

The Chinese Five Phases of Change is based on the cyclical pattern of the annual cycle of the seasons. It is a very old and universal way of thinking which views human affairs in an associative analogy with patterns in nature. This way of thinking is based on the principle of correspondence which Ross (2011) illustrates as the demonstration of human affairs as a mirror of the cyclical patterns of nature. He writes that:

our fortunes wax and wane like the moon, rise and fall like the tide, follow the same patterns of decay and renewal to be observed in the annual cycle of the seasons. Similarity and difference generate whole string of correspondences, with the notion of oppositional forces achieving moments of equilibrium and harmony within an overarching experience of change. We come to understand that there is no point either in waiting for a final point of resolution, or in looking back to a supposed golden age when all was beautifully ordered and balanced and fixed. If we achieve order and balance within, or between ourselves and the environment, it is only to lose them again and resume the task of trying to re-establish them (Ross, 2011, p. 24).

With this Ross presents the complex dynamism of this principle of correspondence as a system representing change as a naturally occurring process. In the manner of the annual cycle of seasons moving effortlessly from autumn, winter, spring, summer, late summer and back to autumn, individual and group development is viewed as inevitable and continuous process that does not necessarily require external persuasion or pressure to occur.

The notion of oppositional forces being in constant flow through moments of equilibrium and harmony toward a continuously flowing change process is an indication of a universal principle of inter-relational communication with different but complementary others as a definite route to change effect. An opening of interaction causes interruptive disequilibrium with a resultant movement through an internal effort at restoring stability in response to the other. As one comes into presence in response to the different and complementary other, the other is also challenged into a restoration of its equilibrium through the same internally dynamic process of response. This way each is continually in a quest for balance and equilibrium within one and with the other in a generative way that leaves each in a *discontinuous irreversible identity within a continuous change process*.

The generative complementary influence in the process has been designated here with the yin-yang or dark-bright lines of association which characterises the two lines of correspondence; the dark and bright sides of all natural phenomena which exist constantly in contrast to each other but in complementary state in which one cannot exist without the other. Ross has associated this with the reciprocal relations between moments of creativity and

moments of reflection; adaptation and accommodation or expression and impression.

However keeping faith with the Eastern concept of change as a holistic integration of the unseen world with the physical, five natural elements of metal, water, wood, fire, and earth have been conceptualized as significant 'force-field of energy' with each of them contributing "its own characteristic influence to the way the life-force flows" (Ross, 2011, p. 26) through the cyclical pattern of the seasons. Each element is characterised with its own season, emotions, colour, lines of association: yin-yang, flavour and so on. The behaviour or condition of these elements therefore moderates the flow of the seasons through the cycles, not necessarily the evolving of each season into the subsequent one since this is inevitable, but the direction/redirection or strengthening of the flow through naturally inherent channels. Hence through the essential feature of sheng and ke, as reflective of the yin and yang lines of association, each element operates as contrary and complementary forces to 'nurture' and 'control' each other through a continuous interactional flow. Thus in identifying individual or group entities as constituting of this dynamic complex system of elements and their corresponding flow of influences, Ross writes:

these forces (the five elements), in a healthy person, are thought of as being in continual flow: when all is well the individual feels balanced, relaxed, energized and in good shape – mentally, physically and spiritually. For all that these forces are conceived as physical, their influence is felt through every aspect of the person, and to be in good shape means having mind, body and spirit working well together as aspects of the authentic, autonomous self. It follows that a block, weakness or over-activity in any area of this complex system undermines the harmonious functioning of the system as whole (Ross, 2011, p. 27).

Each person or a group of persons, in being recognized as a holistic integration of this complex flow of energy with the associated inter-relational influences; is demonstrated as naturally capable of a recurring process through the cycle as in correspondence with the universal flow of energy. As a concept anchored in the acupuncture practice, it is viewed as the natural process through which each individual would go through in restoration of health in the body. The services of skilled practitioners are not necessarily required to bring about this movement; rather what could be offered is the opening or shutting of the

channels of flow in order to moderate the direction or balancing of the flow through the individual's body. This resonates with Rancière's concept of universal learning which considers all beings with equal intelligence and capability to attentively create a solution to their existential problems. Just as each entity has the natural ability to holistically wade through the complex flow of energy unaided, Rancière argues that:

there is no ignoramus who does not already know a mass of things, who has not learnt them by herself, by listening and looking around her, by observing and repetition, by being mistaken and correcting her errors (Rancière, 2009, p. 8).

In this light he then asserts, like in the service of the skilled practitioner here, that the schoolmaster:

does not teach his pupils his knowledge, but orders them to venture into the forest of things and signs, to say what they have seen and what they think of what they have seen, to verify it and have it verified (Rancière, 2009, p. 11).

However beyond the presentation of this ancient Eastern natural conceptualisation of change as a complex but internally autonomous activity of human creativity, Ross went further to seek a correspondence between this model and a modern Western psychological model of identity development as an internally creative participation in a cycle of expressive activities. This process is also viewed as continuously flowing tapestry of interconnection between a pair of construct: private-public, individual-collective (Harré, 1983; Ross, 2011) . With a focus on the process of human creativity Ross was able to establish a correspondence between the flow of activities through these constructs and the flow of change through the cycle of seasons. Thus taking the ancient principle of correspondence with nature beyond the flow of elements in human body as applied by Chinese acupuncturists for restoration of health, Ross succeeded in merging the tradition with a social psychological concept of individual and group development as creative projects in which the individuals involved work in a sense, "as active centres of experience . . . towards achievement of uniqueness, both as a social being and as a personal being" (Harré, 1983, pp. 258-259). Having earlier applied Harré's model of identity development in an assessment project in arts education, it was easy for Ross to identify the correspondence between the process of creativity in arts and the

naturally recurring cycle of the seasons. This correspondence also placed the teacher of arts as one who does not aim to impart knowledge on the student but one who only intervenes in companionship with the student, through an autonomous journey of creativity. The teacher's role, just like the skilled acupuncture practitioner, is to empathically nourish and reinforce the students' natural process of creativity.

The Syncretic Model therefore presents the key corresponding principles of the notion of the process of creativity being an internally continuous and naturally recurring cycle, which only requires the empathic companionship of a skilled intervener to nourish and nurture dynamically through the tide of ceaseless rise and fall of opposite yet complementary forces. This therefore presents creativity as authentic self-expression from within subjective experiences and social realities, in essence a process of *subjectified socialisation*. This strongly echoes the trialectic and emancipatory education scholars' notion that change/learning is a creative self-expressive response to a different other in company of a loving intervener/educator who does not offer the key to knowledge but interrupts and verifies the participants'/learners' conscious application of intelligence in the generation of an authentic and autonomous response. The recognition of these and other features as represented in the principles of emancipatory education for change discussed above as in possible correspondence with the principles of Chinese natural phases of change as presented through the Syncretic Model guided my adaptation of the Syncretic Model for my Model of Emancipatory Education for Change.

The Model of Emancipatory Education for Change first and foremost adopts the assumption that change occurs both naturally and spontaneously and as a creative response to existential problems presented as challenging interrogation by different Others. Hence it is an internal process which denotes a working towards the accomplishment of a human instinct for equilibrium (also known as homeo stasis). Change is therefore that creative process through which an individual "engages both the active and attractive forces to produce a desired result" (Ford & Ford, 1994, p. 776). Following on Harré's concept I would consider change process as an individual's "participation in a cycle of expressive activities, based on a pair of constructs: private-public, individual-collective" (Harré, 1983; Ross, 2011, p. 13). The 'private-public, individual-

collective constructs' of expression was originally postulated by Harré (1983) in his "expressivist" model of cultural development in which he projected the connection between the display of expressive action and self-actualisation. He considered the private-public construct to represent expressive-display while the individual-collective construct represents expressive-realisation thus making these pairs the two dimensions of a cyclical matrix with four domains of expressive activities. Harré considers both axis as continuous dimensions of expressive action as he argues that expressive displays can range from "productions for quite specific personal and private purposes to general and open performances" while expressive realisation can be actualised by an individual "imposing his will upon a multitude of others or a group of people as collectives acting as agents to exercise power over an individual (Harré, 1983, p. 42).

This perspective corresponds with my conception of behaviour change being an individual's creative process of coming into presence in a public space within the subject's lived realities. Just as an individual's creative response to an interruptive interrogation can be displayed through the conceiving of a range of specifically private and personal plans/desires to a widely displayed pronouncements (coming into presence) in a public space; the actual realisation of this unique becoming in action or behaviour pattern would also unfold and be further sustained through a complementary interchange of active agency between individual and collective practices. The exercise of power in establishing the acceptability of behaviours is therefore continuously shared between the individual and the collective as Harré emphasises that "an individual can act through collectives and vice versa, and that in differing degrees" (Harré, 1983, p. 43). Thus these pairs of construct have been equally considered suitable trajectories in a cyclical expressive process of change just as Harré did, however with a middle ground in the Model of Emancipatory Education for Change as the final authentication of the manifested outcome of the creative process. At the same time I view the sequential movement through the "continuous threads in a flowing tapestry of interconnected activities" (Ross, 2011, p. 15) between the five elements of the Chinese change cycle as suitable representation of the process of a creative response. I therefore adopt the

Syncretic Model as imposed within the poles of the private-public, individual-collective constructs.

With Harré's concepts and model as a foundational base, Ross integrated the Chinese Model of Change to articulate his Syncretic Model. Therefore Syncretic Model is designed as a quincunx which is the arrangement of five elements within "four segments distributed about a pivotal fifth" (Ross, 2011, p. 40). The five segments are a circular representation of a cyclical process of creativity with the final authenticity in the middle as corresponding elements with the concepts drawn from natural phenomena and principles of the seasonal changes. Each segment represents a season with associated elements, emotions and colours as associated with a stage in creativity process. In keeping to the principle of correspondence each element is presented as independent influence within an integrated dynamic system. Hence the segments are identified as:

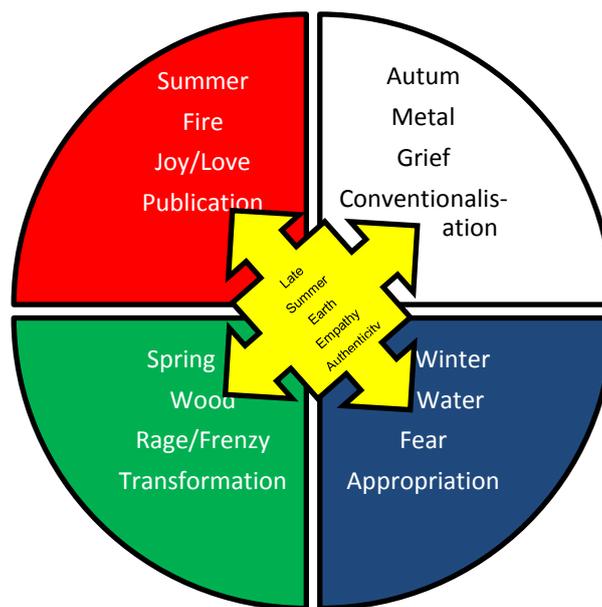


Figure 3: Syncretic Model of Creativity (Ross, 2011)

S1: Autumn associated with the natural element Metal, the emotion Grief, the colour White and identified with Conventionalization stage of creativity.

S2: Winter associated with the natural element Water, the emotion Fear, colour

Blue and identified with Appropriation.

S3: Spring associated with the natural element Wood, the emotion Rage or Frenzy, colour Green and identified with Transformation.

S4: Summer associated with the natural element Fire, the emotion of Joy and Love, colour Red and identified with Publication.

S5: Late summer associated with the natural element Earth, the emotion of Empathy, colour Yellow and identified with Authenticity.

Each element's influence on the others is guided along the yin-yang line of association which controls the interaction between these five segments in a continuously dynamic interplay between contrary and complementary forces. This has been presented by Ross as the principle of nourishment and control based on the Chinese Sheng and Ke influences among the elements of the seasons. The Sheng and Ke influences signify a relationship of mutual generation and mutual restriction among the physical elements of the cycle. Hence each element on account of their natural tendencies and the associated emotion relates to other elements and the whole through either its nourishing powers for some others or restricting powers over yet other elements. For instance: Metal is nourished by earth (as earth produces metals as minerals), restricted by fire (through melting effect) and nourishes/feeds water (produced through condensation after heating); Water is nourished by metal (from condensation effect), restricted by earth (as its channels and container) and feeds wood (in nourishing growth of trees); Wood is nourished by water, restricted by metal (subdued with tools made from metal) and feeds fire (used in making fire); Fire is nourished by wood, restricted by water (subdued or quenched by water) and feeds earth (through the generation of ashes); and then Earth is nourished by fire, restricted by wood (as root systems stabilizes the soil) and feeds/nourishes metal. It is however important to note that these mutual interrelationship among the elements function as the stabilizing or moderating principles guiding the cyclical movement through the seasons/segments. This is because while the nourishing influences sustain the movement through the seasons as a result of the seasons'/elements' generative role for the next in the cycle, the restrictive influences check and balance the generative powers of the opposite elements in the cycle to prevent it from over

functioning. However in Syncretic Model the earth serves as the central anchor moderating the inter-relational effects as well as the final stage in the cycle through which the first stage is generated. This dynamics of the inter-relational influences of the elements and their associated emotions within the system has been illustrated by Ross as follows:

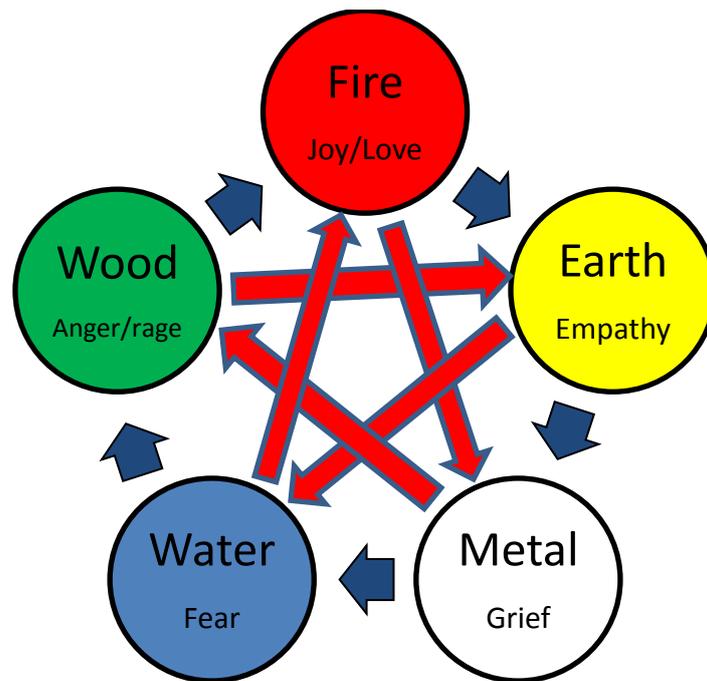


Figure 4: The Dynamics of Sheng (generative) and Ke (restrictive) Influences (Ross, 2011)

The channelling or directing/redirecting of this generative and restrictive influences therefore suit naturally with the services provided by the skilled acupuncture practitioner, the creative art teacher, the emancipatory education schoolmaster and as well as the community development animator.

From the Syncretic Model I adopt Harré's stages of identity development as represented by Ross in correspondence with identifiable shared characteristics with the natural phenomena in the Chinese cycle of change; and an equal inter relationship between the features/stages as based in the principles of nourishment and restriction as a product of the associated emotions of the elements. Model of Emancipatory Education for Change therefore presents the five segments as:

- S1. Conventionalised practice associated with Metal and its emotion of Grief;
- S2. Appropriation associated with Water and the emotion of Fear;
- S3. Transformation associated with Wood and emotion of Rage/Frenzy;
- S4. Publication associated with Fire and emotion of Joy/Love; and
- S5. Authentication associated with Earth and emotion of Empathy.

These are represented in the same cyclical quincunx as the Syncretic Model but within Harré's constructs of private-public, individual-collective trajectory. As a quincunx authentication/earth/empathy is placed in the centre of the circle as that pivotal fifth segment which stands as a distinct phase in the cycle but yet reflects a projected influence into the rest of the four segments. Additionally I consider authentication as the middle ground between the four trajectory constructs.

Finally the three aspects have been considered as the components of Model of Emancipatory Education for Change because I articulate the segmental phases as the representation of suitable creative stages in an emancipatory change process - individual or community; the natural elements, through their associative inter-relational flow of contrary but complementary influences, are the representation of the internal dynamics of the autonomous process within a given entity/system; while the emotions represent the identifiable experiential dimensions of this dynamic system as can be observed and/or applied in the relationship between the individuals undergoing change and the animators or between the educated and the educandee. These are represented as follows:

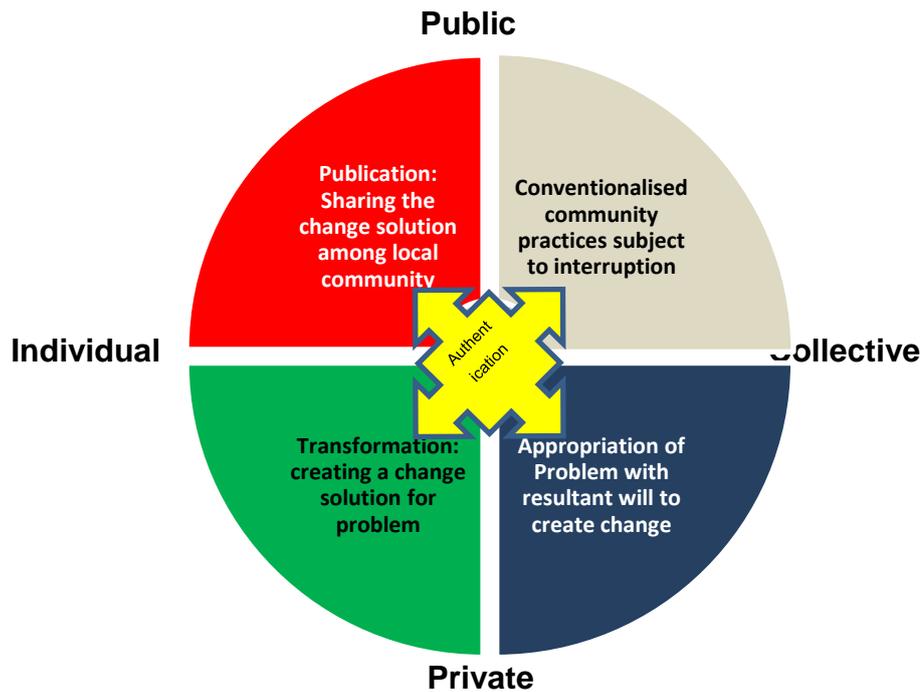


Figure 5: The Model of Emancipatory Education for Change

Just as in Harré’s developmental cycle and Ross’ creative cycle, I designate the public-collective segment of the quincunx as the opening stage of the change process. This is not only because individuals are products of the conventional cultural practices and realities they exist in but also because the principle of interruption can only be opened up at the stage of established immanent realities of the target community. I am therefore of the opinion that an emancipatory behaviour change effort should start with the interruption of the conventionalised practices/behaviours of the individual or community of individuals. Such interruption should be through the presentation of a different Other in a way that naturally transmits a sense of interrogation of the community members for a response. The interrogation should rightly be done with the posing of a question/problem to the individuals (Biesta, 2006; Freire, 2007). Such problems could be posed verbally or nonverbally (Biesta, 2006) but most importantly should not in any way serve as an explication or possess explicatory features (Rancière, 2007). This way the interruption will serve to arrest the attention of the individuals with the presence of problems presented by a different Other in a way that demands a response which is generated through

the individual's engagement of own intelligence with the intelligence of the Other in relationship of own will to the will of the change animator (Bingham & Biesta, 2010; Rancière, 2007).

