

A Song for Social Change
**An ARROW SA Intervention at Bechet High School and
The Communication for Participatory Development (CFPD) Model.**

Name Nkululeko Mthiyane
Student No. 207511230
Course *Communication for Participatory Development*
Course Code CCMS 718
Discipline Centre for Communication, Media and Society
School Literary Studies, Media Creative Arts
Faculty Humanities, Development and Social Sciences
Supervisor Mary Lange

Declaration: I hereby declare this is my original work, all acknowledgements of
sources have been made accordingly and this work is free of plagiarism.

Sign..... date.....

Abstract

This study seeks to explore *A Song for Social Change* intervention and how it is informed by the ideology of Communication for Social Change theory, Participatory Communication and the Communication for Participatory Development model. The study investigates as to what extent elements of this theoretical framework can be identified in *A Song for Social Change* intervention. *A Song for Social Change* is an intervention that utilises the creative arts to address peer-pressure related to substance abuse issues in adolescents. The intervention was conducted as part of ARROW SA's extramural project run at Bechet High School, Sydenham, Durban.

Introduction

There is an ever-increasing awareness in all parts of the world, including South Africa that 'substance use among adolescents in all parts of the world continues to be a significant health problem' (Brook *et al.* 2006: 26). Substance abuse is often attributed to various socio-ecological and environmental factors such as peer-pressure, and needs a holistic approach. *A Song for Social Change* is an intervention which intended to counter the challenges of substance abuse in a group of adolescents.

The participants in this study were the Art: A Resource for Reconciliation Over the World (ARROW) SA students from Bechet High School (ARROW Bechet). ARROW is an international organisation that employs the creative arts to build relationships and promote peace amongst youth in the hope of contributing to their intra- and inter-personal development (ARROW 2006). ARROW has various hubs around the globe; ARROW SA is the South African hub. The ARROW SA hub currently runs an extramural project at Bechet High School in Sydenham, Durban (ARROW Bechet). *A Song for Social Change* intervention was incorporated into the ARROW Bechet project that takes place on a weekly basis.

A Song for Social Change intervention was a programme which utilised the creative arts such as theatre, poetry and song to provoke dialogue and awareness on substance abuse. In *A Song for Social Change* intervention, participants engaged in these arts forms whilst

addressing issues of peer-pressure related to substance abuse and culminated in the creation of a song. The aim of the song, which was the end-product, was to create awareness of substance abuse and how it can be influenced by peer-pressure; whereas the aim of the intervention was to promote individual and social change.

The objective of this study is to determine how the intervention was informed by Communication for Social Change (CFSC) theory and Participatory Communication. The other objective is to determine which steps of the Communication for Participatory Development (CFPD) model can be identified within the execution of *A Song for Social Change* intervention. These objectives are related by the idea that the CFPD model utilises Participatory Communication to enable conditions for social change (Kincaid & Figueroa 2009). It is not the objective of this study to evaluate if any individual or social changes occurred in this study. This study mainly focuses on the processes that lead to this change through the exploration of the steps of the CFPD model. Therefore the questions to be answered in this study are firstly, to what extent did *A Song for Social Change* intervention incorporate CFSC ideology and participatory approaches? Secondly, what steps of the CFPD model can be identified in *A Song for Social Change* intervention? This study forms part of a larger study where focus is also on the evaluation of the intervention as an Entertainment Education (EE) initiative and an evaluation of the outcomes of the intervention.

Theoretical Framework

The theoretical framework of this study informs the design and implementation of the intervention, using the CFPD model, Communication for Social Change theory (CFSC) and Participatory Communication approach. The CFPD model is not a theory in itself but rather a tool, however the CFPD model assumes that through participatory development, conditions for social change are enabled (Kincaid & Figueroa 2009: 1320). Therefore the model uses participatory approaches to influence social change.

Communication for Social Change

Communication for Social Change (CFSC) can be understood as 'a way of thinking and practice that puts people in control of the means and content of communication processes' (Dagron & Tufte 2006: xix). It is informed by decades of theory and practice across a variety of

domains involved in communication. These include social marketing, communication for development, and community organising (Cardey 2006: 5). CFSC gained increased visibility in 1997 through the Rockefeller Institute when it hosted a series of international meetings and launched publications to explore and articulate a new role for communication in development (Reardon 2003).

Communication for Social Change focuses on individual and social change. It places emphasis on the people's perception of their condition. This makes CFSC 'a process through which people determine who they are, what they need and what they want in order to improve their lives' (Dagron & Tufte 2006: xix). Therefore the people are at the heart of the change process as 'change is defined as the people themselves define it' (UNFPA 2002: 44). The rationale behind this approach is that the people who are affected are the experts of their realities and therefore can become the drivers of their own change (Dagron & Tufte 2006: xix). This has necessitated a shift from the sender-receiver communication model characteristic of the dominant paradigm, to a more horizontal approach. This means that the affected community does not rely on information provided by exogenous entities but are the pioneers of their own change. This further stresses the importance of the people in the change process as 'social change is more likely to be sustainable if the individual and communities who are most affected own the process and content of communication' (Cardey 2006: 6). Communication for social change is a process that depends on the context and culture within which it is employed. The communication should therefore be based on local context and ownership.