Such challenge therefore leaves the individual with the liberty or freedom to appropriate the problem with a reactionary will to create a response through the application of immanent resources drawn from the realities of own conventionalised experiences. These conventionalised practices have been generated from the authenticated collection of displayed private and public responses to earlier problems as realised through individual and collective practices just as earth had produced metal as a collection of mineral deposits. The collection of autonomously authenticated behaviours or practices of the community members who have to release such into the public-collective space may be the linking reality with emotional element here. The emotion of grief associated with this segment could therefore also be said to be associated with the giving up of what has earlier been considered authentically privately owned for the general ownership of the community. At the same time it can be said that interruption of one's comfortable and settled way of doing things would not be a particularly pleasant experience in the participants. It is a challenging interrogation which would leave a sense of grief in the interrupted for them to feel that challenge enough to move towards appropriation of the problem for the purpose of creating a solution. It is the reaction to this grief that generates appropriation. Hence as the metal generates water so do the conventional social practices generate subjective identities as Harré emphasises that "the self owes its form and perhaps its very existence to the circumambient social order" (1983, p. 256). Therefore the public-collective segment generates a processual movement into the collective-private segment of appropriation.

Appropriation stage takes the cycle from a public realm to a private one. Here it is considered that an individual withdraws into self and engages in a creative process of selection and ordering of relevant resources drawn from the immanent store house (conventionalised practices) in an attempt to come up with the appropriate response to the problem posed by the interrogation. In line with the post structural notion of narrative coherence which postulates that every individual as a co-narrator in any communication process constructs a response within own living reality (Medved & Brockmeier, 2010); it is expected

therefore that each individual operating even within the same collective practice, given the liberty to come into presence uniquely, will definitely go through the consideration of privately unique realities in the process of constructing a response to a commonly posed problem. The emotion of fear associated with this stage can be in the challenge of taking up the risk to stand alone as a unique being and to face the self-appropriated problem alone in one's unique way. This liberty for self-appropriation and construction of response to a problem is at the core of emancipation as it is the process that generates the "consciousness of what an intelligence can do when it considers itself equal to any other and considers any other equal to itself" (Bingham & Biesta, 2010; Rancière, 2007, p. 39). However what this liberty also entails is that the route that each individual will take in response to the problem will be unknown, hence unpredictable and also heterogeneous. Therefore as the interruption of conventionalised practice nourishes appropriation with interrogation, it becomes necessary that authentication restricts the extent of appropriation to a certain limited possibility. As the earth anchors the natural cycle of the elements and the season also does authentication anchor the diverse aspect of behavioural manifestation within the community. Since authentication is the final authorisation point of previously acknowledged and accepted practices as well as the middle point between all the constructs, it is in its most suited place to provide the pre-established channels/lines of possibilities which restricts the extent to which an individual appropriates the perceived problems. As individuals, on the basis of the immanent active values inherent in the conventional practice, try to appropriate the interrogation to diverse privately perceived circumstances, authentication provides limiting or restricting lines of possible attractions in a way that allows unique possibilities to manifest but not allowing every possibility to be possible. Under such restrictive influence, the deep desire to create a uniquely relevant response facilitates the movement from collective-private segment to that of private-individual.

The emancipatory creative process of appropriation is what nourishes transformation. A movement from collective-private segment to private-individual space is marked with individual's zeal to transform the inherited social values towards the creation of distinctive personal response to the appropriated problem. Thus transformation is an autonomous individual's outburst or

manifestation of created change solution generated through the private process of appropriation. This outburst is what signifies the emotion of frenzy or rage. In line with the axiom of heterogeneous coming into presence of individuals in a world of plurality, each individual is expected to manifest uniquely different transformations within the restrictive powers of the conventionalised practice of their communities. In the same way wood is nourished by water and restricted my metal, transformation involves the engagement of the inherent active values within the individual, generated through the appropriation process, with the various possible attractive values authentically found within the conventionalised practices in relation to the interruptive different Other. With this comes an autonomously spontaneous and unique consideration of a preferred or most suitable solution to the posed problem. Hence this is a creative process because it also involves the selection and ordering of active and attractive values as most suited to the addressed problem; and it is an autonomous process because it involves an individual's exercising of intentional agency in creating a change solution that will most appropriately enable her in the attainment of the external attractive values. Based on this understanding Ross argues that individuals are not "simply creatures tied to events" but however "can and do deliberately precipitate crises of disequilibrium for their adaptive potential" (Ross, 2011, p. 51). Hence he also views creative response, in this instance behaviour change, as a product of ordering, a working towards the remaking of self to discover a new point of balance or harmony. In relating this idea with the trialectic notion of change through attraction, it can therefore be suggested that the ordering effort is being made towards the attainment of an attractive result which could have been implicated through a deliberate triggering of disequilibrium caused by the interrogative interruption. However, since coming into presence can only be manifested within a public space, this transformation process does not get manifested until it moves beyond the private-individual realm into the individual-public space through the next process referred to here as publication. This is in the same way as wood gives life to fire.

Publication is the stage of display of the privately conceived individual response in the public space towards final realisation. It serves as a validation process in which the individual shares the change solution among local community for

possible acknowledgements, modifications and/or validation. Considering that our coming into presence is subject to others' response and that it is not all responses that are acceptable, this is the stage at which verification of the unique coming into presence is done for possible authentication into the acceptable conventional practice of the community. The emotion of joy might be associated with the realisation of the individual's coming into presence while that of love goes with the affectionate acceptance of the presence of one's associates in the same public space. Love also follows when the manifested behaviour has been acknowledged by the others in the public space as unconditional acceptance signifies love. This is the point at which the individuals verify their intelligent response to the problem and as well present them for collective verification. Although the validated manifestations are expected to nourish the conventional customs of the people, this can only be sustainable when the new validated response has been tested against their authentic relevance in solving the individuals' practical problems. Hence as fire is nourished by wood and restricted by water, so does transformation nourish publication while it is restricted by authentic appropriation, in other words, identifiable individuals' practical problems. In coming into presence by sharing/publicising the outcome of transformation by the individual, the relational response received from the public would moderate the outcome which is weighed against the real existential problems experienced by the people within the community. The acceptance or discrediting of private displays of possible individual's solutions would lead to the validation of such creative responses as public display of collectively acknowledged practice towards final authentication. This is why publication nourishes authentication just as fire generates earth, and authentication is placed as the middle ground between the four constructs just as earth is the anchor between the four elements. This reflects, as have been pointed out earlier the distinct role of authentication as a developmental phase in the creative process as well as a pervasive feature cutting through the restrictive roles of all the other phases on each other. The validation process at the publication stage controls the acceptability or otherwise of possible manifestations thereby restricting what finally builds into the conventionalised practice just as fire restricts metal even as it nourishes earth.

Authentication, though the final stage of the process, serves as a central anchoring element for all the restrictive powers between the other stages. With its influence cutting into all the other segments it effectively serves as a middle ground for all the segments and constructs as explained earlier. With the emotion of empathy associated with authenticity it is no surprise that it plays such a coordinating or moderating role. At the same time the conventionalised practices are a collection of authenticated practices thus having authenticity as nourishing segment for conventionalised practices. With the process leading into the stage of conventionalisation, it could be said to mark the end of the process and at the same time the beginning of yet another cyclical process. However as this is a process that defines the created response as truthfully acceptable within the individual and community standards and integrity it equally needs to be weighed against private-individual solutions created at the transformation stage. This is a reflection of the restrictive influence exercised on earth by wood through the roots of tree. Hence the acceptability of the validated outcome within private individual realities controls the final authentication of such outcomes as truthful and honest to the lived experiences of the community. This also agrees with the trialectic consideration of the self-transformation of individuals within a structure as the generative power behind the readily observable realities of the structure. Thus the outcome of individual self-transformation restricts the authentication process which generates the conventionalised practices. Furthermore this places creativity as the controlling influence over the ultimate outcome of the process since the demand for authenticity or integrity does not stifle creative appeal for change; rather the creative outburst of the transformation stage restricts the authentication process. This therefore generates the final outcomes which are released into the public-collective space as conventionalized practices. It is this final collection of public-collective practices that can be observed as the recognisable practices of the community which could be perceived and interrupted by an observer.

This illustration suggests that even as the model tries to capture the process within a Material Manifestation Point the manifested point does not and never stands in static isolation but functions as a point in a continuous cyclical flow. Each interruptive contact with the observed state triggers off a disequilibrium

which sets off another cycle of creative process that manifests a new state different from that which was previously observed. The new state however, has no predictable possibility but could manifest in multiple possible directions. This could be likened to the trialectic consideration of an entity's attraction to be constantly drawn to either positive or negative possibilities hence necessitating the flow of jumps to either higher or lower potentials. However these levels are not meant to denote degrees in values, rather it only indicates the differences in possibilities of attraction. Hence Ford & Ford has stated that in trialectics, "higher and lower are not moral assessments intended to imply superiority or inferiority; they are used to differentiate Material Manifestation Points in terms of the restrictions attached to them" (1994, p. 772). By implication therefore, each community or entity going through this process is at liberty to manifest emergent behaviours which could be either similar to or different from the interruptive Other, but whichever way this manifestation goes, the expert practitioner, the animator or educator should be open enough to recognise the behaviour or action as an authentic outcome from the community which is neither inferior nor superior to her different behaviour.

6.4: Conclusion

This chapter has so far illustrated the principles and dynamics of influence flow in the Model of Emancipatory Education for Change. It would be noted though that discussion here did not include the interactive flow of emotional influences as associated with the elements. This was deliberately left out since the consideration of emotional interaction as experiential aspect of the dynamics makes it best suited that the treatment goes in line with the interaction between human participants in practice.

The next chapter would therefore attempt a conceptualisation of how this model might be applied in non-formal education or community change programme, identifying the respective expected participation of animators of change and the community members who are seen here as the actual creators of change within the community. Their interaction will show a reflection of the dynamics of the continuously flowing contrary but complementary influences reflected in the principles of generative nourishment and challenging restriction; and will also be extensively situating the application of emotions in the model.

CHAPTER 7

POTENTIAL APPLICATION OF THE MODEL OF EMANCIPATORY EDUCATION FOR CHANGE

We learn just by growing up in the midst of others, but what we learn is often by chance. We do not always learn what we want to, and we do not always learn when we want to. Nor do we always learn what others would like us to learn (Arnstine, 1967, p. 1).

The previous chapter established the principles and dynamism of the Model of Emancipatory Education for Change which illustrates the vital role of an entity (individual or community) in the processing of influences towards a shift in manifested behaviours. I will, in this chapter, articulate an emancipatory practice as it applies to community change programme in general and to Entertainment Education interventions in particular. This would start with the identification of the participating elements within such practice as well as define their roles in the actualisation of such an educational space. Then follows the discussion of the specific roles of the participating elements in both educational and entertainment influences as conceptualised by the model.

7.1: Introduction

From the moment a child is born into a family, an educational process begins in which the child is formed into a distinct personality who grows up to occupy a presence within an identifiably rational community. For this child to grow into a unique person who is not like any other, he must have gone through a series of unique experiences, reacted in a unique way to those experiences and come out of the situations with unique understandings or knowledge to be applied in future for the understanding or making meaning of other experiences; and so the unending formation process continues. As the events of his experiences are relational with the other members of the community and eventual outcomes of interactions, the situations and occurrences of learning are therefore not predetermined but happen by chance. Hence passing through a chain of prosaic events of living in interaction with other members of a community, a child gets formed as a distinct individual member of such community. The child however, must have been responsible for the choices within the chance occurrences of his formational experiences.

Although members of the same community may have shared experiences, individual responses to the same situation will always vary, hence making different also the knowledge gained from the same experience. This may explain why three children from the same family faced with the challenge of an abusive parent could react differently to this same exposure. One could respond by resisting the abuse and adopting attitudes that could equally hurt the abusive parent; another could react by seeking an escape from the experience and indulging in liberating venture like educational pursuit or sports; while yet another may react by feeling bitter with the situation but being unable to fight back the source of abuse may rather resort to being violent and equally abusive to others outside of the family or the rest of the society. These varied responses will eventually determine the choices each of these three siblings come to make in reaction to the same experience. These responses and choices eventually form their respective attitudes or behaviours which get manifested as they weave through the prose of their life's events. No therapist nor psychologist nor parent would be able to tailor these three to the same or similar manifestation of their shared experiences. Each would, as a matter of fact, choose from and apply therapeutic or palliative measures still within their frames of choices and innermost reactions. As a result they would all grow up to be three distinct personalities having learnt and applied differently their life's challenges and lessons in distinct ways determined by their frame of unique personalities which in turn had determined their peculiar choices.

Thus seems the universal pattern of learning process in which peoples' behaviours and attitudes are shaped through a person's critical reaction to accidental and incidental occurrences in their life's narrative. This denotes therefore that even though there are influences and interactions which create opportunities for learning to take place, the individual is the central agent to the effect such events could have. Hence in this process the one whom the influence imparts on plays an important role in the outcome or effect of the influence. With such observation in human nature I consider the Model of Emancipatory Education for Change an effective model not only for educational relationship but also for entertainment experiences.

The dynamic interrelationship illustrated in the model places the participants as the key determinants of the educational experience. As each element related to

other elements and the whole through either its generative powers for some others or restrictive powers over yet other elements, so does each individual relate to the Other and to the collective identity of community in an educational space. Thus becoming one with the community, identifying with their cycle of movement through empathy and companionship, the animator constantly creates interruptive nourishments and moderates the expressive process through which the participants come into presence in their own uniquely autonomous and authentic way within their private and collective existence. In keeping faith with the sheng and ke influences of mutual generation and restriction among the elements, I consider the animator as in alignment with the dynamic emotions of the elements in partnering in the participants' creative response through the different phases while "identifying blocks and imbalances, and intervening either to nourish and enrich or to challenge and test choices and resilience" with the aim of sustaining the process and possibilities in the participants' creativity (Ross, 2011, p. 59). The relational impact of the emotional features and the creative phase of each stage of the process determine the temperament of the animator at any particular segment of the cycle. The articulation of intervention will therefore systematically explore how the animator nourishes and challenges the participants, through a pivotal emotion of empathy, operating as an accompanying element in inter-subjective communication with the participants who function as the other elements within the same cycle of operational public space. However before this articulation it will be necessary to identify the participating elements in this process as well as define their individual roles in the inter-relational communication.

7.2: Roles of Participating Elements in the Model

In keeping to the principles of the Model of Emancipatory Education for Change the participating elements in a community change programme, and by implication any transformative educational engagement, under this framework would be viewed slightly different from conventional community development interventions. As pointed out by Biesta (1998), among educators that view education as dialogue and communication between autonomously thinking human beings

there appears to be a widespread consensus about the idea that the relationship between the educator and educandee should be – or at least should become- an equal and symmetrical relationship (Biesta, 1998, p. 2).

I am also of the opinion that this conception of interrelationship redefines the educational space and as well as the elements in relation within such a space. As I agree with the notion of equal and symmetrical relationship between the educator and educandee in this context, I further subscribe to Rancière's understanding of equality which considers all beings as having an equal intelligence but with unequal social relations. When Rancière concludes that being emancipated means only learning "to be equal men [sic] in an unequal society" (Rancière, 2007, p. 133) I interpret this to reflect an acceptance of differentiation in the power relation between elements within an educational space who have no differentiation in their levels of intelligence. However I conceptualise this differentiation in power relation in terms articulated by Foucault when he insists that power relation can only be realised between two indispensable elements that need the exercise of action upon other actions to exist. He writes that:

the exercise of power consists in guiding the possibility of conduct and putting in order the possible outcome. . . . it is a total structure of actions brought to bear upon possible actions; it incites, it induces, it seduces, it makes easier or more difficult; in the extreme it constraints and forbids absolutely; it is nevertheless always a way of acting upon an acting subject or acting subjects by virtue of their acting or being capable of action (Foucault, 1982, p. 789).

Hence in subscribing to this sense of equality in inequality I can say that the process of change as presented in the model is a function of an intentional action of an animator who functions in symmetrical relationship with the community participants and as well as the educational material or curriculum, towards the coming into presence of not only the community members but also of the animator herself. The model therefore presents an educational space in which the interactional elements that bring about change have to operate as equal members of the same communal space. However membership of this space is not one of consensus or unified consent or identities but that of a community of entities who have nothing in common but are in continuous interrelationship through the action of one upon that of the other. The model is a

space of renewal in which power is exercised over freedom in such a way that a continuous flow of contrary but complementary influences within an open and free space brings about a dynamic interrelationship between the elements. This provides for the practice of equality within a space that guarantees freedom and dignity for the participants. Thus there are three participating elements in this space which are the animator, the participants and the educational material.

7.2.1: The Animator/Educator

The animator here refers to the educator, but in line with the emancipatory traditions is not one that imparts/transfers knowledge to the educandee. She is rather one that provides the vitality for action and as was seen in the model, moderates and nurtures the actions of the educandee. The animator creates and sustains an opening of freedom for individual/community movement towards the actualisation of unique subjective possibilities. The intellectual equality between the animator and the participants signifies an operational relationship that has been described by Lewis (2012, p. 84) as exercise of “expert authority without command”. At the same time the freedom she allows the participants to be themselves within an emotionally and intellectually secure environment signifies a position of “command without expert authority” (Lewis, 2012, p. 84). This therefore suggests, as already pointed out, that the dynamics of the interrelationship within this space recognises a differentiation in authority/power between the animator and the participants. However this authority can only be judiciously applied in a manner that safeguards freedom.

This portrays a paradoxical dynamism which not only reflects a correspondence with the relational partnership between husbandry and nature in the creativity process of cultivation but also the establishment of a middle ground between Rancière’s universal learning and Freire’s pedagogy of the oppressed. In acknowledging the necessity for the animator to operate within a consciousness of intellectual equality between herself and the participants; it is also prerogative that the animator operates from a position of “democratic authority” (Lewis, 2012, p. 82). Thus the animator, from a point of empathy leads, by will, the will of the participants for change but has no preconception or knowledge of the intellectual outcome of the interaction. Such leaves the animator with enough will to “interrupt the order of things, suspend masterful interpretations, break

down closed communities, or challenge the intentions” (Lewis, 2012, p. 50) of the creative participants. Hence the Model of Emancipatory Education for Change can be considered a model for an educational space which aims at a harmony between authority and freedom by resisting the tyranny of freedom and at the same time the tyranny of exacerbated authority (Freire, 2001).

The Model of Emancipatory Education for Change has presented change as an internal process which manifests in a working towards the accomplishment of an external attraction by which an individual/community is inspired. Thus it is an entity’s creative coming into presence in a public space within the subjects lived realities; a creative response to an interruptive interrogation by a different Other. This therefore necessitates that change is not what is brought about by the efforts of an external influence but of the entity’s continuous interaction with other elements within the public space. The animators’ primary role therefore is the systematic location of the community members in their journey of renewal and regeneration within the emancipatory process. Thereafter she provides an interruptive interrogation and then the nourishing and challenging/restraining influences which guide the community members through their subsequent natural process of restoration of equilibrium.

7.2.2: The Participants/Educandee

The participants here are the educandee, the equal and symmetric partners of the animator in the process of creation of change. They are independently thinking and autonomous beings with adequate intelligence and capability to attentively create a solution to their existential problems. The participants have the natural ability to continuously wade through the complex flow of energy towards the reestablishment of temporal equilibrium in response to constantly reoccurring challenges that leave their internal system in disequilibrium. Hence they naturally draw on resources from their immanent conventional practices and work towards the attainment of pre-established possibilities in close relationship with individual and collective unique practical realities. This brings about the heterogeneous manifestation of outcome by the participants thereby making it necessary for the interrelationship between the participants and animator who moderates what is ultimately validated and authenticated as final manifestation.

Therefore, the model proposes a space which does not endorse a limitless freedom for the participants but rather the freedom which is constrained by the burden of responsibility under the ‘controlling’ influence of democratised authority. A situation that has been represented succinctly by Lewis when he writes that:

first constraint to freedom is *internal* to freedom itself in that the consequences for any action will produce further actions that may or may not be intended and for which the subject must take responsibility – constraints of limitless freedom. . . second, freedom reaches a certain limit when it enters into the sphere of exchange with other freedoms – freedom becomes mature in confrontation with other freedoms” (Lewis, 2012, p. 83).