The main emphasis of CFSC is the utilisation of dialogue that leads 'to collective problem identification, decision-making and community-based implementation of solutions to development issues' (Parks et al. 2005: 3). This refers to how through healthy dialogue the affected community can effectively identify the problem; make sound decisions that will lead to solutions. It is also through the process of dialogue that people are able to identify challenges and develop communication structures, policies, processes and media or other communication tools that will help them achieve goals as outlined and defined by them (Parks et al. 2005: 4). To put this study in context it is necessary to define 'community' in this instance. Community can be defined using location as a criterion which refers to people who reside in the same locality. Community can also be defined as group who share a common interest (Figuroa et al. 2002). The ARROW Bechet students fulfil this criterion as their location in Bechet and shared interest in ARROW characterises them as a community.

As substance abuse is also attributed to environmental factors it is necessary to approach this study from a socio-ecological perspective as well. This means greater attention is given to the social, institutional, and cultural contexts of people-environment relations (Stokols 1995: 285). This approach acknowledges that people do not exist in a vacuum and are constantly interacting with other people and negotiating their way through different contexts. The main emphasis of this study is on peer influence on substance abuse. Therefore the greater social ecology of the students such as family, media and other institutions are not emphasised although they are briefly alluded to in the intervention. Communication for Social Change also relies on participatory approaches in emphasising the notion of dialogue as central to development (Waisbord 2001: 34).

Participatory Communication

Participatory communication was essentially a response to the dominant paradigm. The roots of participatory approaches in development communication emerged in the early 1970s when the development community began to question the top-down approach of development, which targeted the economic growth of countries as its main goal (Yoon 1996: 37). We can deduce that participatory communication is related to CFSC through its focus on local communities, as Jan Servaes' states:

the notion of participatory communication stresses the importance of cultural identity of local communities, and of democratisation and participation at all levels-international, national, local and individual. It points to a strategy, not merely inclusive of, but largely emanating from, the traditional 'receivers'. (Servaes 1996: 75)

Participatory approaches emphasise participation from all parties especially the subject community. The change process is mainly influenced by the community rather than external agents. The work of Paulo Freire has been on the forefront of participatory communication theory for decades. One of Freire's main arguments is that participatory development can be achieved through the awakening of the critical consciousness of the oppressed. This refers to a state where a community moves away from a passive reaction to their situation to a state where they are willing to take action. In this state the oppressed acquire an understanding of their circumstances because 'once man perceives a challenge, understands it and recognises

the possibilities of response, he acts' (Freire 1969: 40). What is important about this idea is that the affected community need to reach a consciousness where they realise that their situation is not ideal. This relates to the ideology of CFSC which posits that the people need to determine what they need in order to improve their lives (Dagron & Tufte 2006: xix). This can ultimately be done through the awakening of their critical consciousness because people need to be aware of their problem and its causes before they can change it.

The ideas of Freire served as a diagnosis of the failure of many development projects. Failures were mainly attributed to the fact that development projects focused on persuading communities to adopt certain innovations without evaluating their applicability in a given community or context (Waisbord 2001: 19). This relates to Freire's argument that people who are oppressed should be treated as fully human subjects in any political process (Freire 1970). This point emphasises the importance of placing the affected community at the core of the change process; where the community are active participants in change rather than passive subjects. This process therefore implies dialogical communication and collective action; processes which are highly emphasised in Freire's work. Freire believed dialogue is an existential necessity as it implies communication and without communication there cannot be true development (Freire 1970: 45). It is this active involvement through dialogue that leads to empowerment which is one of the proponents of Participatory Communication. Participation can therefore be seen as a process of empowerment as individuals are active in development programmes and processes; they contribute ideas, articulate their needs and problems and assert their autonomy (Ascroft and Masilela 1989).

The work of Paulo Freire also served as a guiding philosophy to Communication for Participatory Development through his emphasis of communication as dialogue and participation for the purpose of creating cultural identity, trust, commitment, ownership, and empowerment (Kincaid & Figueroa 2009: 1313). Within *A Song for Social Change* intervention participatory approaches such as theatre drove dialogue. The process of creating the song also ensured a great extent of participation.

Communication for Participatory Development Model (CFPD)

The CFPD model was conceived partly as a result of a review of past development initiatives which lacked valuable components. These include the idea that the concept of development

needs to extend in its application to include human development in local communities. Participatory development requires dialogue-a symmetrical, two-way process of communication. Another idea is that models of development need to make provision for social change at the community level as well as individual change. Community members should determine the goals of development themselves but provision should be made for external change agents to occupy the role of catalyst and facilitate the process. The point that processes of development can be sustainable through ownership, self-determination and social change. Communities should have access to local media such as community radio to produce content for their development objectives. It also includes the notion that self-assessment needs to guide the process and motivate sustained, collective action (Kincaid & Figueroa 2009: 1311). It is these ideas that underpin the development of the CFPD model.

The CFPD model occupies three functions. Firstly it explains why community projects are successful or unsuccessful making it a descriptive model. It is also prescriptive in that it can be used to by external change agents to local leaders to increase the likelihood that development projects succeed. The model can also be predictive in that it can be used to develop hypotheses about what happens during a community development project (Kincaid & Figueroa 2009: 1316). In *A Song for Social Change* intervention the model occupied a more descriptive function in that the intervention was not designed according to the model but the model can be used to describe what happened in the intervention and to what extent was it successful or unsuccessful.

The main purpose of the CFPD model is to identify social, as well as individual outcomes (Kincaid & Figueroa 2009: 1313). The most defining characteristic of the CFPD model is its ability to initiate change. This is achieved through making provision for a catalyst. This is significant in that in most literature on development communication it is unclear how change is initiated (Kincaid & Figueroa 2009: 1316). In some instances the community sees the 'problem' as a normal part of life. The catalyst can therefore stimulate dialogue within a community on a particular issue. The catalyst can take many forms in a change intervention such as internal stimuli, policies and mass media (Kincaid & Figueroa 2009). In the context of *A Song for Social Change* Intervention, the researchers occupied the role of catalyst in the form of change agents. Our purpose, as change agents, was to stimulate dialogue on issues of substance abuse with the ARROW students using the arts. This is aligned with ARROW's objectives of

using creative arts to create dialogue and build relationships leading to a promotion of peace (ARROW 2006).

Through the catalyst community dialogue and collective action is initiated. These components in the model are described as: 'a sequence of steps that take place within a community, sometimes simultaneously, that leads to solving a common problem' (Kincaid & Figueroa 2009: 1316). These steps emphasise the importance of dialogue, collaboration and community organisation in addressing a common problem. The affected community works together collaboratively from recognising the problem to implementing and evaluating the action plan (Kincaid & Figueroa 2009). In essence, dialogue is the cornerstone of the CFPD model. Through dialogue individual change in terms of knowledge, emotional involvement, and aspiration is produced, as well as social change in terms of shared ownership, collective efficacy, and the emergence of new leaders (Kincaid & Figueroa 2009: 1316).

Within the Community Dialogue and Collective Action phases the model contains various other steps which map out the change process. However not all steps can be adhered to in every situation hence Guy Bessette suggests that the model be viewed as a 'tool' rather than a 'recipe' and adapted to specific contexts. (Bessette 2004: 141). The scope of this study for example would not allow for the identification of some of the steps in the CFPD model such as *Mobilisation of Organisations* which require time and extended resources. The *Mobilisation of Organisations* step requires obtaining the support and help of pre-existing community resources such as media, health and religious institutions (Figueroa et al. 2002: 10). However the catalyst phase as well as steps such as *Recognition of a Problem* and *Identification and Involvement of Leaders and Stakeholders* under the Community Dialogue phase could be identified. The recognition of a problem occurs as a result of a catalyst where the community becomes aware of the existence of a problem (Figueroa et al. 2002: 8). Identification and involvement of leaders and stakeholders refers to how through a process of dialogue, sequential networking or small group meetings leaders are identified and other affected members are encouraged to get involved (Figueroa et al. 2002: 8).

Dynamics of the *Clarification of Perceptions* and *Expression of Individual and Shared Interests* steps can also be identified in *A Song for Social Change* intervention. The *Clarification of Perceptions* step makes provision for the possibility that different perceptions of the problem exist among different members of the community. This means that a consensus needs to be

reached regarding the problem and its causes for an adequate course of action to be found (Figueroa et al. 2002: 8). The *Expression of Individual and Shared Interests* step emphasises that there are different categories of people in any given community such as the advantaged and the disadvantaged. This suggests that there could be differing perceptions or levels of severity regarding the problem. Therefore, for the problem to be successfully resolved, it is important that all affected in the community get the chance to express their own views and needs (Figueroa et al. 2002: 8).

Within the Collective Action phase steps such as *Assignment of Responsibilities* and *Implementation* could be identified in *A Song for Social Change* intervention. The *Assignment of Responsibilities* step involves people taking responsibility to accomplish tasks within specified periods of time whereas *Implementation* involves the actual execution of an action plan. (Figueroa et al. 2002: 9). It is this process of dialogue from Catalyst to Collective Action which can produce considerable individual and social change.

Literature Review

To place this study in context it is necessary to begin by discussing some studies that illustrate the work that has been done in this area of Development Communication mainly referring to CFSC, participatory communication and the CFPD model. These include the study by Christopher Reardon titled *The Beat Goes On* set in the United States; another set in Nigeria titled *Network of Educational Theatre* (NET); and one closer to home titled *Painting The Problem* which is an ARROW Bechet study. The CFPD model has only recently acquired the name of Communication for Participatory Development (CFPD) Model. It used to be known as An Integrated Model of Communication for Social Change (Figueroa et al. 2002). The following study emphasises how the broad areas of the model were realised.

The Beat Goes On

In *The Beat Goes On*, Christopher Reardon (2003) focuses on how cardiovascular disease is the leading cause of death in the United States. This led Macon County to initiate a campaign called "The Beat Goes On" which aimed to promote healthy eating and physical exercise among area residents (Reardon 2003: 7). In this case study the mounting awareness that cardiovascular disease is the leading cause of death in Macon County was the catalyst when

relating it to the CFPD model; although the study does not articulate how this awareness is created. Through dialogue a strategy team was formed which included consumers, physicians, community activists, religious leaders, public health personnel and social-service providers. The objective of the team was to explore ways of disseminating information about healthy lifestyles. The mobilisation of this team is an example of Community dialogue which is the second phase of the CFPD model. Collective action in this study is illustrated by how the strategy team arranged blood-pressure screenings throughout the county, as well as a mobile health facility which provided the community with education on exercise and nutrition. Individual change was evident in how people began to exercise regularly and eat more nutritiously. Although some changes needed more time to be determined, this study is an example of the CFPD model in practice. In *A Song for Social Change* intervention however, the arts were used to provide the catalyst. The Community dialogue began with Bechet High School requesting such an intervention and continued throughout the intervention. Collective Action was characterised by the creation of the actual song.