It is therefore considered that the freedom proposed for the participants through the model is such that is constrained by the responsibility to realities of a collective co-existence in the community and which is validated and authenticated through a mutual confrontation with other freedoms operating within the common space. This therefore demands from the animator the expertise for management of authority in a way that she will not only be able to create an atmosphere of equality of freedom for all participants and herself, but also to be emancipated enough to be an active participant in the process of mutual confrontation of freedom within the community. Thus as a symmetrical member of the community the animator applies her authority in generation of:

equality of freedoms, where each person’s individual freedoms necessitate interrelations with other freedoms, create the possibility for a shared world but also for political struggles between competing claims to freedom (Lewis, 2012, p. 83).

Thus the mutual confrontation would be of an agonistic nature between the individual members of the community as well as between the community’s knowledge and practice and an identified different Other as presented in the educational materials. This does not discredit any of confronting knowledge as unfit or marginal but allows all validated knowledge to manifest within the space in a democratic practice of “agonistic pluralism” which implies the deliberate provision of a channel through which “collective passions will be given ways to express themselves over issues, which, while allowing enough possibility for identification, will not construct the opponent as an enemy but as an adversary.

. . [and] mobilise those passions towards democratic design” (Mouffe, 2000, p. 16)

7.2.3: The Educational Materials/Curriculum

As materials and energy are part of the same flow and system, so should the substance and influence that inter-react for change. The educational material therefore is also an essential element of the model. This is considered to be any material which the animator decides to invest her intelligence on or adopt as a different knowledge, to be applied for the interruption of the normal way of the participants. It could be either statistical documents or narrative entertainments but our case here is for entertaining educational materials. Whichever form of the material however, the dynamics of the interrelationship within the model does not permit its dominance or control over the intelligence of the participants. The material which is, in this instance, the main emancipatory tool, the educational curriculum and the entertainment piece, should be designed in such a way that it is not prescriptive, not persuasive nor coercive. It does not aim at explication of the issues raised therein but rather at presenting them as interrogatory challenges which will inspire critical, autonomous and subjective responses. It is such that should not guide by intentionally leading the educandee towards a closure but rather “through the presentation of alternatives which complicate the scene, unsettling the doings and understandings of others and demanding the exercise of critical choice, in other words, it guides by intentionally *opening* closures” (Osberg, 2008, p. 158 Emphasis in original).

The model therefore presents a space of constant renewal which lacks a beginning and an end since “there is no foundation or point of origin that is not already in interaction with something else” (Osberg, 2008, p. 157). The kind of space described by Osberg when she writes that:

we can no longer say that education begins with the student, or with the teacher (or even with the curriculum). We have to understand all these elements of the educational process as always in dynamic interaction with each other and with elements ‘outside’ the system (Osberg, 2008, p. 157).

This is however a relationship which does not remove controls entirely from the duties of the animator but rather places her in the *position of control that is not*

controlling. This explains the circumstance Rancière illustrates when he writes that:

a person may need a master when his own will is not strong enough to set him on track and keep him there. But that subjection is purely one of will over will. It becomes stultification when it links an intelligence to another intelligence (Rancière, 2007, p. 13).

Hence it is a space which necessitates the animator to leave her intelligence out of the communication by allowing the intelligence of the participants to grapple with that of the material. By so doing she desists from the practice of explication and only invests her will in challenging the will of the participants towards the engagement of their intelligence with the intelligence of the challenging material. Thus even though the material features as a common intelligence or knowledge between the community members and the animator, the interactional connection between the animator and the participants is Will and not intelligence. The animator applies her intelligence in the development/selection of the material, while acknowledging or observing the otherness and difference between the material and the participants; and then applies her will in challenging the will of the participants through interruption, interrogation and nourishment, towards the investment of the participants' intelligence in relationship with the intelligence of the material for the creation of suitable response. This will create the emancipatory situation which has been identified as "the act of an intelligence obeying only itself even while the will obeys another will" (Rancière, 2007, p. 13).

7.3: Nature of an Emancipatory Practice

Rancière has stated that the whole power of the interrogation that leads to emancipation "lies in the consciousness of emancipation that it realizes in the master and gives birth to in the students" (Rancière, 2007, p. 36). Hence the core of emancipation lies not only in the practice and the community but with the animator, who has to be emancipated to be able to emancipate any other. This starts with recognition that "there are not two levels of intelligence" (Rancière, 2007, p. 36); the animator's acknowledgement that individual and community actions or behaviours are the practice of the same intellectual potential as hers. It is the consciousness of this equality that positions the

animator as a practitioner who does not stultify the community members with the “belief in the inferiority of their intelligence” (Rancière, 2007, p. 39) and values but rather interrogates them with the understanding of “ineradicable pluralism of values” (Mouffe, 2000, p. 15). It is only from this position that she can adopt the key principles of emancipation: freedom and equality, which “permits intelligence to be realized by verification” (Rancière, 2007, p. 39). If the defining feature of her belief and practice are those of freedom and equality, the animator would be able to see her target population as “real and whole people living real lives in a very real world; . . . citizens of the society and the world with democratic rights for themselves and social obligations to their own good” (Beane, 2005, p. 87). Thus they are entitled to a voice that should be listened to and capable of responding with authorized verification; a voice that should be treated with dignity and respect. She approaches them with the conception of education/change as *liberty* which is not given but taken, by founding the process “on the maxim ‘Know yourself’” (Rancière, 2007, p. 139). This is because being emancipated, to Rancière, means for one to “learn how to be equal men [sic] in an unequal society” (Rancière, 2007, p. 133).

From this standpoint, an animator would be confident and willing to allow the participants to try out new ideas and not simply accepting those of the experts. She would not be afraid to embrace new knowledge, controversial issues, or questions to which she does not already know the answers (Beane, 2005, p. 88). Thus for an emancipated animator questions are not asked as *What is* the solution? Or *What is* happening? But rather as *What do you think* is the solution? And *What do you think* is happening? Hence she speaks the language of possibilities and motivates change from the position of hope and not of fear. Being emancipated empowers the animator to constantly ask inquiring questions with the hope that the participants would think carefully and critically about their response which she would not be afraid to acknowledge even in its diversity and difference. Being “conscious of the true power of the mind” (Rancière, 2007, p. 15), the animator insists that everyone reflects about the meaning of things and their consequences knowing that communication is between two reasonable beings who understand each other, not by one’s derisive power to unveil things for/by the other, but by “the power of translation that makes one speaker confront another” (Rancière, 2007, p. 64). Through

such generative critical thinking, the animator engages the participants in the true educational dialogue which involves the thinking that “perceives reality as process and transformation rather than a static entity” thus not separating itself from action but “constantly immerses itself in temporality without fear of the risk involved” (Freire, 2003, p. 65).

This depth of communication however demands trust from both parties involved but most importantly on the part of the animator who creates the space for the practice of freedom and equality. Intense faith and trust is required from the animator to believe in the power of the participants to create and transform in a concrete situation. An undoubted belief in the authenticity of their act of creation in a situation in which “she does not know and cannot know what would happen”, the kind that has been referred to as “Trust without ground” (Biesta, 2006, p. 25). This is because the animator’s trust would not be grounded on any known calculated outcome or predetermined change but rather “about what is incalculable” (Biesta, 2006, p. 25). Such degree of trust is necessary for building an atmosphere of love, respect and acceptance required for the participant’s sense of safety to express what they really feel and think and for the animator’s recognition of each individual’s/community’s uniqueness of experience and insight. The importance of this has been emphasised by Hope et al. as they write:

unless there is this spirit of respect and acceptance, people will not be free to learn, to rethink their old opinions, to change and grow, or to share fully their thoughts and feelings. . . People, like plants, need the right kind of ‘climate’ to grow, and the animator has a special role and responsibility in developing such a ‘climate’ (Hope, Timmel, & Hodzi, 1988, p. 6).

Therefore it is only from this premise of trust that the animator would be working towards a practice that would lead to unexpected unpredictable changes. Changes that are as a result of responsive and responsible response to an interrogation which is concerned with the “individuality, subjectivity, or personhood of the participants, with their ‘coming into the world’ as unique, singular beings” (Biesta, 2006, p. 27). This is a process through which the people genuinely show whom they are or where they stand on issues.

A responsive response is only made possible when one “responds to the other, to the question of the other and to the other as question” (Biesta, 2006, p. 28). Therefore beyond creating an atmosphere of respect and acceptance born out of trust, the animator also has the responsibility to challenge the participants for their response with the presentation of the other. This process has been described as “transcendental violation” because it entails the violation or interrogation of the participants as a basis for “deep, transforming and even disturbing impact” on their lives (Biesta, 2006, p. 29). Therefore the animator has to be passionate and hopeful enough to ask those very difficult questions. Since such questions are expected to interfere with and disturb who and where the participants have been, the animator needs to be empathic enough to nurture and nourish the participants through the period of disequilibrium experienced as a result, until they are able to reach equilibrium and realise the unpredictable and novel response.

If building respectful and accepting climate through trust, and interrogating the people with difficult questions are the key roles of the animator, then it can be said that *the animator is more of a feeling partner than a knowledgeable one*. The animator moves into the community with emotion and not knowledge. She does not seek to know all about the participants before interrogating them. She does not seek to be accountable for what the participants become nor would calculate where and how change takes place. She only feels love and empathy for the participants enough to work within an ethical consciousness or sense of justice to motivate in them the desire to actualise their unique subjective identities which peaks the ladder of all human needs. (Maslow, 1954). By so doing the animator approaches her practice with an understanding of change as “unintended outcome of a range of different developments” (Biesta, 2006, p. 31). Also bearing in mind that “to emancipate an ignorant person, one must be, and one need only be, emancipated oneself” (Rancière, 2007, p. 15), it is also considered that the animator needs to adopt an emancipatory practice as well before she could be able to sustain an emancipatory practice. As such she would be poised to speak for equity and justice, for greater attention to cultural diversity and for the rights and interests of subaltern people and community and not the furthering of the capitalist intentions and hegemonic motives of developmental donor agencies.

Hence the demand in the model is that of the animators' wilful application of material as an influence flow that would interrupt and challenge the will of the participants into a creative indeterminate response which results in change. A relationship which positions the animator to operate at two significant levels – first is at the level of interrupting the unawakened will and second is at the level of interrupting a will that is awakened but unfulfilled. The unawakened will refers to the community or individual who operates in relative isolation and has not come to terms with the plurality of otherness and difference in relation to the specific issue of interest. The awakened but unfulfilled will on the other hand refers to such entities that would have come to terms with otherness, has started off the creative process of response but for one reason or the other got stuck in the flow before the completion of the cycle. This suggests therefore that interrelationship between the elements within the model operates in different ways and from different perspectives. However, irrespective of the levels of operation, the primary service of the animator remains that of interruption towards interrogation. The variation on the levels and stages of interrogation still necessitates the animator to conduct a form of assessment in any community first before engagement with the members. Thus in articulating this I am going to explore next the process of Diagnostic Inquiry within the practice.

7.4: Diagnostic Inquiry

By inquiry I mean the process through which an animator gets acquainted with a prospective community. The dominant practice, as also seen in the case of *Geenu Nti*, is that before interventionists go into a community for any change programme, they conduct some preliminary evaluation surveys through which the relevant facts about the community is gathered and with which the change programme is planned. However in keeping with the principles of Model of Emancipatory Education for Change which views individuals and communities as a cumulative blending of complex immanent traits that are incapable of leading to a predictable future, it is considered that the process within the model should be different. Since according to Bergson (1914), and also in agreement with Biesta's case with humanism, not even a superhuman intelligence can possess the ability to predict what the past in relation with the present could produce in the future, then change animators should leave open the question of understanding a people with the intention of predicting a change pattern. The

animator is only a motivator of change and not the agent, so the main effort should be to pay attention to the community well enough to realise what and where to interrupt their conventions or blocked developmental movements through interruption.

In the first instance the animator does not go to a community with a predetermined programme or purpose other than to motivate the members' growth and transitional movement. Thus the first engagement with the community is to listen. Active listening in both formal and non-formal ways, but mostly non-formal, for the issues about which the people have the strongest feelings. Listening is important because *there can be no interruption without listening* first, and again it is only through careful and active listening that an animator will be able to identify generative themes within the community. Generative themes have been defined as those "issues which are so important to the community that they will generate enough energy to break through apathy and stimulate initiative in the members" (Hope & Timmel, 1984, p. 40). These can be arrived at through open-ended inquiry into the problems of daily life focusing generally, but not exclusively, on the five basic human needs of physical needs, safety and security, love and belonging, self-respect and personal actualisation as derived from Maslow's (1954) hierarchy of human needs.

Listening non-formally will entail the animator moving in to be among the participants, joining the community, with the main desire of paying attention to the thinking, the problems and aspirations of the community. This can be done through informal unstructured conversations with community members "in which the people feel relaxed and talk about the things that they are most concerned about" (Hope & Timmel, 1984, p. 36) or by listening into spontaneous discussions among community members, without manipulating or embarrassing them, in diverse natural situations such as in market places, buses and trains, hair dressers, home, at public meetings etc. (Hope & Timmel, 1984). This exercise obviously cannot be done by the animator alone as she requires the application of various techniques and in various situations which one person might not be able to cover. It would be necessary to set up a highly perceptive and sensitive team of trained development workers such as educators, psychologists, sociologist, etc. with majority of them being members of the

given community. It should be left explicitly open what to be listened for as the generative themes are to be derived only after the listening has been concluded and never before.

On the other hand formal listening can also be conducted by organising a listening event within the community. This could be done by an open invitation to all members of the community with the expectation that every age, gender and class range will be represented in the population that eventually turns up. There could be arrangements for some form of incentives for attendance such as refreshments or recreational activities. The purpose of the listening event is to challenge the community members with open-ended questions such as 'What is good?' and 'What could be better?' about living in their community (Farr & Curley, 2010). Everyone present is given the freedom to give their own response and all the responses are summarised into generative themes which are relayed back to the community members to prioritise in order of concern. Whether listening is done formally or informally it is important that the animator listens for the issues about which people have the strongest feelings. *Emotion* is linked to *Motivation especially when positively channelled*. Only on issues about which they feel strongly will people be prepared to act (Hope & Timmel, 1984, p. 35). Equally important is that the listener is non-judgemental but rather shows more understanding and empathy with the people.

Then what is required of the community members is the presence and honesty in participating in the unfolding dialogue within this communicative activity. The non-judgemental empathy from the animator is expected to yield trust from the participants, which in turn fosters a mutual openness between the animator and the participants. It is expected that in the process of listening the animator should also be willing to share her life stories and experiences as a way of building trust which is very vital in the process.

It is also expected that the listening process would not only reveal what the community members are passionate about changing but will also help the animator in locating the community members at the appropriate stage in the emancipatory cycle. The participants could be at the beginning or at varied stages of movement through the cyclical pattern of the creative process. Thus as a reflexive practitioner who is explicitly in expressive communication with the

people, the animator engages in sustained creative nourishment and restriction of the participants' exploratory flow through the different phases of the cycle, adopting dynamically different temperaments as suited to the stage in which the participant is located. Whether the animator interrupts the participants right from the beginning of the cycle or halfway through the movement, the roles remain the same as it has been emphasised that "each phase of the model indicates a vital element . . . both as recurring pattern and improvisational flux, both as theoretically conceptualised and as pragmatically experienced" (Ross, 2011, p. 58). What varies would be the temperamental capacity which the animator adopts as she creatively interrupts the participants for the nourishing influence as well as in providing the restrictive influence that also nurture the participants towards actualising their response.

As specific aspects of emancipatory change practice like the conceptualisation of the roles of the participating elements and the preliminary listening process with the model have been explored; the next section will therefore move onto the articulation of the intervention procedure for community change programmes as based on the Model of Emancipatory Education for Change.

7.5: Community Change Intervention with Model of Emancipatory Education for Change

The process of diagnostic inquiry discussed in the previous section provides for the preliminary evaluation process within the model. As pointed out, the listening process raises not only the awareness of the community's generative themes, but also the establishment of a sufficient loving and trusting climate within the community. With the intimacy already built through listening, intervention stage demands the establishment of trusting dialogue between the animator and the participants (the agential audience or educandee) with the educational material as a medium of inter-subjective communication. The animator, working as a reflexive partner in a creative process, does not interrupt or interrogate the community practice or belief with a pre-planned material but rather by "improvising creatively within an evolving situation" (Ross, 2011, p. 54). Animator's interaction with the participants would be reflective of what Ross (2011, p. 137) described as "a partnership in cultivation" where the animator's functions are like that of husbandry in partnership with nature for the project of

cultivation. As nature (as in seasons) prompts the actions of husbandry so does husbandry prompt the direction of flow of nature (as in growth of plants). Hence with empathy and companionship as the central guiding emotion, just as in the model, the animator would aim at investing intelligence in the interruptive material which nourishes the participants' natural process in creating a response while the will is invested in challenging the authentication of the response through restrictions.

Therefore neither the response created nor its authenticated application would be the responsibility of the animator but rather that of the participants. It is only this way that an expressive atmosphere can be created in which the participants are motivated to "*speak their own words* – not the words of someone else" sharing their own perceptions of the presented problem, freely offering their own opinions and ideas, and having the opportunity to make decisions or recommendations (Hope, et al., 1988, p. 3). Creating an expressive atmosphere requires an intense faith in the ability of the participants to learn by themselves what the animator doesn't know; since "whoever emancipates doesn't have to worry about what the emancipated person learns. He (the emancipated) learns what he wants, nothing maybe" (Rancière, 2007, p. 18). It has also been argued that indeterminacy is an unavoidable concomitant of the process of fitting together any two subjectivities (Ross, 2011). This is especially as people's problems are often complex and each person has a different perspective based on their peculiar experiences. Therefore the animator's role as an interventionist, keeping true to the meaning of the word as one who imparts life, spirit and vitality, would be conceptualised as that of challenger, nourisher and empathic co-creative companion.

Rancière (2007) emphasises that principles of inequality stultifies while the principles of equality emancipates. He insists that:

there is no intelligence where there is aggregation, the *binding* of one mind to another. There is intelligence where each person acts, tells what he is doing, and gives the means of verifying the reality of his action (Rancière, 2007, p. 32 emphasis in original).

This principle appears contrary to the original and currently dominant practice of Entertainment Education in which the diffusion of innovation stands as major

motives of the expert designers. The Sabido model which has continued to be in application, even with Fossard's formula, makes extensive use of formative and summative evaluations through which the experts predetermine the content of their interventions and as well account for the effect on the audience. This expert-object relationship between the educators and the educandee therefore clearly places the participants in a very passive role of only receiving that which the experts have considered best for the participants' self-actualisation. Since it has been shown so far that this approach is most destructive of the autonomous will and intellectual creativity required for emancipation, the Model of Emancipatory Education for Change therefore offers a different approach which will not only allow the participants to be the determinants of the contents of the educational act but also to take control of the process as well as the outcome of the engagement.

Therefore as pointed out earlier the animator's engagement with the community would still start with an inquiry into the generative issues within the community; issues that the community members are most passionate about changing. And in response to such issues of concern the animator initiates an interruption through improvisation. The emphasis on improvisation conforms to Rancière's manifesto for the "aesthetic-democratic regime" in the theatre where he argues that "theatre is never more theatrical than when it subordinates direction to improvisation, choreography to free play" (Hallward, 2009, p. 150). Going by Rancière's principle of equality in the performing arts (theatre) which dismisses the opposition between actors and spectators and views all participants as playing a role or acting a part, he insists that the participants in a performance would only be wholly human when they play; and by playing he means when all involved in a performance "suspend any effort to impose a direct conceptual or physical mastery on people or things" (Hallward, 2009, p. 150). Thus in applying this concept in a typical Entertainment Education which makes use of the media in addition to the use of theatre, I consider it a necessity that community members' participation in the creation of the material would be the key process of generating the dramatic as well as the educational elements of the Entertainment Education materials. The different forms of collecting interactive feedback from participants as discussed in the inquiry process are to be enhanced and even more, but most importantly should function as a process of

gathering the opinion of participants towards incorporating such in the Entertainment Education materials. The animator's authority would be applied on the direction of the focus of interruption on the specific concern or practice which was identified through the diagnostic dialogue. She however exercises NO deterministic command over the participants' freedom as they creatively explore the suitable solutions to the problem(s) either privately or collectively. The steps in actualising this alternative approach are discussed under the following 5 steps as based on the stages of the model of emancipation.