Network of Educational Theatre

The second study is one that illustrates participatory communication for social change. This is a study titled *Network of Educational Theatre* set in Nigeria which used popular theatre to educate the community about health issues and children's rights. Through UNICEF this study focused on child immunisation as the main issue. The idea of using popular theatre emerged as a result of the lack of mass media access for a vast majority of the Nigerian population. This led to theatre groups organising performances around villages providing immunisation services, a project that was later called the *Network of Educational Theatre* (NET). The success of popular theatre in Nigeria is attributed to the fact that it 'built on existing ritual manifestations, taking advantage of local culture to communicate new messages of benefit to the community' (Gumucio 2001: 115). This led to hundreds of women taking their children for immunisation shots, women who had previously been reluctant to do so for cultural reasons. It is this participatory communication which leads to social change which is the foundations of the CFPD model (Kincaid & Figueroa 2009).

Painting the Problem

The final study to be discussed is one that is closely related to *A Song for Social Change* Intervention. This is a study titled *Painting the Problem*, conducted by Sertanya Reddy, Aaliyah Dangor and Bhavya Jeena (2009). This study 'explores the use of body mapping as a participatory entertainment education tool to facilitate the teaching of life skills amongst youth' (Reddy et al 2009: 1). It is similar to *A Song for Social Change* intervention in that it focuses on the ARROW SA students from Bechet High School and it also refers to the CFPD model. The *Painting the Problem* study focuses on how participation in a body mapping workshop influences the students understanding of conflict resolution. In *A Song for Social Change* Intervention however the arts were utilised to address issues of peer-pressure related to substance abuse with ARROW Bechet.

Intervention design: Arts for change

A Song for Social Change is an intervention that was driven by the creative arts. Sometimes referred to as the expressive arts, the creative arts refer to the visual, auditory, kinaesthetic and written arts forms (Molina et al. 2005: 6). This intervention utilised theatre, poetry and song as its core strategy and art forms. The creative arts and creativity in general are important to the portrayal of human experiences and are useful in developing unique solutions to problems (Santrock 2004: 324). In *A Song for Social Change* Intervention the programme was divided into three sessions where each session utilised a different art form to address substance abuse and peer-pressure. The first session used theatre, the second and third used poetry and song respectively.

Theatre

The type of theatre used in *A Song for Social Change* intervention can be described as 'applied theatre'. This refers to 'the practices of drama and theatre-based activities outside the formal school curriculum and traditional theatre buildings' (Dalrymple 2006: 202). The use of applied theatre was beneficial in this study in particular as ARROW also makes the use of theatre to meet its objectives. Applied theatre uses a variety of drama-based activities, projects or interventions with the purpose of creating awareness and provoking a response to social issues (Dalrymple 2006: 202). This approach places emphasis on analysis, discussion and both

problem posing and problem solving which is aligned with the ideology of communication for social change. This is realised through the idea that 'both drama workshops and public performances can provide education and information and prompt young people to take action, thus bringing about social change' (Dalrymple 2006: 202).

The theatre session involved short improvised skits performed by the ARROW students. The skits presented different scenarios of peer-pressure and substance abuse. Half the group would perform a scenario and the other half would then be required to alter the outcome of the scenario as they see fit. Two skits were performed one focusing on peer-pressure and smoking and the other focusing on alcohol abuse which was also related to risky sexual behaviour. This process was followed by an in-depth discussion on the issues that surfaced and other related issues which are discussed later in this paper.

Poetry

The use of poetry was another strategy in *A Song for Social Change* intervention to provoke action and promote social change. Poetry relies on the power of word as 'words help to construct reality; they have powerful effects on real people' (Bruce & Davis 2000: 119). The type of poetry used in this study can be described as 'slam' poetry which is a combination of poetry and performance art (Bruce & Davis 2000: 121). The efficacy of using poetry in an intervention lies in its dual function. At the individual level poetry allows people to maximise their ability to express their thoughts in words and to practice expressing those thoughts verbally (Bruce & Davis 2000: 120). This provides one with a healthy coping mechanism rather than resorting to destructive behaviour. Poetry is also able to create awareness and provoke dialogue through the emotive use of language and performance which is characteristic of 'slam' poetry.

The Poetry session started with a short recital by the guest-facilitators and one of the ARROW students which served as an ice-breaker. The session proceeded with a word-association exercise which involved all the participants creating stories, rhymes or sentences using a given word. This was an impromptu exercise which revealed the first thing that came to mind when an individual was given a substance abuse related word. The students then divided into groups where they wrote poetry pieces which they recited to each other. The session culminated in a discussion which also drew from the issues raised in the poetry pieces.

Song

Wittingly or unwittingly music plays a huge role in our daily lives and as statistics suggest, adolescents spend significant amounts of time engaging in music listening and music video watching (Poole 1994; Steinberg, 1996). It is this high level of engagement with songs that suggest that song-writing interventions may assist in the engagement of adolescents to explore emotionally charged themes (McFerran et al. 2006: 398). In *A Song for Social Change* intervention song-writing formed the third session of the programme. In this session views and concerns regarding peer-pressure and substance abuse were articulated in the form of a song. Song-writing is a powerful medium in that it allows the individual to express difficult emotions, stimulates reflection and creativity and increases self-awareness (O'Kelly 2008: 283). These are attributes which are essential in achieving individual change and human development.

The song-writing session began with the ARROW group listening to some popular songs which they could easily identify. This served as an ice-breaker but it was also from these songs that a foundation for a discussion on the influence of music on substance abuse was laid. The group spontaneously went into discussion of the songs and their videos and the messages they carried. This session also highlighted the immense power of music which could be emulated in the song for social change. The session proceeded with the creative process of writing the lyrics of *A Song for Social Change*.

Methodology

This study was conducted within an interpretive paradigm. This is a paradigm that holds that 'social reality is not independent of the social meaning given to it by those in the setting' (Bailey 2007: 7). This is the idea that 'audiences are understood to be active in making choices and making meaning' (Tomaselli 2008: 39). This approach was relevant as this study is rooted on the Communication for Social Change approach, Participatory Communication and CFPD model which encourage engagement from the participants. Therefore the study investigated how the participants created meaning through the intervention.

Qualitative data gathering methods were used in this study as these 'capture the subjects' interpretation of what is occurring' (Howard 1985: 213). The first is Participant Observation where 'the participant observer takes part in daily events while observing' (Bailey 2007: 80).

This method involved participating in and observing ARROW SA's *A Song for Social Change* intervention held at Bechet High School. This method monitored how the theory that informs this intervention translated into practice and what steps of the Communication for Participatory Development model could be identified in *A Song for Social Change* intervention. The participant observation was supported by field notes and a participant observation schedule to document the information. The participant observation schedule allows one to divide the themes and categories to be investigated in a table form so that observations can be written down during fieldwork. The schedule could not be efficiently used during the intervention sessions as they were highly participatory which did not allow me to give attention to it. Observations were however documented on the schedule after the sessions.

Another qualitative method that was utilised in this study is interviews. The interviews were unstructured or informal and conducted in a group using open-ended questions. This allowed for 'rich' data as 'during an unstructured interview, the interviewee is given fairly free range to talk about any aspect related to the broad interests of the researcher' (Bailey 2007: 96). The interviewees in this study were *A Song for Social Change* intervention facilitators and guest-facilitators. The interviews served as an evaluation of the intervention as a whole where the facilitators provided their views and opinions of the intervention. The interviews were conducted after the intervention but required the facilitators to reflect on what they had originally planned for the intervention. The guest facilitators were asked to reflect on their experiences of the intervention. The interviews were documented with written notes as well as recorded with an audio recorder.

This study also involved Reflexivity as a method. This involves 'critically thinking about one's status characteristics, values and history, as well as the numerous choices one has to made during the research, affect the result (Bailey 2007: 6). I had to do some self-reflexivity after the session as I could not make efficient use of the participant observation schedule. This self-reflexivity was also conducted during the data-analysis. The interviews also required the interviewees to engage in some reflexivity to evaluate the intervention as a whole.

Intervention Design & Theory

Song in Theory

An analysis of the intervention in relation to the theoretical framework that underpins it is required to determine the efficacy of the intervention as a whole. This means analysing the intervention in relation to Communication for Social Change theory, Participatory Communication as well as the Communication for Participatory Development Model.

This study does not purport to evaluate the extent of individual or social change that resulted from *A Song for Social Change* intervention. Its main focus is on the process as 'the process is equally important as the outcomes' (Figueroa et al. 2002: i). The structure and design of the intervention was partially conducted external to the subject community. This means that the decision to use the creative arts was at the discretion of the facilitators of the intervention. This raises the question of ownership as CFSC is based on community ownership of the process and content of communication (Cardey 2006). This also questions the extent of community participation as Communication for Social Change 'promotes a communication process that supports effective community participation' (Parks et al. 2005: 3). This participation extends to participation in decision-making where people initiate, discuss and plan activities they will do as a community (Yoon 1996: 40). However the decision to use the creative arts was based on one of the objectives of ARROW to use the creative arts to build relationships and promote peace leading to intra and inter-personal development (ARROW 2006). It was also the students' choice to be involved in this study as the design appealed to them. Therefore their choice to become part of this study and their affiliation with ARROW ensured some ownership of the process. The creation of the song which was facilitated by the third session is also characteristic of community ownership as the students decided on the lyrical content, message and what style the song will be articulated. It is also this session that illustrates the participatory nature of the intervention. It is in this session that the students were most proactive deciding what the chorus should be, deciding to rap some of the verses in vernacular and adding a poetry piece within the song. The students were actively participating in decision-making and creating a song that is theirs.

The intervention as a process was highly participatory in that the ARROW students fully participated in the sessions. The theatre, poetry and song strategies were prescribed but the

ideas and content within these strategies emerged from the students. The students decided how to perform and interpret the scenarios within the theatre session and the poetry was their original work. It is this participatory nature that lead to empowering some of the students. This is evident in that after the poetry session one of the students decided to privately write a poem when they had never done it before which they shared with the rest of the group in a separate ARROW session. This action symbolises empowerment when empowerment refers to gaining an increased awareness of ones identity and talents and achieving the ability to determine the course of their own lives (White 2004: 23). Empowerment is also an underlying element that fuels the CFSC process. CFSC advocates for community ownership of the change process and contents of communication (Dagron & Tufte 2006). This results in the empowerment of the community which leads to self-efficacy and autonomy.