7.5.1: Step1: The Beginning (Conventionalised Practice/Grief)

Interruption comes as a response to listening, so it is expected that the animator's response to the insights from the listening would be the interruption with a different Other, not necessarily a presentation of materials with identifiable resemblance with the participants. As the animator could locate the participants at different stages of the process of creative response to a different Other, the improvisation would also have to be in the application of suitable emotions and temperaments in response to the stage at which the participants are located. However in following the opening stage of the cycle, the animator in alignment with the dynamic emotions of the elements inter-communicates with the participants as a feeling and not knowledgeable companion. This opening could be in the presentation of different forms of materials such as radio/television drama, physical performances or documentary recording of other communities or stories by the animator about others who had been challenged by similar problems and the different approaches they employed to find a solution. This would show a creation of characters struggling through complex possible challenges associated with the issues raised. Such characters and stories could strive to represent the lives of neutral others who do not necessarily project the traits of the community members. The characters' struggles with complexities of the challenging issues could be left open-ended and unresolved in a way that the audience would be challenged to fill in the "points of indeterminacy" (Holub, 1984, p. 25) with their own experience-based explanations. Even where the dramatic conflicts are resolved, the circumstances of the characters are obviously not made to mirror the community's realities in any way and thus have no semblance with what the community's realities could manifest. This way the Entertainment Education

materials, or any other suitable educational material, would cease to be a prescription of the solution and rather serve as a generative interruption of the participants' conventional way of life, a challenging interrogation for their creative response. They must be judged by their power to provoke, stimulate and inspire creative thoughts and actions for change whilst not infringing on the principles of emancipation. This would attract the participants' attention and consciousness towards a deeper reflection on the issue.

Assuming that the listening process located the participants as operating from within their isolated codes of conventional practices, the scope of their mutually approved practices and skills with its associated emotion of grief; then the animator is to creatively improvise a response which generatively interrupts the participants with the presentation of love and joyous emotions of publication which is expected to provide the temperament of reflection. This is in the form of reflecting back on the joys of accomplishments by different others who had engaged with the complexities of the identified issue in different ways. The interrupting influence of joyous reflection on previously published accomplishments of others would challenge the existential grief associated with conforming to the norms of one's cultural community and which one is passionately dissatisfied with. This interruption will then drive the consciousness of the participant towards problematizing their own practice, in a way that would manifest in the participants' reflexive questioning of the norm with the desire to create a change. This could intensify the participants' emotion of grief.

However, because grief could leave the participants in perplexity or crippling helplessness, the animator at the same time applies her expert democratic authority in restraining or tampering of the participants' grief with the emotion of empathy associated with authentication and exhibited through the temperament of companionship. This is functions in nourishing the participants' courage to question the collective practice. The companionship, which provides the sense of co-presence of other elements through the authentication process, is expected to restrict the degree of the participants' grief to prevent the emotion from incapacitating them while the interruption with joyous reflection continues to sustain their sense of interrogation. This interrogation would be advanced by the animator with implied questions such as "What do you think about this? Where do you stand on this? How would you respond?" (Biesta, 2006, p. 150)

to which participants' response would be sought. The combination of influences of emotion is essential as it provides the motivation for participants to step out of any crippling grief to confidently make a move towards taking an action in response to the presented problem. Hence the animator nourishes a natural process of appropriation of the interrogation which guides the process towards the next stage.

7.5.2: Step 2: Appropriation (Fear)

The appropriation phase would be nourished with further interrogation, privately focused interrogation. As the interruptive interrogation generates appropriation in the participants the animator generatively nourishes this with unresolved questions from conventions with associated emotion of grief and temperament of interrogation while restraining the fear of appropriation with the empathic will of joy and love. Here the autonomous consciousness felt in the public space of the conventions is synchronized within uniquely individual and “personal drive and desire to be, that are the essential seeds of self-belief and self-assertion” (Ross, 2011, p. 60). The appropriation stage is therefore marked with the individuation of the self as private members of the public community. Here drawing from the resources within collective conventionalised cultural practices, the individual engages in the selection and ordering of own personal repertoire with attendant emergence of personal voice, personal taste or style in response to the problems. This is however associated with the fear of “the unknown, of moving on, the fear of exposure, of risk and failure, of being on (one’s) own” (Ross, 2011, p. 60). It is to restrict the degree of this fear and build faith and courage to face the risk and outface the fear that the animator interrupts/restricts at this stage with empathy, the emotion of collective authentication which provides companionship. At the same time the animator nourishes the expressive impulse in appropriation with interrogation, she restricts the effect of fear with the sense of empathic co-presence and companionship provided by authentication.

The inter-subjective communication at this stage is between the characters in an Entertainment Education who struggle to resolve conflicts arising from grief inflicted by the demand of conventions against self-actualisation in relation to the specific issues being addressed or any other challenging issues in their

lives. The Entertainment Education material would also be created to conform to the nature of literariness as conceived by Rancère which means the making available words and speeches which are open to free use by anyone. By this he considers literary piece as “mute speech” and defines it so in two senses:

on the one hand, words are deprived of the living speech of the master and thus cannot account for themselves or explain themselves. These written words are in this sense ‘mute’. On the other, mute letters are too talkative. They drift anywhere and everywhere without restrictions. The explicator is not present to guide or control the movement of these written words (Lewis, 2012, p. 49).

Thus to nourish the expressive impulse which is the core of appropriation the language of the Entertainment Education material should be a form of mute speech that extensively applies deictic words, which depend on contexts for their meanings, as a way of fostering expressivity. Expressivity in this sense alludes to the understanding that “all objects in the world are full of meanings and significance, thus undermining any hierarchy existing between ‘noble’ and ‘base’ or ‘high’ and ‘low’ subject matter” (Lewis, 2012, p. 49). Therefore in acknowledging that the participants are already actors of their own story and the actors are spectators of the same story as well as actors of their own story, the animator then offers entertainment that is open to translations across multiple voices, gestures, and sensations. In this way the Entertainment Education material will collectively be scripted and performed with consciousness to the expressivity of language and participation which “shows and hides, and in this dialectic, reveals that no determinate meaning is possible, no conclusive interpretation can be drawn” (Lewis, 2012, p. 49).

This provides a truthful and legitimized acceptance of each individual participant in her uniqueness. The nature of acceptance will inspire a commitment of the expressive impulse of the individual in articulating their privately relevant dimensions of the collective problem. A combined influence of restrictive empathic companionship and nourishing interrogation is expected to lead to a provocative “burst of energy in pursuit of expressive achievement and self-realisation” (Ross, 2011, p. 60). This creative burst opens the feeling and imagination towards “a full-on engagement with the materials of expression, in working towards a new understanding, a new symbolic perception, a new

possibility of being-in-the-world” known as transformation (Ross, 2011, p. 60).

7.5.3: Step 3: Transformation (Rage/Frenzy)

The transformation stage is the creative peak of the cycle, the stage at which the participants make their own poems with the poem that has been performed in front of them. In the earlier stage they would have related “what they observe with many other things they had observed, on other stages, in other kind of spaces”, thus this stage is when they manifest their interpretation of the world which has been considered a “means of transforming it, of reconfiguring it” (Hallward, 2009, p. 145); hence making this the stage of emancipation; of finding one’s voice. Therefore as active aesthetic partners, who observe, select, compare and interpret, the participants would be individually charged with the zeal to offer an interpretation to the problematized issues as privately observed and interpreted.

The Entertainment Education material at this stage thus presents the complexities in characters’ struggles with fear in dealing with self-expression as related to the explored issues. The participants’ transportation into this emotion of fear with additional application of the temperament of provocation from the animator would nourish in them the urge to engage with the issues attentively enough as to come up with an interpretation. However as has been noted as typical of this democratically emancipatory process,

there is no one form of emancipatory knowledge but several, not one logic of capital but various different discursive strategies which respond to different problems in different situations (Hallward, 2009, p. 148).

Hence the animator would communicate here with the consciousness that in the dialogue within ‘theatrocratic democracy’ there would be no people’s voice but scattered voices and polemics which in most instances divide the identity that they represent (Hallward, 2009).

Hence the transformation stage is therefore associated with the emotion of rage and frenzy. Rage is born out of the creative outburst with which the individual engages in the seeking of a resolution and restoration of balanced and renewed flow of energy in the system in reaction to the provocations arising from the desire to effect change in one’s circumstances. Rage which is applied in the

unlocking of the possibility of new life “the spurt of growth, the irresistible drive to transform inert material, to identify problems and pull out all the stops to solve them” is released in frenzy (Ross, 2011, p. 60). If the emotion of empathy in companionship is effectively applied in countervailing the fear of appropriation, the frenzy in the outburst of the transformational rage is irresistible and unconcealable. However this outburst is primarily operational within the private life of the individual. Hence the need for the animator to creatively restrict transformation with a generative challenge from the grief associated with conventionalised practice though presented here with empathy since it is transmitted through authentication. Therefore the restraining influence of the grief of conventionalization as well as the temperament of companionship associated with collective existence of the community would be applied here. This way the space provides the freedom limited by responsibility which allows the staging of any expressiveness of all people with yet a collective consciousness of their membership to a community of people who have nothing in common.

The animator nourishes transformation with provocation while she restricts the outburst of the transformative rage with a consciousness of belonging to a community whose conventional practice one’s conceived solutions must conform to through empathic authentication. This is hoped to provide a balance of intelligence and will for the participants towards the generation of their personal “confident realisation, of disclosure, of illumination” (Ross, 2011, p. 61) of their privately conceived transformations in the public space. The nourishing provocation associated with appropriation when applied under a restrictive influence of empathic grief associated with conventionalised practice would moderate this illumination of self-realisation. In a way that even when one is excited with the creative realisation of the need to be expressive of a privately conceived solution to a privately appropriated problem, one would at the same time feel compelled to share such solutions with friends and relations or other members of the community for testing and clarification.

As we can only come to being in a public space and can only be identified with the presence of a different other, it is essential therefore that the expressive outburst of transformation is projected into the public space for consummation, in company of others who offer a degree of critical distance but whose positive

and complementary commitment to one is never in doubt (Ross, 2011). This is what gives rise to the joy of publication, of sharing of the private with the public and acceptance of the moderation of the individual by the collective; of presentation of one's created solution for the judgement of others through a process of verification.

7.5.4: Step 4: Publication (Joy/Love)

The joy in sharing one's creative solution to perceived problem and the operational love that guides the relationship within the community are both emotions that make the publication stage a somewhat pleasant one. There should be differing opinions and or manifestations at this stage but these are not negative influences as such and are necessary for the acknowledgement of each participant's solutions towards their verification as autonomous beings within the community. With consciousness of responsibility to collective existence, the participants at this stage arrive at the artistic space where all are equally spontaneous and improvisational performers. As creative actors and spectators, all interwoven into each other, the animator and participants engage in the communicative act in which typically "consensus is full of disputes and conflicts, yet what is missed is that these conflicts themselves are already identified as part of the common" (Lewis, 2012, p. 14).

Thus with Entertainment Education materials which present complex problems associated with characters' struggle to release the rage of transformation the participants are nourished into the publication of their privately personal interpretation into the public space. Therefore it is in such space that the community collectively construct its own script in response to the interruption to its conventional practice. However since it is an improvisational one, the script is:

written by all the performers simultaneously with the performance. All actors have the freedom to play multiple roles and take multiple risks. The only constrain on these risk is the aleatory [uncertainty] clashing of atoms, the confrontation of freedom that appear between actors (Lewis, 2012, p. 86).

This suggests that the community's response conforms to some heterogeneous parameter created by the multiple voices that form in the public space. In such a

space there would be interruption and counter interruption between the actors for the benefit of a subjective verification of individual responses with a publicly shared identity.

This process gives credence to participants' sense of agency and confidence in accepting and owning ones behaviour/actions. This is because "sharing of meanings and experiences convert experiences of shame, guilt or deviance into expressions of a joint humanity" (Ross, 2011, p. 57). This process will enhance one's sense of inclusion and acceptance of a responsive other thereby building the relationship abilities with others and with one self. This therefore gives the individual the confidence to authentically own the manifested behaviour in an honest and truthful way thus moving onto the next stage of authentication.

However sharing of oneself could also attract criticism and non-acceptance which could be discouraging to the attainment of authentication. Hence the animator generatively nourishes the joy of publication with privately individual judgement which helps to ascertain the published behaviour as valid while she restrictively challenges the validity with the realities of the appropriated problems to which the manifested action would be solving. To create and sustain the consciousness of this subjectivity within a common identity, the animator restrains the process of verification with fear and confrontation associated with self-expression within the appropriation stage. This is to build in the people the courage to remain truthful to oneself even as there could be negotiations and adjustments of the private perception in inter-subjective communication with responsive others within the public space. The animators' empathy in accepting self-expression in all its uniquely subjective ways would strengthen the ability of the participants to engage in healthier, more autonomous and subjective negotiation of their individual manifestation towards authentication.

7.5.5: Step 5: Authenticity (Empathy)

The verified script which privileges multiplicity over unity is finally subjected for final authentication as genuinely autonomous and truthful to the individual-collective as well as private-public scripts. A confirmation of the scripting process as internal and autonomous process based on freedom and equality would only be guaranteed if the participants were never responding to a

command external to their communal realities. It is a process which should rather be based on an affective passion of curiosity and wilful drive to transform one's existential realities. This is why this final stage of empathic authenticity has been described by Ross (2011, p. 62) as "the final moment of reckoning"; the stage when participants weigh the outcome of the process against individual and community standards of authenticity and integrity with such questions as "How does it feel? Is it right? Can I accept it, own it (own up to it), is it truly mine, will it do, has it integrity, did I mean it?" (Ross, 2011, p. 62).

Considering the centrality of the emotion of authentic empathy and acceptance in the process of movement through the cycle, this is the defining stage in the entire process. Defining the truthfulness and integrity with which the people have engaged with the educational material in response to the problem; and with which the animator has engaged with the participants. If the engagements have been honest then it is here that each party feels a sense of being grounded, of discovering and securing one's roots. The people having drawn from what is immanent in their practices come out with a response that is genuinely authentic to their beings while the animator having left his intelligence or knowledge of the addressed issue out of the communication also comes to the realisation of self in the identification of the otherness and difference as manifested in the participants' response. Thus both achieve their authentic being through a responsive response to the other, and "the readiness to move on to a new beginning, . . . making one's contribution, playing one's part in the larger scheme of things" (Ross, 2011, p. 62).

This process can be nourished in the participants with Entertainment Education in which characters struggle for the full attainment of their joy in the face of all the complex challenges within the process of validation of their self-expression. At the same time a restraining influence is applied with the rage of creativity and provocation for self-actualisation which leads to transformation. The nourishing influence of reflecting back to the joyous and loving acceptance of validation during publication, and the restrictive influence of exciting rage of creative outburst at transformation strengthen the confidence and humility of the participants "to face the guardians and the judgement of the world" (Ross, 2011, p. 62) with what they feel right for themselves. This way creativity still maintains the central determinant of what the collective judgement of the community

allows to manifest as their convention. With the combined influence of these emotions and temperaments, the participants and animator would have creatively journeyed through the process of scripting a response that not only confront each other in that authenticating space of co-presence but would also feed into the community's practice. The response therefore is the release of the authentic creative response or behaviour unto the collective public space as community practice which confront the Other as a manifestation of the community's jump to a new material manifestation point. Thus this brings the process to an end and at the same time ready to launch a start of another cycle in the continuously flowing process of movement for renewal and growth.

The animator would have participated actively as a co-creative companion with the participants in their process of movement through improvising adequately nourishing materials, either entertaining or documentary, as suitable for reinforcing the participants journey through their engagement with the complex realities associated with the generative issues in the community; and simultaneously providing the necessary restrictive challenges which moderates the creative journey with a consciousness of coming into presence in a public space. Like the mother who empathically nurtures and challenges her child to the achievement of transitional movement without an overbearing control over her direction, the animator as an empathic co-creative companion nourishes and challenges the participants towards a movement into unforeseen possibilities which he is delighted to accept, irrespective of its manifested direction, so long as it meets the authenticity of the community's standards of practice. This manifested creative outcome might not necessarily coincide with the perceived standards of the animator or her own community.

7.6: Conclusion

This chapter has demonstrated potential practical aspects of the application of the Model of Emancipatory Education for Change in the practice of community development programme. It has therefore illustrated the dynamics involved in the application of the model in a community change intervention showing that as the associative seasons in the natural cycle of change are generated by their proceeding ones so do the elements of the model. It has established that as a transformative emancipatory educational model, diverse forms of educational

materials could be applied in the postulated process; however the peculiarity of the ability of Entertainment Education as a narrative art form to transmit and capture emotions to and from the participants has more succinctly made it most suited in this model.

Thus the chapter also explored in particular the understanding of the principles of engagement with narrative entertainment that suits this understanding of change management practice. Hence the reinforcement of the associative emotions of each segment serves as the natural nourishment for the generation of the subsequent stage, while an interruptive restriction by the opposite and complementary segment, through empathic companionship and acceptance, checks and balances the generative influences of the segments.

Through the depth of emotional engagement in Entertainment Education the animator and participants are able to engage in even deeper inter-relational communication, involving emotions and temperaments. The emotional effect of Entertainment Education is expected to most effectively capture the conscious attention of the participants towards the critical evaluation of their own realities to identify points of failed expectations and then seek to create suitable changes towards the attainment of self-expression and actualization. The next chapter would therefore explore the specific implications of this model through my understanding of how the Nigerian based *Geenu Nti* (which was discussed earlier) could have been differently managed if based on the model. This is in identifying how the model could be a solution to the problems that were theorized around the practice along its insufficiencies as an educational model that is designed to bring about a specific kind of change in the behaviour of individuals and community.

CHAPTER 8

IMPLICATIONS OF THE MODEL FOR ENTERTAINMENT EDUCATION PROGRAMME

8.1: Introduction

Growing up in my little village of Orba in the Eastern part of Nigeria was marked with several nights spent in company of other children in the family and neighbourhood, seated around some significant elders like my mother or grandmother, or occasionally, some visiting aunts and great aunts. We always looked forward to such times after evening meals which heralded bedtime. These were storytelling times during which we raptly listened to the adults' tales of folklores, interpolated with songs and chants which we occasionally danced to. These stories were always constructed around fairy characters, animals, humans from far away strange lands or even Gods of strangely different characters and features. They were so beautifully told and performed with very rich imageries, strong emotional transportation and great moral-contents. Such imageries and morals from the stories remain lasting tools applied by older members of the community in the formation and transformation of the younger generations. The younger ones as well garner a greater deal of their repertoire of community values and relational norms through such stories.

As these were shared experiences, many times the children applied these morals individually as well as collectively through social reinforcement of 'wisdom' articulated from particular stories in nourishing support for each other on certain values or challenging interruption against vices. Judgements and values articulated this way which have remained with me, and certainly all others that grew up under such culture, into adulthood have shaped my perception and processing of other knowledge that I have been encountering in my journey of life.