CFSC also emphasises horizontal communication as it places the people at the crux of the change process (Dagron & Tufte 2006). In *A Song for Social Change*, communication was largely horizontal even though the facilitators came as exogenous entities. The guest-facilitators brought the skills of their particular disciplines however the content and issues discussed in the actual intervention emerged from the ARROW students. Information was not imposed onto the students rather they articulated their experiences and knowledge of peer-pressure and substance abuse. This is illustrated by an account of one of the students who gave categories of some of the types of alcohol consumers. She categorised them as 'social drinkers', 'AA', 'Party drinkers' and 'problem-solving drinkers.' This is information that was not provided by the facilitators but it illustrated the student's understanding of alcohol abuse. The student's categorisation of alcohol consumers is also an example of local knowledge which is pertinent as CFSC builds upon local knowledge and traditions (Dagron & Tufte 2006). This reciprocal flow of information was motivated by the healthy dialogue that characterised *A Song for Social Change*.

Dialogue is highly emphasised in CFSC as it is through dialogue that collective problem-solving can be reached (Parks 2005, Dagron & Tufte 2006). The students felt confident enough to ask the facilitators questions regarding their experiences of peer-pressure and substance abuse where some of the facilitators articulated their experiences. I for example shared how in my family alcoholism can be seen as a disease where many of my close relatives and family members abuse the substance where some have died from it. With this I realised I had taken the discussion to include the greater socio-ecological factors that influence substance abuse; in

this case referring to family. This is characteristic of the process of CFSC which highlights this critical two-way nature of communication. It is through this process that people and communities come together in dialogue, listening and responding (Dagron & Tufte 2006: xx).

It is through dialogue that people can be treated as fully human subjects in any process (Freire 1970). This means that their involvement in all processes of change is a necessity. This is one of the shortcomings in *A Song for Social Change* intervention in that the vital steps of planning and designing the intervention was conducted external to the community. A large part of the dialogue and participation was therefore lost when it came to the technicalities of structure and design of the intervention. The limitations in participation within this study are characteristic of Participatory Communication as a paradigm. One of the major criticisms of Participatory Communication is that it represents an ideal and it is difficult to apply in reality (Diaz-Bordenave 2004; Servaes 2000). It is articulated in academia being conceptualised and re-conceptualised, however the discourse seems to be getting stiff due to the lack of exposure to reality (Gumucio-Dagron 2008: 81). The difficulty in implementation of participation may also be attributed to the fact it is a long-term process (Waisbord 2001). Regardless of these criticisms, *A Song for Social Change* intervention was characterised by a large amount of participation and dialogue when it came to the actual execution of the intervention.

Model in Song

Ultimately the CFPD model can be viewed as a model of development communication based on dialogue rather than monologue, horizontal sharing of information rather than vertical, social and individual outcomes and equity in participation, local ownership and empowerment (Gray-Felder & Dean 1999; Gumucio-Dagron 2001). In *A Song for Social Change* intervention some of these attributes were realised. This is illustrated by the steps of the CFPD model that can be identified in the intervention. There is much evidence of the catalyst phase of the model. In *A Song for Social Change* intervention we, the researchers initiated this phase through our role as change agents. A change agent may visit a community to initiate discussion on a specific problem in order to induce the community to take some type of collective action (Figueroa et al. 2002: 6). The catalysis was further initiated through the creative arts strategies that were used in the intervention. The catalyst represents a trigger that initiates the community dialogue. In *A Song for Social Change* intervention the theatre, poetry and song was used to initiate dialogue on peer-pressure and substance abuse.

The catalyst leads to the next phase of the model which is the Community Dialogue. This phase is made up of ten steps the first one being *Recognition of a Problem*. This refers to how through the catalyst members of a community become aware of the existence of a problem (Figueroa 2002: 8). This was a very interesting step within *A Song for Social Change* intervention as the ARROW students acknowledged that peer-pressure and substance abuse is a problem in general but it was not that pertinent in their lives. The students expressed that they do not encounter peer pressure to abuse substances. It is also important to note that there is a possibility that this was not a true reflection of the whole group as there were some dominating individuals during discussion. This could have lead to the other students being intimidated to express their true feelings in fear of judgement. One of the students did express that they consume alcohol however they further articulated that they do not abuse the substance and it is not due to peer pressure. This point meant that peer-pressure related to substance abuse is a problem that was not internal to this particular community and the intervention needed to proceed as such. This is a point which is elaborated upon within the 'limitations' section of this paper.

Within the Community Dialogue phase the *Identification and Involvement of Leaders and Stakeholders* step could also be identified in *A Song for Social Change* intervention. The relevant stakeholders in this intervention included ARROW Bechet and its co-ordinator Mary Lange, Bechet High School and the facilitators of this intervention. ARROW Bechet was at the core of this intervention with Mary Lange occupying a role of a co-facilitator of this intervention. Bechet High School initiated this community dialogue by requesting such an intervention be conducted at the school. It is through the collaboration of these stakeholders with the facilitators that this intervention could be initiated. In order for action to be taken consensus needs to be reached regarding the problem (Figueroa et al. 2002). This means that community dialogue needs to make provision for the clarification of perceptions.

The *Clarification of Perceptions* step can be identified within *A Song for Social Change* intervention. The ARROW students acknowledged that peer pressure related to substance abuse is problem in general even if it is not within this community. The students did not exhibit any naivety illustrated by the acknowledgment that one can drink alcohol, but responsibly. This point demonstrates a balance in perceptions in that substance abuse is a problem however responsible consumption of substances like alcohol does equate to abuse of substance. The

students further articulated that when trying to influence someone not to abuse alcohol in particular it is not effective to tell them to stop. A better approach was to advise the individual to drink responsibly. The general consensus was that there should be no compromising on substances such as marijuana. Through dialogue, clarification of perceptions can lead to the expression of individual and shared interests of community members. Community dialogue allows all affected members of the community to voice their opinions regarding the issue at hand. The CFPD model makes provision for this process through the *Expression of Individual and Shared Interests* step. It seems that in *A Song for Social Change* intervention this process could not be identified as it was stifled by the domination of certain individuals in dialogue. This process could have occurred if other students were confident enough to voice their opinions. These steps within the Community Dialogue phase lead to the formulation of an action plan. This is then followed by Collective Action phase of the CFPD model.

In *A Song for Social Change* this phase was characterised by the creation of the song as it was the main focus of the intervention. The song served as a symbol of collective action as the students collaboratively created a song to provoke awareness on peer-pressure as related to substance abuse. Steps within the Collective Action phase that can be identified in this intervention include *Assignment of Responsibilities* and *Implementation*. In the process of creating the song the tasks were divided among the students where some wrote the chorus of the song others wrote the verses and the poetry piece. The assignment of responsibilities was done by the students themselves with no involvement from the facilitators. At this stage the students were participating more proactively and owning this intervention process. Sometimes during the Collective Action phase it may not be necessary for community members to take responsibility for all the tasks to be accomplished (Kincaid & Figueroa 2009: 1318). This was the case in this intervention in that the facilitators had the responsibility of producing the instrumental beat upon which the song would be sung.

As there was no plan beyond the creation and recording of the song, the *Implementation* step in *A Song for Social Change* intervention was characterised by these processes. Some of the students did however express an interest in finding a platform where the song could be heard by other teenagers. They made reference to local radio stations such as Gagasi Fm and East Coast Radio or staging a performance at the school. Due to the socio-political climate of South Africa, (i.e. World Cup, Public Servants strikes) at the time within which this intervention was conducted, the process of recording the song had not been undertaken upon writing this paper.

The public schools second semester was shortened as a result of the World Cup 2010 and the Public Servants strike. This meant that the ARROW Bechet students had limited time for extra-curricular activities. *Implementation* was therefore limited to the writing of the song where all responsibilities were fulfilled and recording was left for a later stage.

As a result of dialogue and collective action, change is expected to occur at both the individual and community levels. However if a community effectively completes the steps outlined in the model and then accomplishes one or more of the objectives it sets for itself, then potentially profound social outcomes within the community should be expected above and beyond what happens to the individual members who participate (Kincaid & Figueroa 2009: 1320). As mentioned it is not within the scope of this study to evaluate whether there was any individual or social change. However in this study individual change would be identified by any skills that the ARROW students acquired during this intervention. The student who decided to start writing poetry could be an indication of this. The use of poetry also occupied the role of a catalyst in this intervention. Therefore the student's decision to start writing poetry could also illustrate that individual changes can occur as a result of direct influence of some of the catalysts (Kincaid & Figueroa 2009: 1320). As the intervention was based on a community's creation of a song leading to social change, this change in the intervention would take the form of aspects such as *Information Equity* and *Collective Efficacy*.

Information equity refers to 'an increase in the distribution of knowledge about a problem-how well knowledge is shared among individuals within a group and between community groups' (Kincaid & Figueroa 2009: 1320). In *A Song for Social Change* intervention this would entail the ARROW students gaining more knowledge about the issue of peer pressure related to substance abuse. It would also involve the students educating other students about the issue therefore reducing information inequity. Collective efficacy refers to an increase in a community's shared belief in its collective capability to attain its goals and accomplish desired tasks (Bandura 1986). This would be demonstrated by the students' belief in their ability to work as a collective which they could apply in other ARROW initiatives.

Limitations

Welcome to Qualitative Research...

Conducting qualitative research can be a complex process. When one reaches the stage of constructing an argument with the data collected it is essential to reflect on what you have done. This entails asking yourself questions such as what kind of research questions did you pose originally? To what extent have you changed your focus during the research? What kind of data have you generated? What is vital however is that you reflect upon the research you have actually conducted, rather than the ideal of what you would like to have achieved, or of what you originally planned (Mason 2002: 174). This type of reflexivity yielded some valuable data in *A Song for Social Change* intervention.

Through self-reflexivity and the interviews with the designers and facilitators of the intervention programme it was evident that this programme did not yield the expected results. This is however the nature of qualitative research where we embark on a research journey with no fixed ideas about its content or destination; we stumble into unanticipated situations or tread unmapped paths (Finlay 2006: 3). The major limitation to this research study was the relevance of the issue with which to be intervened upon namely peer-pressure related to substance abuse. It became apparent as the research was being conducted that this issue was not pertinent within the community that this study took place. The issue of peer-pressure related to substance abuse was not really an issue amongst the students of ARROW SA. This is also articulated by one of the facilitators Kamban Hirasen that:

“The students said they don't drink because of their upbringing and morals...if they already exhibit the behaviour that we wanted to influence then that makes our hypothesis null-in-void.” (Kamban interviewed 27 October 2010).