My mental movement through the articulation and exploration of the Model of Emancipatory Education for Change has challenged my reflection on this rich foundational experience of narrative communication in its purely African style. This has revealed that what we experienced as growing children in my little village was a form of Entertainment Education; that entertained and educated in an intellectually liberating and empowering way; that acknowledged the

intellectual equality of children to be able to reflectively make their autonomous judgements out of the engagements and apply such in privately relevant contexts. Although sometimes the adult storytellers suggested possible morals/lessons from the stories, these never limited or closed the possibility of several others nor prevented any of the listeners from articulating additional and diverse ones. In fact most times the stories are ended with the demand for each listener to state either the values or vices articulated through the experience of the stories; and very often these judgements vary in as many as the listeners present irrespective of their ages and levels of experience in storytelling. Such challenges equip all the participants with the skills of reflective engagement with the stories for further application not only in the process of making meanings but also for individual's future creation of further stories with clearly identifiable insights.

Alluding to this practical experience that remains ever present in me and also the biblical accounts of the use of parables which always made use of imageries and emotional transportation as their key source of influence for change in audience, I began to recognise more closely in everyday terms, the practical realities of the principles of the model of emancipatory change. I have come to recognise how these ageless and highly liberating and empowering narrative practices have applied the interruption of listeners' thinking and behaviours through the presentation of universal problems in the lives of different others. With characters that are not particularly identical to, or in any way resembling the audience, such narrative practices emphasised universal problems, and challenge the audience with the presentation of the characters' struggle for adaptation and stability within the complex realities of the problems. These approaches leave the audience the open space to articulate within their immanent contextual realities, the implications of the narratives and thus apply such as relevant to their subjective circumstances and resources.

This therefore strengthens my conviction that not only is it possible to apply Entertainment Education in a different way from the dominant model in use (as illustrated in chapter four), but that this different approach could achieve a more liberating and emancipatory influence, thereby a longer lasting impact on the participants. With this confidence I have articulated the Model of Emancipatory Education for Change and I will now try to conceptualise its application in a

complex context of an intercultural community education intervention. As has been discussed extensively in the previous chapters, this model has been identified as an illustration of the complex dynamics of the creative change process in its totality of generative and challenging influences of energies within a holistic system. Thus the continuous inter-relational communications within the elements of the system and between the system and a different other constitute a dynamically unified process necessary for the successful movement through the change process. As a result therefore, the model can as well be viewed as a sufficient instrument for the planning and management of a community change intervention within an identified cultural space with a clear articulation of communicative relationships within the elements of the community and between the culture and a different other.

In conceptualising this, the practical implications of the dynamics of the model would be discussed with reference to the *Geenu Nti* programme which had been discussed earlier as practical instance of Entertainment Education in an intercultural practice in Nigeria. This would be done with effort to illustrate how the use of the model as an instrument in the intervention would have resulted in different approaches in the interaction between the educators and the community participants, thus providing solutions to the perceived inequality and domineering control identified in the programme. Additionally this illustration will also present us with practical instances within which the seemingly abstract principles of the model can be applied. The discussions will therefore organise its illustrations from the point of different stages of an intervention such as planning, delivery and evaluation.

8.2: Planning

Against the instance of programme initiation and sponsorship being based on the diffusion of innovation by a particular group or system different from those of the target community, the Model of Emancipatory Education for Change's implication for the initiation of any intervention is an acknowledgement and legitimization of an equal authenticity of the practices and innovations of all individuals, groups, systems, cultures and communities. From this point of view no one system considers its own innovation or acceptable practices as superior to another's and as such do not aim at transferring such for the good or

wellbeing of others. There could be universally accepted moral frameworks and value grids, although this could also vary in certain circumstances, but then the conventional practices towards the attainment of such moral and value frameworks would always be different in every community which exists as a uniquely identifiable entity. With this understanding therefore, the sponsors of community intervention programmes would aim at animating in the target community a growth, a transitional movement of its members, within their autonomously authentic practices. To genuinely set such motives right, the intentions would be devoid of any economic, political or hegemonic interests. There would be no set objectives by the intervener other than to animate a people towards the attainment of their ultimate existence.

Within such premise, programme organizers do not engage with any community with a set agenda. As in the case of *Geenu Nti* it would have been impossible to determine from outside the community that the most generative problem of the target communities in the Northern Nigeria was that of reproductive health. The acknowledgement of reproductive health as an issue of international concern does not necessarily make it precisely the same for the community. The observed high rate of teenage pregnancy and very early age of first intercourse and pregnancy in the community does not automatically confirm that this development is *considered a problem by the people*. Even when indications are highly positive that the development is detrimental to ultimate self-actualization of the population involved, and they acknowledge the same, it still does not confirm that the adolescent reproductive health education intervention, irrespective of its extensive coverage, is the central solution to the people's perceived challenges. Additionally, if it is confirmed the solution, then the modern methods may not be the preferred or most practicable ones for the people. Hence as one can never fully understand or predict another's circumstances, so can no amount of research and speculation determine the full causes or solutions of another's problems.

Therefore *Geenu Nti* programme sponsors and administrators did not need all the formative surveys and evaluations to determine the programme agenda, scope and focus. There could not have been any sufficient knowledge with which any individual within or outside the community would have been able to determine desirable behaviour change objectives nor the possible barriers and

enablers in the people towards the attainment of such. In other words, they needed only to make themselves genuinely present in the community in the first instance and not with any agenda or templates of change objectives and the specific methods towards achieving them.

However this does not suggest that community education interveners working with the emancipatory model should not plan their practice. This only requires a different focus in planning. Instead of planning with the understanding of the people and their established characteristics, the interveners or animators plan with the understanding of the dynamics of the process of emancipatory change. The planning would be centred on the familiarisation with the possible energies in the form of emotions and temperaments which could be identified with the different stages of flow through the cycle of change as articulated in the model. The familiarisation with the practical significance of the sheng and ke influences which are the sustaining dynamics of nourishment and interruptive challenge in the cycle.

For instance if through a nourishing or generative listening the animator generates specifically that the major concern of the community members is centred on their reproductive health practice, she should have been equipped with only the skill of how to recognise in the people specific emotions/temperaments that will help her determine which stage of the cycle they would be located on towards the application of the appropriate influence to animate their movement through the flow. The material of nourishment and interruption are expected to be improvised co-creatively with the participants, so she does not plan the materials ahead of the programme. If the people manifest a high degree of reverence to their traditions (conventions) a respect for authorities and foundations of the communal culture, then the animator has to work at improvisation of materials which should nourish a desire for change through interrogation. This should be based on the emotion of joy/love in sense of individual achievements and generous sharing to collective good by characters that are reflecting back to their instances of publicity in different creative ways of tackling reproductive health problems or any other problem for that matter. The observance of public validation or acceptance of various different or individually created reproductive health measures by a group different from them would raise the emotion of grief in their helplessness in a

collective community practice that has been failing or that has left them distressed. This material is also expected to present the participants with the interrogative question of what they can do about their own reproductive health problems. At the same time the animator interrupts the crippling effect of grief and helplessness with her temperament of companionship shown through the emotion of empathy with the people's plight, with genuine love and acceptance of whom they are and their practices. Any display of judgement or disapproval of the community's practice must be avoided.

On the other hand if through a nourishing listening exercise, the animator locates the participants at a stage of creative frenzy/outburst in their management of their reproductive health, which could be manifested in diverse private individual practices that are signs of varied unauthenticated self-help efforts; then it should be identified that the suitable nourishment would be a provocation with expressive temperament that overcame the emotion of fear in the appropriation stage. This would be reflected in the lives of characters that, despite the fear and struggles through being different from their community had been able to successfully achieve a sense of self-expression through their exercise of the will to overcome an individually appropriated reproductive health problem. Such provocation is expected to nourish in the participants the desire to make public these pockets of self-help practices so as to have them collectively tested and validated. But at the same time the animator would know the need to restrain the rage with which each individual brings to public space the creative practices by challenging them with the consciousness of their eventual conformity to a public collective practice in the form of conventions. This is also done with the temperament of companionship and empathy reflected through the anchoring effect of authenticity.

Such skill and familiarity with the application of the dynamics of the influence/energy flow within the model and the appropriate management of such flow is what the animator should be equipped with. With this skill, the objective of the programme would be set at generating energies and getting the participants to engage with these energies towards the attainment of their authentic autonomous creativity in response to their perceived existential problems; rather than the determination of their problems and particular behaviour or mode of practice they are to adopt in addressing such problems.

As autonomous creativity and response are indeterminate and unpredictable, the objective of engagement would equally be unable to determine the outcome of the engagement. Irrespective of the identified generative issues, the degrees of complexity in the community or the respective stages of the cycle at which the animator locates the participants, the objective remains the same: *to engage the participants attentively enough to create their independent and authentically autonomous response*. Hence the preparation by the animator should be centred on the skills of effective arousal of deeply influential emotions in the participant and the management of such emotions with other emotions in ways that sustain a significant growth/movement in them.

In setting the objective, it is important to note however, that because nothing is given or known before-hand in a naturally flowing creative change process, the pattern of engagement is also spontaneous and improvisational. At each of the six stages (including the listening stage), the state at location of the participants, the pattern of engagement and the outcome of engagement are also unknown. Therefore the animator would also be prepared with the skill of assessment to identify and respond with/to different variables within the objective of engagement. Such variables are:

- i. Participants' response which could be action or inaction.
- ii. Animator's response with nourishment.
- iii. Animator's response with restraining challenge and
- iv. Animator's inaction if the energy flows are appropriately in place.

Each stage may demand one or more of these variables depending on the outcome of the prior engagement at each point in time. It is only where the animator achieves the most suitable application of the combination of variables that sufficient degree of engagement can be achieved. However it is equally important to note that as a result, it is not always that the intervention would pass through all the six stages. It could involve all or less depending on the manifestations observed in the participants. Hence it is most important to prepare with the skills of adequate identification and management of the stages than of the content.

8.3: Intervention Delivery

Intervention delivery in *Geenu Nti* was a communication of the interveners' design and ideas to community members. A design that was conveyed through dramatic materials that are built on characters whose lives and challenging conflicts are plotted closely in resemblance with those of the community members. This is expected to build the participants' identification with the characters. These characters are also made to model the programmes' agenda through their transition from unacceptable to acceptable practices while those that did not experience the transitions modelled the benefits and consequences of either positive or negative attitudes towards the agenda through rewards and punishment for their lived choices. This way the emotional transportation is expected to lead to para social identification with characters in the entertainment. This is then considered to be functional towards the persuasion of the participants to respond in a particular direction observed in such characters towards the achievement of the set agenda.

With the Model of Emancipatory Education for Change however the approach would be different from these. The communication between the animator and participants is spontaneous and equally weighted. Hence no prior design of material is necessary or possible except if the response of one has been received as a precondition to the creation of the other's response. In this way the being of each party is expected to be present in the communication act and material. On the part of the animator, there is no attempt at the recreation of the identity of the participants but rather of presenting herself and her knowledge in the characters that are different from the participants. This is to leave open the space for each of the parties in the communication to experience an equal freedom for coming into presence and achieving autonomous authenticity in the space. The conflicts within the characters' lives are not therefore resolved in any suggestive way as a form of possible prescriptions within the participants' context but rather as a presentation of distant possibilities which serve as challenges interrogating the participants to do something about their own circumstance.

This way emotional transportation would be most useful for the participants' identification with a universal problem and not of a particular character. Such

will not necessarily provide a model to be emulated but rather a challenge for critical reflection into one's peculiar active realities which would interrelate with possible attractions towards the individuals' creation of uniquely practicable solutions. Just as in my earlier recount of my experience of my native folklores, the animator's creative efforts are vested on the creation of complex challenges confronting identified developmental issues and how different and possibly strange characters work their way through conflicts around varied aspects of the challenges. This builds towards an end that leaves open gaps of indeterminacy which the participants are left to fill up. If this is effectively achieved then the participants' critical engagement with the issues would be achieved within their experience of the narrative entertainment and there would be no need for the creation of additional forum for such engagement with the participants through things like listeners' clubs as used in *Geenu Nti*. This is in contrast to the dominant practice in which animators invest extra resources for the creation of additional forum within the programme for the exploration of participants' critical engagement with the issues. Additionally when feedbacks are sought from the participants, such would serve as the presentation of the participants' response to a particular stage of creative expression which would be the basis for the generation of the improvisational creation of the interruptive material for the next stage.

With such materials the animator and the participants would be able to key in effectively into the relational dynamics of the cycle of change within the model which reflects unending continuity based on nourishment and restraining challenges. The entertainment materials which leave open the space for participants' application of experiential references in determining the resolution of conflict would function as effective strategy for continuity. Continuity is not only of the participants' fund of resources which are applied in explaining the events but also in providing the nourishment which sustains the continuity of the participants' movement through the cycle of creative change. On the other hand the presentation of emotions of complementary and different others are to provide the strategic influence of interruptive challenge which restrain the participants' creativity to being grounded on authentic private and collective practices. The restraining emotions in the cycle are always those of the opposite elements in the cycle and they are applied through the central anchor

of the model, authentication and companionship. Thus depending on the variables present at each point in the engagement pattern, the animator inter-switches her emotional investment in the process between the nourishing and restraining influences alongside the emotions represented in the materials.

It is only possible for the animator to sustain the management of these dual influences because her presence in the community is grounded on empathy and companionship with the people. She occupies the place of Earth which signifies the key impulse for growth. This therefore places her at the centre of the web of energy flow between all the other elements. Thus from the point of empathy and companionship the animator would be able to effectively locate the existing energy/influences in the community and also the management of such energies by identifying the needs for either nourishment or interruptive restraint. This emphasises my earlier statement that the animator is more of a feeling member than a knowledgeable one in the community. However this feeling of empathy can be destructive when it becomes overly generous to the point of stepping in to live another's life or solve another's problems. Hence the animator must guard against application of empathy at the expense of creativity. She must not use up participants' independence to address their own problems by themselves.

The animator must ensure that empathy and authenticity remain present all through the cycle because they are together essential for coming into presence. The programmes' main objective is about coming into being/presence of both the animator and the participants and this is only achieved through co-presence. Empathy is about being with the other thus a confirmation of a co-presence with the other. Authenticity on the other hand is about confirmed genuineness of own presence which therefore does not only need an acknowledgement by another but also opens up the space for the other presence which is empathized with. Continued coming into authentic presence and coming into empathetic co-presence with the other as individual and as collective should thus be the key consideration at every point of the cycle. In other words, reflecting back to the other is the true process of the others' coming into presence and that gives room for the extra ordinary possibility of recognition, liberation and emancipation. Thus the communicative engagement must distinctively differentiate the identities and voices that are made present in

the educational space. The case of *Geenu Nti* where the distinction is blurred as the entertainment materials which are identifiably local and culture-centred are used to communicate foreign educational concepts therefore destroys that possibility of recognition, liberation and emancipation. The emancipatory programme should be in such a way that it is clear which identities and voices are in communication with each other.

This supports the argument that it is counterproductive for *Geenu Nti* to have solely targeted the participants' adoption of modern contraceptives. Such practices should have been presented authentically as the animators confirmed effective practices, but that should be as an instance of a different system which has been able to find a solution to its perceived challenges. This therefore should challenge the participants to reflectively appropriate the nature and dimensions of their own reproductive health problems towards exploring the solutions that are most suited to their peculiar circumstances and practices. Such solutions could reflect an allusion to the modern practices or not. But whatever the community eventually comes up with as their collective outcome of engagement with the problem should be acknowledged by the animator as the authentic presence of the community which deserves to be recognized, acknowledged and reflected back to. In the same vein it becomes inappropriate to have epilogues of recommended service providers included at the end of the drama shows. Since the participants outcomes are not predictable, cannot be predetermined and should not be controlled, such recommendations would not only reflect persuasive attempts but also deprive the participants of their freedom and equality in coming into presence with their authentic decisions.

8.4: Evaluation of Intervention

As the model is considered a comprehensive representation of process of change, so is it also considered a holistic instrument for change intervention. Besides the applications already discussed on its provisions for planning and delivery of interventions, the model is also an effective tool for continuous formative and summative evaluation throughout an intervention. However unlike the evaluation in the dominant Entertainment Education models which focus on the assessment of the outcome of the engagement, evaluation in Model of Emancipatory Education for Change is rather for the monitoring and

assessment of the engagement and not of outcomes. This obviously corresponds to the objective of the project which is also that of engagement of the participants and not the imparting of any specific knowledge.

The model provides a creative instrument for the process of data gathering and analysis to assess where anxieties and lacks of it are. This is what helps in sorting or weighting the data for the animator's ability to locate the participants. Assessing and reassessing the living process of the participants in a relatively structured way enables the animator to make judgement and test them with a sense of direction of the totality of the different sources and features of the energy as well as knowing how to manage the energy flows.

As an instrument of reflective practice in interaction and communication the model guides the animator in continuous evaluation of when particular temperaments/emotions are manifested and when they are not. This is what determines her location of the participants at particular stages of the cycle and the appropriate application of the desirable nourishing or challenging influences if and when necessary. This way the model serves as an instrument of formative evaluation of participants' authentic engagements at all the stages of the process. Not only does this involve evaluating the manifestations of the participants' response but also in guiding the responsive application of the appropriate pattern of engagement. Hence it is through this formative evaluation process that the animator identifies when the participants have moved into a new stage of the process or not. That's how she determines whether to intensify a particular influence, to move on to the next influence or to avoid the application of any influence when the participants' response proves it unnecessary.

Beyond this level of evaluation is the summative level which centres on the final assessment of the programme objective. This is at the point when the animator assesses the degree of authenticity of the participants' movement into a different and new state of being. Thus in the instance of *Geenu Nti* the evaluation of the programme would not have been the survey of how many people that are using any specific birth control measure that was introduced through the programme or the effect of such measures on the population but rather a confirmation that the people have attentively come up with something

new or different to address their identified reproductive health problem, irrespective of what that might be. This involves a confirmation that they authentically engaged with their real problem and thereby creatively manifest an equally authentic but autonomous solution. Since this level of evaluation can only be arrived at through the confirmation of the participants' judicious and honest movement through all the stages of the cycle, it can be said that the formative evaluation ultimately build into the summative one. Except that the confirmation of engagement at this level goes beyond that of the different influences and temperaments but instead with the central generative issue which the programme has set out to address.

CHAPTER 9 CONCLUSION

9.1: Introduction

International and global trends could be manifested and observed through the lives of a small community. This is how I consider the observed realities around the Entertainment Education practice for behaviour and social change that has remained a popular feature within public health education campaigns for health behaviour and social change in my country Nigeria. For over 40 years this practice has been in popular use by health education interveners yet with the populations' health indicator and health behaviour manifestations not reflecting the impact of this long commitment to changes. This is irrespective of the age long efficiency of the Nigerian and African society's dependence on narrative communication for its formational and transformational education of her young population. It was noted that this concern is only an instance of what has become a global concern among international development and communication experts who have critically interrogated the Entertainment Education practice's limitations on impacting enduring change in individuals and communities. These criticisms have been from critical-cultural and post-colonial dimensions and I bring into this global scholarship an educational dimension which considers Entertainment Education as an intercultural emancipatory transformative educational space.

My objective in this research endeavour therefore, was to critically interrogate the dominant Entertainment Education practice with the aim of exploring the limiting features that have challenged its maximal impact from the perspectives of emancipatory transformative educational principles, with reflections from the sociocultural and post-colonial challenges already identified by other scholars. Doing this required both theoretical and practical mapping of the praxis of Entertainment Education as a process of articulating the background of the dominant practice as an international educational intervention strategy. Theoretical exploration situated the practice within the traditions of persuasive communication which manipulatively exploit people's emotions and desire for entertainment towards the attainment of the communicators' predetermined intentions. I consider this premise of practice to already portend a major challenge to emancipatory educational impact which needs the equality and

freedom of all participants as its key principle in terms of their agency and voice. A practical exploration was further conducted to confirm the validity of these perceptions with a case of the practice situated within an identifiable community with manifestable realities and interactions.

9.2: Empirical Exploration and Findings

For the purpose of deeper conceptualisation of the practical features of the practice I engaged with a community in Northern Nigeria which has been recent target of an Entertainment Education intervention that was highly acclaimed for its participatory and empowering capacity building in the community. The programme, *Geenu Nti* was interrogated through a qualitative research approach. The programme stakeholders and selected audience were interviewed and engaged in discussions for collection of data. Identifying the community as representative of an African cultural space that has been exposed to the persuasive influences of modern Western ideologies, I explored the extent of democratic observance of equality and freedom of the community members in the programmes' content and process as an emancipatory educational intervention. An analysis of the data collected from the participants as well as from programme documents exposed some valid educational problems along social relations and content of programme while justifying the site of practice as a suitable space for emancipatory education. Thus the collective findings from the theoretical and practical explorations of the Entertainment Education practice could be summarised as thus:

9.2.1: Social Relations

In the face of developments over the years in Entertainment Education practice towards the incorporation of democratic practice for audience empowerment and emancipation, *Geenu Nti* was visibly designed as a participatory educational space. It applied culture centred approach which extensively harnessed the target audience's affective and cognitive resources and communicated all entertainment materials as representational of audience's typical challenges within lived experiences through the plots, characterisation, settings and language of the materials. There was also the use of listeners' club which was considered a forum for audience reflective engagement with the

programme agenda as well as for collection of audience feedback on the programme.

However behind this image is an invisible structure of practice that reflects power differentiations between the two classes of cultures represented in the educational programme. Considering the finding that the agenda for the programme was independently set by the western based international development donor agency that funds the programme for the visible achievement of such agenda; and to whom the communication company that managed the programme is accountable to, it was observed that it was a case of participatory effort committed towards a conceptual domination of western 'regime of truth' over the cultural truth. The powers behind the programme and as well as managing the programme had all the voice as to what is legitimately the reproductive health problem of the community and as well as to what is the best solution to them. It was also revealed that the programme managers legitimized the exclusively scientifically authenticated western knowledge as the solution to the community's perceived problems while delegitimizing the cultural knowledge of the community with the claim that they are not scientifically proven. This demonstrates power imbalance between the two cultural domains of these knowledge, with the overbearing control exercised by the privileged western based or related elements. This democratic injustice was further extended through the use of the community's socially powerful individuals who were contracted at different levels to further the cause of the programme to the grassroots.

A confirmation of the degree of delegitimization of the community's democratic right to knowledge generations is the fact that despite the level of audience participation and feedback exhibited in the programme, the agenda of the programme was never reviewed all through the programme. All that was reviewed was the communication styles to ones that would be most suitable in transmitting these agenda to the local population. The evaluation at the end of the programme stressed the degrees of achievement of the original agenda. In the same vein the programme had applied an approach that facilitated easy practical transfer of messages into action by including an epilogue to the end of every programme episode recommending the available service providers to which audience can go to for the reproductive health services. In line with the

delegitimization of the cultural practices, there is no cultural based service provider included in these lists. This is despite the fact that a reasonable number of the community members are established to be making use of cultural based reproductive health materials.

Entertainment Education and *Geenu Nti* has therefore developed into a participatory educational space but not yet an inclusive one. As a practice that thrives on persuasion, there is still the deliberate design for inequality of voices, meanings and practical choices between the educators and the educated which result in the disempowerment, marginalisation and deprivation of social justice instead of emancipation of the target communities and individuals. Worst still is the resultant confrontational and disguised resistance that greets the controlling and manipulative powers. This unfortunately manifests in mutual mistrust and counter productivity and ultimately a waste of resources and efforts on the side of both the educators and the educated.

9.2.2: Content of Programme

Also related to the inequitable relations of power and freedom of voices and choices observed in the practice is the content of the programme. The content manifested the dominance and control of Eurocentric or scientific knowledge over the Nigerian cultural knowledge. This does not only reflect a hegemonic approach to knowledge creation and distribution but even extends into the realms of 'ideological hegemony' since the credentialed members of the community are manipulatively made to believe that the content of the programme was created by them. In actuality they are only "voiceless agents" in a programme that at best mistrusts and discredits their ability to reason out neither their own problems nor the solutions to them. This approach has been considered a sophisticated form of colonialism. In line with the deliberate exclusion of the cultural practices in the programme or its marginal representation as ineffective, the programme could be considered to have aimed at either the replacement or displacement of such unsuitable or unauthenticated knowledge with the 'modern' western ones. Thus the motive would be that the western reproductive health practices would over time become established as the only authentic and effective ones.

As a result the educational content of the programme could be said to have been designed on the bases of a humanistic foundation of education. Despite this established treatment of Eurocentric ideology as universally relevant to all human units, the treatment of the community's practice has also shown an assessment of the people and their practice as sub humans who needed the intervention of the programme to be raised to the acceptable level of human operations. This is also reflected in the careful preliminary surveys and planning that preceded the programme through which all possible behaviour change objectives as well as their enablers and barriers were articulated. Thus the educational process is considered to have been based on determinism and calculable account of human action which does not leave open the possibilities for subjective responses or manifestations of the educated.

This explains why the dominant practice in Entertainment Education is to use transitional characters in modelling prescribed behaviours with the intention that by emotionally identifying with such characters, the audience would be inspired to adopt such behaviours. This suggests change in behaviour which is based on another's judgements and prescriptions and not the subject's reflective decision to make a change. The practice in this sense results to the institutionalisation of stultification which has been identified as counteractive to emancipation.

9.2.3: Site of Practice

Contrary to the two problematic aspects of Entertainment Education as emancipatory educational space, the programme's extensive use of popular culture has conditioned it as a suitable medium for reaching population's subjective consciousness. This is a vital provision for any successful emancipatory engagement since it is oriented toward subjective and social change. Emancipation is not a state of being to be attained but a conditioning of a being towards the management of unending lifelong challenges. Therefore it is a practice best situated within the ideological and social foundations of the participants. This is to facilitate an appeal to the subjective consciousness of the participants within the realities of their existence which forms the foundation of the framework for the construction of the ideologies of a people. The transmission of the programme through mass media like radio, television and feature films as well as interpersonal communication medium such as street

theatres and listeners clubs has positioned it as a good emancipatory education site.

In addition to this is the Entertainment Education programmes' ability to motivate emotional transportation in the audience. Emotional transportation facilitates personalised engagement with the educational materials and also makes the materials equally accessible to all categories of participants irrespective of literacy and language levels. Emotional involvement is also a powerful drive for cognitive engagement with the content of the intervention. However in the light of the apparent deprivation of voices and relevant choices within the programme content and social relationship, this advantage provided by site of practice has failed to attain its maximal impact.

Hence I had considered a need to articulate a possible alternative approach in the practice which will harness this observed vital advantage in Entertainment Education while reconstructing the management of the problematized aspects of the practice. This is why I took up a theoretical articulation of a more democratic educational space which offers relational transitivity of freedom and equality of all participants in the process of attaining autonomous subjective growth.

9.3: Theoretical Response to Empirical Findings

An attempt to articulate a response to the above findings inspired the conceptualisation of an alternative approach in the management of Entertainment Education with a more democratic representation of the voice of the target community, and also with their freedom for agency in the creation of the solutions to their perceived lived challenges. This meant an articulation of the emancipatory approach in the practice of Entertainment Education which required not only the concepts of emancipatory education but also that of change management. It was necessary to consider change management approach in the programme since the phenomenon of change has always remained central to the concepts of the practice as educational intervention. I therefore considered it necessary to interrogate the practice's approach to change. Again I consider educational experience as a change experience with educational engagement as centrally related to management of change in individuals; hence the articulation of change management strategy in

application within educational engagement is an important one, especially in a transformative education.

In this light I drew on emancipatory education philosophers and as well as change philosophers to articulate the principles of an educational space that could offer democratic communicative relationship between the educator and the educated. Such will be a relationship that permits education as a practice of freedom through inter-subjective communication between intellectually equal participants under the guiding moderation by the educator. This presents the educated as an autonomously independent partner in communication, who creatively responds to the interruptive interrogation by the educator from within the funds of knowledge available to her through the conventional practice and ideology of her social environment.

This approach had to situate the audience as central agent in the response to entertainment experience and also the educandee as the central agent in the response to educational interruption. Literary and media reception theories clearly conceptualise the central and agential participation of the audience in the realization of narrative entertainment. Emancipatory education theories on the other hand present educational experience as an act of creative response to an interruption by a different other, thereby positioning the educandee as the actively central and agential partner in an educational communication. As human subjects are unique in their actions and responses, education should also create an opening for the unhindered subjective creation of these responses otherwise emancipation would not happen. To support these concepts of the entertainment and educational elements of the practice is the consideration for the need for application of a different concept of change management process in the programmes.

I reckoned that the currently dominant management approach which views individuals and communities as fixed and deterministic entities would also operate within a concept of change as permanent and closed process. Thus they strive at either replacing or displacing the existential knowledge of the people with the new perceived ones they legitimize as authentic. Therefore I propose a management shift to that of trialectic concept of change which views change as a complex, heterogeneous and continuously fluxing process. It is

assumed that this will result in a management approach which treats subjects of change as changeful, indeterminate and unpredictable entities within the process of change. A shift of focus from the fixed substance/entities that undergo change to the primarily changeful nature of change process and entities would recognise the subject as only one of the materials in a change process that manifests the realities of the interrelationship of influences within her lived experiences. As such entities are not fixed or permanent but are constantly in transformative motion in relation to the complex multitude influences that they are continuously in interaction with. Therefore the manifested identities of such entities are always in an uncontrollable dynamism. Hence any form of education or educational change agenda that aims at controlling the manifestable identity of the subject into a fixed determinate one would be working contrary to the true nature of being according to the trialectic concept of nature and existence.

This perspective of change therefore presents individuals and communities as independent networks of private and collective relational dynamics and interactions. Change is therefore as a result of internal response to external attraction within one's possible network and not through external pressure, conflict or opposition. The agent of change becomes the subject who determines the internally active influence that relates with external attraction in the process of creating an alteration in the dynamic manifestation of the subject. Therefore educational engagement should focus on opening the freedom for subject's dynamic interrelationship within the complex range of individual and collective interactive possibilities as a process of creating autonomous and independent response to interruption.

These theoretical considerations therefore formed the basis of the principles with which I articulated a model of an alternative educational space for Entertainment Education. There are four principles therefore which establish that:

- i. The unique coming into presence and mutation of individuals and communities makes identities heterogeneous and discontinuous within a continuously changing process; hence future potential manifestations of identities are novel, unforeseeable and thus unpredictable.

- ii. Plurality and difference in identities as a result of unique coming into presence means that the identification of identities is based on external relationship between contrary but complementary others; hence emancipatory change is a natural process of authentic inter-relational response to a challenging different other.
- iii. Individuals are a product of their genetic and cultural backgrounds and exhibit a trace of pre-existing immanent qualities at each turn of creative mutation and irreversible manifestation; thus the need for subjective response from within one's immanent realities as a precursor for authentic emancipation.
- iv. In the face of i, ii, and iii and the equality of human intelligence, educational interruption would generate unlimited possibilities of creatively heterogeneous and autonomous responses which will require verification within practical limits of collective identity for final authentication.

Thus in articulating an operational application of these principles within a communicative interactional space, I drew on Harré's and Ross' ideas by adopting the principles of the Syncretic Model of Creativity in developing the Model of Emancipatory Education for Change. In correspondence with natural seasons in which the behaviour and condition of each season's elements moderates and balances the flow of changes in the cycle either through their generative or restrictive influences, the model presents education as a cyclically continuous creative process of intersubjective communication between authentically different but complementary elements within a common communal space. This dynamic and complex process is considered natural and autonomous features of all entities or beings. Thus each individual, community, or organisation operates as a system capable of independent and autonomous moderation of its change process through the inter-relational influences between its internal elements in response to a different other. This ability manifests in the continuous rise and falls in the tide of human instinct and drive for the attainment of internal equilibrium in the face of challenges, only to lose it again and be challenged into disequilibrium as soon as it has been achieved, with a resumed effort to re-establish it.

The model therefore presents education as a complex but internally autonomous act of human creativity with a process of knowledge construction, and expression that is conditioned by subjective experiences and conventionalised social realities. It is a co-creative self-expressive response by

one to a different other in reaction to a challenging interruption to existential individual and collective realities. The educator and educandee elements are jointly engaged in this process to undergo independent creative self-expression but none takes the sole responsibility for the outcome or process of the educational change that takes place. Thus in conceptualising the educator and educandee as equal elements within this dynamic space the educator listens to interrupt, then nourishes and restricts the educandee's creative flow to a response through naturally inherent channels. They are assumed to be relating from the point of intellectual equality but under the emotional direction/redirection by the educator who functions as an empathic companion throughout the process. In co-presence with each other as complementary elements of a common system/space, they collectively validate the manifestation of their independent creativity towards authentication. Thus the educator is charged to a position of democratic authority that allows freedom to be constrained by the burden of responsibility to individual and collective authenticity and to be verified through mutual confrontation.

9.4: Implications of Response

The Model of Emancipatory Education for Change is fundamentally a response to observed challenges within the practice of Entertainment Education as a strategy for community change. The model was therefore articulated in the study as a democratic educational space for dignity and social justice in community education for change through the use of Entertainment Education. This is why the role of emotion in the interrelationship was distinctly explored as a demonstration of the affective route through which entertainment educates. The dynamic interrelationship within the space was therefore illustrated with the community animator as a challenger and nourisher, through a pivotal emotion of empathy, who operates as an accompanying element in inter-subjective communication with the community participants. The participants function as the other or different but complementary element in communication within the same cycle of operational public space. These two are the equal and symmetrical elements in communication within this space with the entertainment material as the medium of intersubjective communication between them.

The animator, through a democratic authority, creates and sustains an opening of freedom for the community's movement to actualisation of unique subjective possibilities. Her primary role is to systematically locate the community participants in their internal journey of renewal and regeneration after which she provides the appropriate interruptive challenge and nourishment towards an unpredictable and incalculable response. As an empathic co-creative companion, she motivates autonomy and independence through a language of possibility and from the position of hope and trust. This stance creates a relational dynamism in which the animator exercises power in a manner that judiciously safeguards freedom for the participants and for self. Her key duties would be focused, not on the transfer of knowledge to the participants, but for the creation and sustenance of an atmosphere for equality and mutual confrontation of freedom within the space.

On the other hand the primary role of the community participants is to be authentically present for an attentive communicative engagement with the animator within the educational space. This manifests in honest and unhindered offering of responses to interruption and nourishments. As autonomous and independent co-creator of knowledge with the animator, the participants take recourse to their unique individual and collective immanent and existential realities in constructing their responses to the animator's challenge. This will therefore yield a heterogeneous and unpredictable manifestation of outcomes which necessitates a final validation and authentication in co-presence with the animator. Participants come into this presence both as participating individuals and as collective community identity contrary to that of the animator. The freedom enjoyed by the participants is therefore one that is internally constrained by each participant's responsibility to realities of a collective existence with others in the community and with the animator. Hence the validation and authentication of each participant's response would be through a mutual confrontation with the freedom of others also operating freely within the same common space. This mutual confrontation is therefore of the nature of agonistic pluralism which legitimises all contrasting opinions with the recognition of their complementary roles in the existence of the other opinions.

The educational materials or what I loosely refer to as curriculum is the expressive medium of this confrontational but complementary inter-subjective

communication between the animator and the participants. Therefore the material like the other two elements is also in a changeful state, subject to alterations in interrelationship with other influences within the educational space. As a medium of creativity, it is also continuously in creation. It is thus not given, fixed nor pre-determined but rather in continuous improvisation. As such it is not an instrument of explication or transfer of knowledge but rather of emancipation through its schematic provisions for expression of equality and freedom.

Since the three main elements or variables of this educational space are indeterminate, unpredictable and incalculable, it then implies that the outcome of the process would be immeasurable. Therefore the process of assessment or evaluation should also adopt a different approach. Instead of the dominant evaluation of outcome of educational interventions, the model therefore suggests that evaluation should be that of engagement. Authentic presence and engagement are the only aspects that could be calculable through the strength of emotional interconnection in this space. As a process that challenges individual and collective reflexivity, it typically offers stages for both formative and summative evaluations.

Thus I had articulated the model of emancipatory education for change as a democratic space for community emancipation for independent and autonomous growth. However in further engagement with the model and the reality of injustice and the question of power structure within all educational engagements, both formal and non-formal, I have come to consider wider implications for the model. The model contributes to the educational, especially critical educational, debate of social relations and power distribution between the educators and the educated by articulating a relational dimension to the debate. It does this by offering a pattern of relationship which distributes the power of legitimization evenly between the educators and the educandee. This relational framework which is in correspondence with natural process locates power of legitimization neither with the educators nor with the educandee but with both on recognition of the legitimate existence and authenticity of the other. This is also hoped to remove the power of legitimization from political and socially powerful institutions that set agenda for education at different levels and situations.

9.5: Limitations of the Study

Democratic questions always centre on issues of social justice. In a broad sense this study has also attempted to address the question of dignity and social justice within the practice of Entertainment Education as an international development strategy for behaviour and community change. This has been done by articulating the application of the emancipatory approach in the representational situation of this practice in Nigeria. Emancipatory educational and socio-cultural concepts have been the central considerations that guided my engagement with the research. Issues around the notions of intellectual equity, power distribution and attainment of common good in terms of individual and societal growth were addressed from the perspective of offering a 'complex hope' to the identified situations of social injustice. It could be said to have offered complex hope because the study began with a realistic and sophisticated assessment of the educational and sociocultural structures that hinder social justice in the Entertainment Education practice and followed up with a demonstration of optimism in the possibilities of human agency in overcoming those structures (Thrupp & Tomlinson, 2005).

However despite my attempt to respond to the perceived structural difficulties with the provision of a complex hope, the study remains limited from the perspective that its central preoccupation is one that is socially and politically malleable and essentially contestable from diverse perceptions. Varied dimensional assessment of the same practice such as socio-material, economic, or other considerations could raise diverse issues still relating to social justice that the present response would have been unable to address. Hence since the study is unable to articulate the totality of structural difficulties affecting social justice in the practice from the perceptual complexity that could capture all varied dimensions to the perceived problems, then the offered approach that is intended to address such problems would be adversely limited in the degree to which it could address associated problems within the practice. Therefore I would say that my efforts in this study to address the age long challenges of social justice in educational practices has contributed a proposal for a complex approach in the management of educational relationships that recognises the diverse recommendations conceptualised by various critical pedagogic scholars over the years. However on the other hand, this

management approach cannot claim to be able to address all social justice challenges within educational practice nor Entertainment Education in particular.

On more specific terms, the research design of incorporating empirical and theoretical elements into one piece of study has also constituted some limitations to the study. In an attempt to accommodate the demands of both aspects, none is given the deserved extensive attention that would exhaust all necessary conceptual considerations. At the same time the skills and expertise demanded by the two aspects have placed undue pressures on my abilities and time commitment to the study.

A more extensive empirical exploration of the practice of Entertainment Education could possibly raise additional relevant issues that the limitations of a combined project could not allow. The participant sample could be expanded to different contexts or to include other participants with different perspectives of the experience even within the same context as the present study. My sampling method in the current study which snowballed among close participants in the programme has also already eliminated some members of the population, especially those who may disapprove of the programme entirely or may hold diverse opinions about it. On the other hand the theoretical articulation of the model also has some limitations in the sense that the divided attention and commitment to the two sections could not permit an extensive articulation of the desired dynamic set of interactions as it relates to different participants in the practice of international development and educational interventions. Other stakeholders such as sponsoring agencies, governmental and non-governmental agencies and other educational policy makers could also be conceptualised within this emancipatory space but this could not be accommodated.

Educational practitioners have therefore been the focus of the practice implications of the model because not only that the limiting circumstances of the study would not allow wider applications but also that they are the most immediate determinants of the emancipatory realities of any educational engagements. Also in the face of the limitations I considered that a change in

practice would ultimately have far more reaching effect than a change in policy would, hence my focus on practitioners.

9.6: Suggestions for Continuation of Study

In line with the limitations of the study as PhD research, this research has obviously raised additional questions and problems that could not be addressed within this current effort. First among such questions is the consideration of how the model could be relevant to the different and diverse stakeholders in non-formal educational interventions for international intercultural development. By extension this also raises questions on possibility of the model for application in other formal educational interventions considering that despite the need for institutionalised education to offer the participants with some qualification; all educational engagements are primarily emancipatory or process of change.

Within Entertainment Education which forms the bases of the study, some peculiar questions have also arisen from the articulation of the model of emancipatory practice. Most importantly is the application of an inter-subjective communicative approach in a mediated mass medium such as radio and television, within which the Entertainment Education practice thrives. This would form the focus of further research in the practice as well as the model.

Finally for a practice that depends mostly on donor agencies through sponsorship, the conceptual provision of immeasurable outcome would constitute a challenge to the sustenance of the practice. Therefore there is the need for further articulation of the model in terms of the roles of such sponsoring agencies to determine how their interest could be adequately protected and justly represented even as the community participants don't lose their social rights to autonomous growth and development.

9.7: Reflections

Reflections on my academic journey through this study have revealed to me the creative powers of challenging interruptions that truly cause internal 'disequilibrium'. It has been a long challenging but rewarding journey through which I have experienced not only the disturbing interruption of my assumptions but also the provocation to create soothing responses that was hoped to grant

me inner quietness that has remained elusive since each response has been and continue to be confronted with further interruptions.

With my degrees in Drama and Literature and involvement with community development services through theatre for change, I had come to the study with a 'consolidated' belief in the efficacy of Entertainment Education as an educational intervention for behaviour and social change. I had coordinated workshops, with students within the Nigerian military university where I teach and the youths and women within the barrack community where I live, in which we created dramas that were used for campaigns for change within these settings. These dramas were constructed to conform to the dominant Entertainment Education designs and we believed very well in what we were doing to have been effective and valid.

The strength of my belief in the practice made me question what could be wrong with the Nigerian national health promotion campaigns where the Entertainment Education interventions do not seem to be registering the perceived similar positive outcomes as the ones I thought we were accomplishing in our small scale interventions. For this reason I originally set off on a different line of inquiry into other extra narrative elements that could be enabling or constituting barriers to the impact of the practice. This was until an interrogation of the persuasive approach in the narrative artefact during a supervisory meeting interrupted my perceptions. That was the interruption that shook my academic footing, dislodged my comfortable stance from the only thing I thought I knew and was bringing into the study up until that point, threw me into a state of grief, agony and confusion. I literally lost my equilibrium.

At this point I had to withdraw from the academic community in which I had found myself. The community of scholars comprising of my colleagues and tutors who had hitherto found my accounts of the Entertainment Education practice as something very interesting. I had to interrogate further the only thing I had thought was a given variable in the quest I had embarked on. I started this with deeper ideas popping up from my reader response and reception theories which made me consider the given knowledge as not so given after all. I was however afraid to indulge deeply into reception analysis of the practice since in my opinion it does not strike an educational cord and would not be

authenticated as a study for a PhD in Education. That was the influence of authenticated publication restraining my appropriation.

However an empathic interruption from my supervisors at this stage led me to critical pedagogy and emancipatory education. These concepts automatically struck a link with my receptionist theory concepts and strengthened my courage to interrogate the practice further and more clearly than as an educational study. I went back to my country at this stage to conduct my pilot for data collection in interrogation of the identified Entertainment Education practice as a valid emancipatory educational space. This raised interesting questions around what I now came to see as problems within the practice. However the break out of unrest in my country interrupted all plans for full scale field work and data collection. I was then stuck with these problems and questions that I couldn't go back to the field to seek their answers.

Then my ever present challengers and nourishers, my supervisors, provoked me to the creative path of seeking a theoretical solution for the already identified problems, as a means of continuity in the journey of the quest. This was the influence that moderated me towards the creative effort of designing a model that would provide possible answers to the multiple questions raised from my empirical exploration. The influence was further nourished with the presence of relatively corresponding educational models in perceptions and concepts. I followed up the lead of the Syncretic Model through some highly empowering interaction with Malcolm Ross whom I have come to identify as a mentor. This stage proved to be my point of release from the negative emotions that were previously almost crippling me. The articulation of the model was like an out surge of all my creative abilities which even though strongly situated within nature and education, still reflects back to my foundational roots of Entertainment Education. This was my point of transformation as the model restored my hope in the practice that I had lost hope in through the earlier interruption. At the same time the excitement of this transformation, and a seeming restoration of my sense of equilibrium, have driven me to share with several members of my academic community the ideas that the model could contribute to education and the Entertainment Education practice.

However several opportunities for publication through supervisory meetings and conferences have generated different degrees of validation as well as interrogations which have helped me redefine the model more clearly. These have nourished my joy and confidence in presenting the entire study for final authentication even though it has already raised some challenging questions that are charging me with further interrogation of the Entertainment Education practice as possibly operating with the model, not any more in the state I perceived it in when I started the journey. I now perceive it in a different perspective and will never see it again as I knew it at the start of this journey.

Thus through this journey I have lived through the conceptual process of interruptive interrogation by a different other which causes the disequilibrium that challenges appropriation; the strong desire to get out of the fearful realities of the problem which provokes a transformative creativity; the excitement and frenzy of the new discovery which motivates publication; the joy of validation by one's community which reflects in authentication even while the seemingly regained equilibrium is already challenged further with the presence of different others in the validation and authentication stages. It is therefore a continuous and never ending process that provides only a sense of dynamic equilibrium that remains elusive and that all living beings are constantly in a quest for. The journey of knowledge creation and circulation is therefore no different from the life journey of creation of self for co-presence with others.

Most striking feature of my reflection though is the unpredictable process and outcome of this journey. In the state and frame of mind on which I started the quest some years back, no one and not even myself, could have possibly predicted that my study would end up as what it is today. This 'empirico-theoretical' piece of work has only come into existence thanks to the consistent and authentically strong presence of loving and caring supervisors and mentors who keenly and empathically challenged and nourished my academic senses at all necessary stages.

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APPENDIX I: Certificate of Ethical Research Approval

APPEDIX II: Informed Consent Procedure

Participants' Informed consent to participate in the empirical element of this research was obtained in different ways due the circumstances and the procedures of the exploration. The administrative personnel of the programme all received email details of the nature and purpose of the research as well as their rights of involvement to which they all favourably responded before the arrangements were made for my visits.

The procedure for the members of the focus group was however oral through phone calls and face to face communication. The first 4 contacts were all contacted by phone calls with details of the research focus and procedures as well as their right of participation. The first and subsequent meetings were scheduled on the participants' consent and convenience. At the first meetings with the 4 initial members and the additional 6 who completed the group, I explained further the conditions of participation; the application and management of the data generated from the discussions as well as their rights of confidentiality and anonymity. I also sought their permission for digital recording of our discussions which they all granted.

The peculiar social attitude to research and formal dealing in Nigeria is such that the people are apprehensive of written contracts and transactions. Research participants are delighted to share information more freely with researchers so long as they do not sign any contractual document that they erroneously construe as legal documents that could be possibly used against them some day. Therefore as an intended preliminary exploration I had offered my focus group participants these oral full details of my study and their rights of participation, as a way of building their confidence and trust as well as my acceptance as a researcher. The opportunity of further engagement and built trust would have been utilised towards obtaining written consent as expected but this was however forestalled and overtaken by events.

APPENDIX III: Transcript of A Focus Group Discussion

Focus Group Discussion held on 18th October 2011 in Sultan Bello Primary School Ungwar Sarki, Kaduna, Kaduna State Nigeria. Language is in a mix of English and Nigerian Pidgin English

I: Before we watched GN it get as we dey do things around the things wey GN teach uswhich might have changed after we watch GN and do the listening club for.. maybe.. all of us do listening club for ten years, for the whole ten years?

IP: we dey together

I: That means some of started as 6year old

.....(Participant presents pictures of performances)

I: Each phase of the programme, each phase had something else to discuss

IP: Nhmmmm, so at the end of, end of any programme, like this one, if we are through with this programme they give us form... may be based on our own thinking, how can they improve

I: Yes

IP: or what is [sic] the current challenges that we have from people, maybe, people..... In our community people know us that we are based on this KS, we are just like an agent to them, because we confront our people on the issue of the importance of

I: the programme

IP: of the reproductive health and the change in their behaviours. So ...they used to ask us to fill a form to indicate what kind of situation or problem we have on so so programme that they place in media. Maybe some people will think there is agenda for that or they don't understand what that is all about. So how can we advise them on how to change or maybe plan something different that will be very easy to people to understand

I: #understand#

IP: ehnn and at the end of any programme we used to do that and fill the form then they ehnn

I: and they use it to better the next stage

IP: #the next stage# yes. So that's the difference maybe like this one is difference (pointing out the programme pictures), this one and ..we have many of them. which place..... to tell how they will plan something that will be very easy for people to understand. At the end of any programme we used to do that, and we fill the form and they use it

I: better

IP: yes the next stage, and this one will be different from that one.

I: But but that thing they were teaching* were we- were we seeing it as what we were used to around us, * as part of our culture..., what can be , yes, what can easily happen in our custom, around us? Were we seeing it like that?

IP: Yes the basic problem we have in our own society now, people put culture and tradition... like if you are out of that culture and tradition, maybe they feel that you are bringing something *different* to them, something that they don't even know them, because like in our community now, something that is a tradition not religion, they will look at it like religion, while its not a religion, but because of maybe you just grow up your fore fore fathers are doing this thing

I: Doing the same thing, hmmm

IP: Yes so when you wake up one day and see people are doing-, even older older people, maybe you look at it like, something like religion, ehnnn

I: Ok, what are – ok you said what your forefathers were doing

IP: Ehnnn

I: you follow them doing it

IP: ehnn without knowing *is it right or wrong

I: #or wrong#, hmm,

IP: You don't know. But you can just—

I: but if you are used to that one and somebody comes and bring something completely new different from that one

IP: Ehnnnn

I: Did you experience anything like that in this programme

IP: Yes

I: Like in what areas

IP: like in area of birth spacing

I: birth spacing? ehnn

IP: Ehnnnn so people look at it as you are bringing something new to them, how can you tell me to give spacing? You- You understand,

I: Yes

IP: So when we confront people with this idea, some people will challenge you ((.....)). "My-, its my wife, I can decide anytime to impregnate her, get child... "

I: True?

IP: Yes I have one of my neighbour, every year his wife used to deliver, every one one year between the interval

I: hnmmm

IP: And the wife she is the one they are cheating, the children they are not even have enough breast food. So when I

I: Because she is not healthy?

IP: she is not healthy, when I confront him like we are charting... like, as neighbours, I said to him like in a joke, Malam you need to give a chance—

I: #to recover#

IP: to recover, shikaa every one one year, how can she be healthy? And he told me its God give us. I say Malam let me ask you one thing, you are a muslim, I am muslim, in our own book the prophet prescribe us specific time that at least you need to give that for spacing. When you calculate the months, its even three years interval

I: Oh its in Koran?

IP: Its in Koran,

IP2: Yes

IP: but when you bring it to people they look at it as something different because its something that we use it as tradition or culture because you can decide any time to impregnate your woman without knowing she is healthy or how does the kid breast feed. They don't bother about that. So when we bring that issue I explained to him in Koran, Ah he said its true o my brother. I say so are you- you think these children you are borning, that was like almost eight children, one one one year, if you die now what are you going to do about them? He just keep quiet. I said to him you need to plan now, since you start, before you did not even care to know that, there is birth spacing in Islam, so now that you know you need to plan.

I: But that birth spacing that is in Koran, do they recommend what you use to space? Do they recommend how to space?

IP: Its clearly between one and another. Infact its

I: The husband and the wife?

IP: Yes but if you come to our area

I: Ok what they may be recommending is abstinence?

IP: Yes

I: For the period you are not having child

IP: Yees, You have to at least give space

I: to abstain from sexual relationship

IP: That's what it is. Because our people now when you confront them with that kind of thing they will think its *something new* you are bringing to them, because of culture and tradition. But someone will tell you I am a Muslim, Alla ne barni You don't even care how the woman is—

I: Is faring

IP: Like this my friend he has two kids (pinting to another of the participants), I think the interval is almost four years

I: Between the two

IP: Eeehn Between is four years you understand.

IP3: (.....)

IP: Wait so when that when I explained to him, that man he say, Its true o. Now that I am talking to you- I think we discussed this issue- I think its almost- 2005 or 2006, I was in school that time. I think the las-, they didn't- Up till now I think the woman did not even get pregnant

I: Since that time

IP: Although I don't know whether maybe presently now

I: she is pregnant

IP: yes but almost five years now, the one I can remember is ehmmmm kai , I call him yellow because he is white.

I: Ok

IP: Ehnnnn whats his name ehnnnn Nasiru

I: That's their last child

IP: It's the last one at that time that we were talking. So now that I am talking to you, I think he is in this school or that one. Mnhhh

I: Ohh so he has even started school?

IP: Mnhhhh Up till now the woman is--

I: now resting

IP: She is resting and I don't think whether maybe—

I: So did you suggest to him what to use so that the wife will not be pregnant?

IP: Yes he asked me, he said but what about me? He has one wife. How can he ..avoid.. pregnancy? I said he has to go to qualified official medical health professional, he will advice you what to do. He said mshhttt, don't worry nobody is going to know- --- so I say- gave her one of my boss, we call him Dr Attahiru, he is not far away from our area. I described where he'll meet Dr Attahiru. I said if you don't want me to follow you, you go and meet him, he said let's go together. I think Dr Attahiru was here he can explain much what happened at that- ok yes, because he explained to him what he can do.

I: Ok so you can say now that he thought about it because you spoke with him

IP: And I am close to him

I: In an understanding way and you are close to him

IP: Yes. So if it is someone else that he don't even know or don't have relation with him, I don't think he can understand that easily. Because he knows me and we are very always together, he knows my family, I knows him so we talk like a joke and he came to understand. So that's how... sometimes we used to.. communicate with people. Because it's very hard to go and face someone that that is—that you don't even know, like I can remember, is it last three or four years? We are in ehnnnn one seminar... I think it was 1st December; we are celebrating world's AID day. We went to a rally, before we went to that rally, know it's something that is new in this community, for people to come and say we are celebrating something, awareness, just to come and tell people—you know- we have to go to 'Hakim' and go and even still wait to tell them this what we are trying to do. And I think our coordinator, Hajia Aisha Abdukadir, she is a matron in ehnn in this polytechnic hospital

I: Ok

IP: Ehnn so she was *very respected* woman, she was even a malama in Islam

I: Eheennnn?

IP: Yes

I: Highly respected o

IP: People used to see her in television. She used to give knowledge on Islam not even her own profession. So when it comes to her profession, she gives again. She even wear hijab. She cover her body, we were together in that rally. People used to be surprised, haha, they knows us, how these people are doing this thing? Are they some- some people-----

I: Have they converted you

IP: brain washed? There's something wrong? You understand?.. So when we used to meet people in the area because we rallied through this our own areas, for our own listeners club, we just surrounded area, people used to --, when we met we tell them benefit of protecting themselves and all what people will expect- you know in this community its *very difficult* to go and tell someone, *as a youth*, Or you can use the condom.

I: You can use condom, So they don't believe in using condom?

IP: Ehnnn You can't, you can't even confront a youth telling him this, if not maybe your friend or you have close this thing, they will look at you as you are bringing something different. You understand?

I: But but that does not mean they do not engage in sexual relationship?

IP: Yes

I: They do?

IP: They do. So the only method we use- they knows us, they knows our background, so we used to confront them with what? With what they have to at least be their selves, respect their selves, the danger of having sexual . . . relationship

I: Relationship, yes

IP2: #yes# before marriage.

IP: before marriage. We tell them the consequences and give them even many examples before surrounded the area.

I: So instead of teaching them to use condom, you are teaching them to keep away?

IP: On how to keep away from it

I: abstinence?

IP: To abstain ehnn, so that's the logic we used

I: Ok and were they, were they agreeing? Do you think they agreed?

IP: Yes they agreed because they knows what they are, what we are telling them, is the way it's even practiced in Islam, so

I: Yes Islam should be for abstinence

IP: yes so that's the youths they look at it as if we are preaching

I; so you are still within the Islamic practice?

IP: #Practices# Ehnn

I: so that's what will make them listen to you?

IP: Ehnnn because if you direct-

I: But if you had come and started teaching them as if this is what is recommended they will not listen.

IP: Yes even though they are having that girlfriend this thing and you tell them if you are having this thing use condom- they will look at you are bringing something different. But if you look at and confront them with issue of abstinence that will even listen at you so they know it's not good.

I: But then they may still go ahead and do it without using condom

IP: Yes so this is the difficulties we have. But some who are used to-

I: The difficulty now is introducing something new

IP: #new# to the community

I: that is the challenge?

IP: that's the challenge

I: because it is new?

IP: its new

I: Then there is nothing in our local, religious, cultural practice that can protect somebody from sexually related diseases?

IP: Well The only thing is if you tell them the danger in it maybe that can scare them of having to do it.,, but some, the wise among the youths they just, even when you go among this chemists (sic) you go and buy a condom, its free, no chemist that you go to in this community that you cannot have

I: that doesn't sell-

IP: that does not sell condom, yes some of them will go and buy, you you can't even know, because for you to even come direct to tell someone that- even someone is having that thing so you know, he will pretend to you

I: that he doesn't know

IP: that he doesn't know anyone, he is used to it, and he don't do it even though he know you know that it's pretend

I: that he is doing it

IP: Ehnenn

I: So what do you think will be causing that one?

IP: Well, the problem is lack of orientation and awareness. We are lacking serious awareness

I: No this person now that has known that condom is good and he is going to buy it but he doesn't want others to know that he knows or that he is using it

IP: Ehnnn in his own may be he thinks its –

IP2: Maybe its whereby- that is he is not married

IP: In Islam it is not allowed

IP2: #it is not allowed# yes

I: He knows he is doing what is not acceptable culturally or religiously?

IP2: Yes because he knows that religiously it's not acceptable so he will.....pretend because people can judge him.

((.....))

I: But those of us here can we boldly stand and tell people that we use condom? Can we be that confident?

IP: Ehnn well for us that we understand the consequences and the difficulties, the challenges, it is not a trust, but it's very difficult for us to face people in the community with this issue. In fact-

I: Because its- it might be the same feeling-

IP: with?

I: he said, that he has pointed out. Because if I come I am not married, I come and tell my unmarried friends that I use condom, so what are you doing with condom?

IP: Yes! That's the first question!!

I: That's the first question. So what are you doing with condom?

IP: they know[s] it's unfair

IP2: It's very unfair.

I: so they know that my using condom in the first place is wrong for whatever I would have used condom its wrong.

IP2: But if he is married, ehnn he'll say - he'll say that how can I use condom with my, with my wife?

I: If he is married?

IP2: Ehnnn if he is married he will ask you- if you want to advise him on birth spacing,

I: ehnnn I was just coming to that.

IP2: You say: so why you don't use condom? He will say I use condom with my wife?

IP3: I use condom *with my wife*?

I: So you ask him how does he space his children

IP2 Yes

I: So if he doesn't use condom with his wife how does he space his children

IP2: That is the –

IP: That's why sometimes it used to be very difficult when we go to –

IP2: The main problem we are facing is misunderstanding- misunderstanding. The public to understand, the community to understand is very difficult.

I: But what- from my reading from my background, I think it is difficult because it is foreign. Don't you think so?

IP: It is what?

I: It is difficult to understand because it is foreign.

IP Yes that's it

IP2: Based on

I: It is foreign; they are bringing it from somewhere. We didn't grow with it like Suleiman said.

IP2: Because it's not in the culture.

I: It's not in our culture.

IP3: It's not our culture its outside influence.

I: That's why they are finding it difficult to understand.

IP: People look at it as something new, that maybe purposely you wanted to cheat them,

IP2: Or to achieve something

IP: you wanted to achieve something- or make them even not to deliver again. That's mere thinking, because when we are together with them, there is many thinking, some of them will say, forget about this oyibo, ((suna)) say we are many in Nigeria they want to cut us down

I: to reduce us

IP2: they want to reduce our number

IP: #our number# so they don't want us to pass them

I: So na envy, dem dey envy us!..... So from your thinking now, if you enter into the community, they no accept am completely?

IP: Some dey accept am but

I: But not all,

IP2: In our programme we achieve, we achieve o!

I: But there is still something that I am not – I am- I will be interested to know. In our culture is there anything- when we were growing up I know that children dey senior another child nothing less than 2years. *Nothing less than 2 years*, its targeting 2years,3years or 4years like ehnn like ehnn Belo Belo..... So if they were doing like that, what were they using, what was making them... to space their children like that? This one wey them dey talk na the same thing o, na the same spacing o ehnn? So what were they using?

IP4: You know in marriage there is no way you can deny conjugal relationship.

I: Definitely!

IP4: So I do use - I do use condom.

I: You use condom?

IP4: Yes

I: So all those ehmm- like ehmmm all those- contraceptives, pills, injections, minini minini- you don't do them?

IP4: ((.....)) might affect my wifeI advise her on other things apart from condoms, I don't allow her to try some others

IP: Because our people they are afraid of injection

I: they are afraid of injection?

IP: they are afraid of injection and tabs hnnmmm

I: So they are- they are af- they are sceptical ne, they are not sure- they don't trust it?

IP: They don't trust it! They have doubt in it!

I: They doubt it?

IP: I could remember when one of my neighbour said to me that when he confronts his wife in taking tabs so that they can give spacing, she won't accept. Even though she knows it's her husband, they used to argue, she can't accept. She says maybe you don't want her to continue to bear a child again, so you have to go and bring another wife again and dump her.

I: This having children, that—all these programmes, reproductive- child spacing, family planning, dem dey advise people let people not have plenty children?

IP: No

I: Do they?

IP: Well they just advice let people have that spacing because of health, let the child and the mother be healthy

I: #be healthy# ok so there is no issue of restricting the number of children

IP: there is no issue of number of children. No I have never heard it. I have never. Since when I used to attend any programme like Musa last year we were..... Geenu Nti, I don't know whether maybe they've said it in the past-

I: But not in the ones we are doing? You've never heard anything like that?

IP: eehhhh I have never heard it

I: Ok there is no recommendation on the number of children. The focus ne is to space

IP: Just to have that spacing

I: so that the woman will be healthy.

IP5: I think if they bring such issue that we should have a specific number of children in a limited way, I think they have come against it, because like our people believe in religion and I think the religion ... the prophet's doing he just recommend that if you have plenty of children that he will be proud of you..-

I: So that God will be proud of you

IP6: the prophet

I: The prophet will be proud of you.

IP5: Yes that's it but even the prophet said that you should respect your health and free time

I: Your health and-

IP5: free time. Which includes- like this birth spacing is one of it. Because it is also That told us to space child 2 to 3 years – as we can. There is no force on that. Even marriage ma in Islam there is no force on it. Its- if for marriage if you have the time to marry, you can marry, if you don't have the chance...

(.....)

I: Ehnmm what he pointed out, he said ehnmm if you tell them to have a number, a limited number they will refuse, they will resist, why do you think they will resist?

IP5: Because of that faith, and the only way you can-

I: Because the religion is against it?

IP5: Ehhhh

IP: They did not even say it- the religion did not say you should have so so number of children.

IP5: It is not said

IP7: Even it is in the bible

I: So, so can we separate religion and our culture?

IP3: it is hard, in our community it is hard because it is mixed

IP: Sometimes some things are not even religion its tradition, but some people even prefer it to something that is religion.

IP3: There is something- If you don't have the Islamic knowledge, in your culture you will think that this is your religion but it is your culture, so how people take and mix

I: Because you have grown with it, you are practicing the religion you are practicing the culture, then everything has blended and has become part of you.

IP5: But if you have a knowledge of Islam then you can understand that this is my culture, this is my religion. So my religion is different from my culture, but my culture I will working with it, I will pick something that is good, something that is ehhh not so good , I will leave it aside. So that is the importance of awareness. That is why sometimes if we come to our programme we ask our people that they should go and seek Islamic knowledge. Because if they have that knowledge it *is* easy for us and to understand

IP3: what we are talking about.

IP2: eeehhh

I: But it's not everything you are talking about that is in the Islamic religion. How do you get them to understand that bit that is not Islamic knowledge? Because talking about contraceptives now.....But but wait- I used to

hear stories that there are some things that girls, either will take- it would have been good to have a woman hear- either will take or wear and they will not become pregnant. Is there anything like that?

IP: yes we have it in tradition

I: traditionally?

IP: They know[s] it very well!

I: And they are still using it?

IP: yes

I: Does it work?

IP: They believe it

I: They believe and it works

IP: Yes

I: So culturally they still use things

IP: Ehnmmmm yes

I: Do you know any of them?

IP2: Like ehmmm like withdrawal method

I: Withdrawal method is ehmmm yes its practices, it's a practice.

IP2: But our culture is- it's in our culture

I: It's in the culture?

IP: Yes it's in the culture.

I: Ehnmmmm so it's culturally there before anybody came to talk about reproductive health

IP8: Islam recommend it

I: Islam recommends it?

IP: Yes ehnnn

I: Which means Islam recommends reprodu- what do you call it- contraceptive.

IP2: Like me if I- sometimes if I want to give something to our people so I will tell them that if you use hazard drugs or injections too much very much you will have many problems with your health. So they will ask me, these injection and tablets don't they have effect? I go directly and tell them that they have side effects.

I: Anything medicine

IP2: So that side effect- if they hear that side effect

IP: That's the problem

IP2: They will get completely discouraged! That's why sometimes I will ask them to just use withdrawal method. That's my belief.

I: And you think they accept it?

IP2: Eeehhh

I: Because they knew it before

IP2: Exactly

I: and it is even within the practice, their own practice. But have you come across anybody that has told you they are using- what's their names? I don't know their names but I know there are things you wear in the waist, there are some herbs that women take-

IP: I know a woman that's her work.

I: She produces it?

IP: Yes, these kinds of traditional methods.

I: And it controls child bearing?

IP: Yes I can say since many women used to go to her. That's where I even heard it and I know her

I: Yes

IP: So the only thing-

I: So women patronize her

IP: They patronize her

I: Because its working for them?

IP: Ehhnnnn the only thing I never have chance to go and even ask is what are the things and how do they use it

I: #how do they work?# Maybe as a woman I can go and patronize her..... Ok so it's mainly for women?

IP: Yes. I can even see most small small girls used to go there. She has even become popular. People even knows that she is professional in the issue.

I: #in this# to prevent them from getting pregnant?

IP: Yes from getting pregnant. She is very good at that.

I: Do you think- you that are directing people – do you think if you direct people to go there they will trust it more than the injectable and tablets. Do you think they will trust that one; those ones?

IP3: Exactly! Because that one is related to their-

I: Culture?

IP3: Yes

I: And it's what they are used to?

IP8: Yes and because they think there is no side effects on it.

I: Because its herbs

IP8 Yes

I: But there is side effect

IP3: But they don't even care, they don't know.

IP: Because they know its tradition since fore- fore-fathers it was there so they don't care about the side effects. Like these ehnn traditional medicine, when you give someone now ehnn foreign medicine, they will just look at it and say this one it has side effect. But when you give somebody big bottle of traditional medicine

I: #Bottle of herbs#

IP: He will not even care he will take it

I: But it also has side effects

IP: It has!

IP6: That is why ehnn if you are in the hospital, there are some women that will come with some problems or complications, the doctor will look at them and ask, are you using traditional medicine they will say yes. That is the side effect but they don't know it.

I: They don't know it has that side effect. Ok if-

IP7: There is something that I want to add about this. So all these tablets, medicine, --

I: injection

IP7: Injection. All these things have effects. From what I am trying to say it. If you want to give somebody advice, just tell that person make E go get- go see doctor, the doctor that is *professional doctor!* That doctor go fit test you and see the kind of injection they can give you, the one that ---

I: that the body wants

IP7: that take – suit your body and give exactly that one. You know why this thing used to affect some women they cannot even have child, have something? Because they see master A take this medicine, instead to him to go and see doctor so that they can test him, he can say no master A take this one let me take, maybe that ((...)) before you know it that thing will have side effect. That is why it is not good. Even though they taught us for our school it is not good all these tablets- that is why if I see these small small children dey take

these, I used to laugh, I used to tell them it's not good. If you want to take go and see doctor, and it's not all the doctor that can test you know exactly the tablet that he should give you. Just go and see a doctor that can give you the one that fit your body. And the simple way that can fit anything na this *condom*, condom is good. It's good. It's good.

IP3: See let me tell you something.. we we are talking the problems we are facing in our communities. Our community is different from yours.

I: Because in your school they are enlightened people

IP: Exactly

IP3: In medical field even the doctor, there is what we call communication. Ahhhnn communication means that under must you will tell the patient of any medicine that you are going to give because after the patient take the medicine any effect, any side effect, he will come back to you, why you give me this one ((.....)) there is no any medicine

IP8: What she said , she is just trying to advice people that if they are to take the medicine they have to go to the doctors, the professional doctors that's-

IP: in our own this thing NGO we have professional doctors when you come to us it's our job to direct you to where you can meet the doctor.

IP8: We we are aware of all those ones.

I: Yes they don't recommend what to use, they direct them to clinics that are attached to the programme....

IP: Even this Geenu Nti, they have specific hospitals them they recommend, whenever we have such kind of situation, we direct the people to those hospital they recommended, when you go there they have their own representative that can talk to you fully and advice you on what to do.

I: So now ehnn those of us that are here we understood the message of reproductive health, child spacing, use of contraceptives and all that preventive methods. Was it just through Geenu Nti that we understood it?

IP: Noo some are

I: What other ways- let me say what percentage of your understanding came through Geenu Nti.

IP: I think for me its almost 80 or 90%

I: Ehnn so it was very central

IP: Yes it was central yes. Because they used to --- invite us to seminar and workshops.

I: And if you were not going to these seminars and workshops would you have understood it

IP: For those who will attend they come with the materials they come and explain to us what happened, what happened in that seminar, what is the benefit of it. What is the next..... We interact with each other, on how to even confront our own community..... .. I think Geenu Nti to me I did not understand anything like that before if not for Geenu Nti

I: for the programme.

IP: Yes because we used to meet different kinds of community people from different states, different local government areas, in fact there was a time we even form a forum of listener club so- Malam.. .. he is not in he is in Jigawa now, he is the one that used to be the leader of those listeners clubs. So we used to direct ourselves, we used to have time to come and discuss on how this programme will continue developing within our communities

I: But those discussions were they helping-

IP: Yes

I: They they they- what it means is if I should now say that those that listened to the programme, and engaged in discussion and engaged in interaction with the people teaching at the workshops and seminars and then those that are just there dey listen to the programme, they did not do any listening club they did not do any seminar they did not do any workshop, Do you think the touch will be the same, the way it touch this person life is the way it will touch the other person?

IP: You it has become even- peop- they use one method that which affect people

I: And whats that

IP: like they used form of drama consultation.

I: In the community

IP: In the community. So if- people even know the time Geenu Nti used to start, at that 8 and that time I could remember we even-

I: Oh they used the drama to go the communities?

IP: Yes

IP2: Yes they used drama to go to drama consultation. That's how people even got interest on it, some people even- they did not even know there is a message it is trying to be sent, so when they are listening to that drama they will get to understand- there is message like this- even this kind- ok this is the precaution, to convey the contraceptives.

I: So the drama contributed to the way it touched

IP: Yes Because our people like drama

IP3: There are some time if you go to some of the northern states like maybe Katsina, Kano or even Maiduguri, so some of the agents are there using that method of drama even in television to spread the message. So some of the time maybe around 8o'clock, in the night, so that was the television programmes and then the radio programme is maybe start around maybe hnnmm even up to 10'cl- some of state they used to they used to hmmm hmm air it between that maybe 2 or 3

I: Ok during the day

IP3: Hnmm in a week, 2 to 3 in a week eehhh

I: 2 to 3 times in a week

IP3: Eeeehh

I: Mhhhhh that's regular.

IP3: Ehhhhh and through that thing that drama piece one they- people they have they close a lot of

I: So What I want to understand now is that it is not just enough that we listen to the programme on radio or on tv for us to be touched to change the way we see things or do things we may need this drama coming into the communities to come and touch- interact with people one on one, they see you you dey talk

IP5: Yes sometime those drama used to add just in sending message so we don't know where the message is going to, like maybe you go to Kano you go one Local government maybe the local government is *far from* Kano but if they are watching or are listening to radio some of them may have a lot of knowledge about the message

I: Just from listening to radio

IP5: Yes from listening to radio and the message. So that what- that's how Geenu Nti cover a lot of area and

IP: The only problem with Geenu Nti is ((...)) or the fund is not enough. If to say like we the listener club can have enough fund, they can carry on the programme which-

I: What kind of programme

IP: Their own programme

I: In their communities

IP: Yes in their communities, we will use those knowledge which we have because not everyone understand those things they are watching in the tv but when you come in the community to organize the programme, many people will come and I think the message, some will even benefit more than the things they are watching in the tv.

I: So you believe that having community programmes within our group are

IP: #Will help#

I: Is good. Will help to spread the message more.

IP: Better

I: But there is still one area, if you have community programmes, do you think they will accept those foreign things we identified they are not accepting because they are foreign?

IP: You can't go direct to say this is what you have for them, the only thing you have to do is that you meet with at least organizers that you have In that community

I: In that community

IP: Yes that people at least *like so much* then they can use start such kind of programme they will give ideas inside but before you know it you get to know the idea and even know it better.

I: But there is still something I am thinking, If to say**I come now or you people, as you don't know about reproductive health, you enter into your community go and ask them- we have problem we are getting too many children like ehnnmm Suleiman talk before and our women are dying, they are not healthy, some of them they look sixty years when they are thirty, you know, that's the ones that are surviving, so what do we do to stop these. Do you think they will think of contraceptives?

IP: Yes because to my own understanding-

I: What do you think they will tell you

IP: What they will tell you is that directly, people forget what happened in the past in the community. They look at those older older peoples their life is just like colonial, they want to do something different,

I: something new

IP: Yes like when you go to the community now you will see boys wearing jeans that tight their own leg they call it Wizzy

I: izzy is that what they call it

IP: Ehnnn they want to become what they are wise

I: Ohhh *Wizzy*

IP: So they are many you know they need changes, there are some-

I: So they like changes

IP: Yes ehnn

I: But they like the change if they are the ones that start the change

IP: You understand it now.

I: What kind of- how – what do you think makes them like the changes, what kind of change do you think they like?

IP: You need to do something that will even motivate them. You need to motivate them. Because I could remember last time we had ehnn World Aid Day in December 1st we even have T-Shirts, even 2 to 300 T-Shirts ((.....)) at that time because we want many youths to be part of our workshop, that street rally

I: You gave them out to them

IP: *We gave them*

I: Free?

IP: Ehnnn free after the programme we gave them two two hundreds

I: To encourage them

IP: To encourage them, so you know

I: Did it make them to accept your ideas?

IP: They accepted they went even to share the posters to old old people

I: You share poster?

IP: Yes

I: The old man can he read the poster?

IP: No it in in Hausa they print it in hausa

I: So he can read in hausa

IP3: Yes they can

IP: How we use it you know they are vibrant people they are giving ticket they giving so they won't even know what calls to them they are just

I: What one will still ask is after doing he was happy to join you share programme do all that, after doing all that will he practice what you were teaching?

IP: Yes

IP3: After that programme we had one ehnn- I don't know whether to call it road workshop the roof was covered with zink we even set a television with our gen, we just put that *Akwai Mafuta*. Everone was seated quietly, theres no even, you can't say there ((...)) they are just watching that film. You know since it was a drama they *look at it very well*. After that drama we said to them what do you understand, what is all this *Akwai Mafita* all about?

I: So you started discussing with them

IP: We start discussion, they question us and we explain to them based on our own understanding. So that's how, I think after that programme many youths even confront us they wanted to join, free ticket, big people I know that time even in Musa's area many even when ehnn we have many women that time

I: That joined

IP: They joined us

I: After that time so they became interested

IP: Eeeehhh they became interested in what we were doing. We pass this thing what's their name in Abuja they came

I: CCPN?

IP: Ehhhh even more of the women came then.

I: I was expecting to see more women today

IP: They are in school all of them That's the problem So you have the way to ... the people the way .. with them and we know what they like we can use that to pass message to change because I know behaviour can change. I have a friend-

I: You believe behaviour can change?

IP: Yes

I: Ok so what you are saying now are the things that can change people using what they like and what they know, what they are used to.

IP: Yes it can change someone. You know I have a friend who used always smoker, he so much like me he is my good friend. So his mother will call me and say sit down see your friend smoking, you you don't smoke, how can't you advise him when he used to come to you, so I told her I will talk to him, he can't even stay for one hour without smoking..... so when we started chatting discussing, telling him the side effect of it and that maybe as a youth now that maybe when you wanted to have... children.... Don't you think that will affect you? Your children will contact with people they will say don't you feel that will disturb them. So he said okay, how should I do how to stop it? So I said to him How many cigarette are you taking in a day, he said more than ten. I said okay what about you to reduce it into half? He start like a joke, Now that I am talking to you it just one cigarette that he used to take.

I: So he has stopped kpata kpata?

IP: No he is taking only one in a day. Even when we invited him Lecture he even forget ma Now that am talking to you he is working with NDLEA (National Drug Law Enforcement Agency)

(.....)

I: That's good so you think that ehmm your communication with him has helped his behaviour change

IP: Yes because he knows me, because am his friend, he trusts me.

I: He trusts you, that's the important thing, trust, which we identified was still the problem with the reproductive health education, lack of trust for the – for the methods.

IP: That's why it's very difficult for we as a youth to confront the community.

I: Yes

IP3: In this issue of reproductive health

IP: I think last last month we (...) in our new NGO. We were in the camp where those refugees are. We were taking them classes-

I: Yes ok you mentioned it

IP: Ehhh so some team I don't even know is it from South Af- or something I think they are from South Africa. One NGO from, international NGO sent them to come tell people about the awareness of HIV. When the people come, people were looking at them like they wanted to- they come- they wanted to kill everybody.

I: They don't know them? They don't trust them?

IP: They don't know them. We were sitting there with two of my friends because everybody in the camp knows that we are teaching them all something.

I: Yes

IP: Some of the members of those team came they start preaching us about HIV. We say we we are not part of this camp, we are just here we are taking classes. He say keeiii he just keep quite. I said to him you don't understand, I don't think those who sent you think before you come, because these people doesn't even know you

I: Yes and you didn't come with anybody they know.

IP: And they are in a situation, critical condition, you didn't bring anything at least even a cloth then after giving them that you start talking to them how this thing happening o, ehnnnn sympathise with them, start talking to them, you just come direct this is what we are doing. The man was telling me say that's true. I

say we that we are here part of this thing that we are doing that when we come here what brought us here is to teach them

I: And with that teaching after a while if you start talking to them about HIV AIDS they will listen to you

IP: Any time after I finish what I am doing to them I will just have 30minutes for interactive class, that's when I used to advise them. They don't even know that we were working for them thinking that they come (...) with ehh tie everything you see sometimes people used to misunderstand how to confront people. That's basic problem in this community. This community ne need to see something different, if you- you cannot do anything ... without being in the community. They want to see that you are part of them. So if it is *cheating* you have to cheat your family first. That's why we don't take our programme to many places that we don't live with, we know it's difficult. So that's even the impact of KS was there because people were seeing us we teach in our own community, maybe that's what made them understand what those people have confront them ((.....))

(.....)

I: I think we should be rounding off. Thank you very much. I am very grateful.