This point challenged the whole objective of the study as some of the processes could not be followed such as the steps in the CFPD model. Another argument is that this group of ARROW students has been over-researched and therefore were performing what is known as ‘Anthro-speak’. This is also articulated by one of the facilitators Ismail Meer when he states

“This ARROW group is over-researched; they say what they think the researchers want to hear...” (Ismail interviewed 27 October 2010).

This point raised by Ismail may be true in that the ARROW SA group at Bechet is mainly made up of students in the senior phase of high school. They have therefore been with ARROW for numerous years and been frequently part of the research process. However another explanation is that the issue to be intervened may have been pertinent but rather to another similar community. This intervention was open to be conducted with the ARROW SA group or with a group of Grade 8 students at Bechet High School under ARROW co-ordination. The choice was made for the study to be conducted with ARROW SA students rather than the Grade 8s. I had the opportunity of co-facilitating another ARROW study conducted with the Grade 8s at Bechet High School. This was a study that utilised the body mapping technique to focus on conflict resolution. Through the focus group which I facilitated after the body mapping exercise and the whole study as a whole I realised that this group of Grade 8s would have been ideal for *A Song for Social Change*. The students exhibited some concerning behaviour which illustrated that they may be encountering a lot of peer-pressure. One of the body maps alluded to gang affiliation which is related to peer-pressure. In this sense the Grade 8 group may have been ideal for *A Song for Social Change* considering that children at that age are highly impressionable.

This dilemma encountered in *A Song for Social Change* intervention illustrates the explorative nature of qualitative research. This means that qualitative research aims to investigate and understand the social world rather than to predict, explain and control behaviour (Finlay 2006: 7). It could not have been predicted that peer-pressure related to substance abuse is not a pressing issue for the ARROW SA group as much as it could not be predicted that it may be relevant to the Grade 8s. The ARROW SA students claimed to not remember their encounters with peer-pressure if any and some articulated coping mechanisms to deal with it. These findings demonstrate the dynamics of our social world and one cannot control them but can rather try to understand them

Conclusion

The prevalence of substance abuse among adolescents has necessitated for such studies to be conducted. *A Song for Social Change* intervention aimed to address this issue and its relation to peer-pressure. The intervention made use of the creative arts as an instrument to drive dialogue while keeping it entertaining and engaging. The intervention was based on the ideology of Communication for Social Change and Participatory Communication. This was a suitable combination as the intervention as a whole aimed to influence individual and social change. CFSC and Participatory Communication form the blueprint of how this can be achieved through its emphasis on community dialogue and community participation and ownership. These elements also form the foundation of the CFPD model which aims to promote individual and social change leading to human development. Therefore interventions which purport to influence this change need elements of the CFPD model to increase the potential of being successful. In *A Song for Social Change* some of the steps of the CFPD model can be identified taking into account that not all steps can be followed in all occasions.

This study reveals that much of CFSC and Participatory Communication ideology was applied in the intervention. Steps of the CFPD model could also be identified in how the intervention was executed. Beyond its objectives this study also revealed a small part of the complexities of qualitative research. Where in most part 'the challenge lies in mapping a path, with the help of compass and guides (books, mentors and supervisors), that safeguards our passage while enabling us to experience the richness and complexity of our research terrain' (Finlay 2002: 3).

Bibliography

Primary Sources

Group Interview

Hirasen, Kamban. 2010. Interviewed 27 October 2010. University of KwaZulu-Natal
Howard College. Durban.

Meer, Ismail. 2010. Interviewed 27 October 2010. University of KwaZulu-Natal
Howard College. Durban

Naicker, Kivithra. 2010. Interviewed 27 October 2010. University of KwaZulu-Natal
Howard College. Durban

Newman, Meshack. 2010. Interviewed 27 October 2010. University of KwaZulu-Natal
Howard College. Durban

Secondary Sources

ARROW. 2006. *About Us*.

Retrieved 09 September 2010 <http://194.80.168.131/arrow/index.php?mod=about&file=index>

Ascroft, J. & Masilela, S. (1989). *From Top-Down to Co-Equal communication: Popular Participation in Development Decision-Making*. Presented at the seminar on *Participation: A Key Concept in Communication and Change*. University of Poona, Pune, India.

Bailey. C. (2007). *A Guide to Qualitative Field Research* (2nd Ed). London: Sage Publications. 6-8, 80, 96.

Bandura, A. (1986). *Social foundations of thought and action: A social cognitive theory*. Englewood Cliffs, NJ:Prentice-Hall.

Bessette, G. (2004). *Involving the Community: A Guide to Participatory Development Communication*. Ottawa: International Development Research Centre.

Brook, J. Pahl, T. Morojele, N. & Brook, D. (2006). *Predictors of Drug Use Among South African Adolescents*. *Journal of Adolescent Health* (38) 1. National Institute of Health

Bruce, H. & Davis, B. (2000) *Slam: Hip-hop Meets Poetry-A Strategy for Violence Intervention*. The English Journal, Vol. 89 (5), 119-121.

Cardey, S. (2006) *From Behaviour Change to Social Change: Planning Communication strategies for HIV/Aids*, presented at the International Association for Mass Communication Research, the American University in Cairo, Egypt, July, 5,6

Dalrymple, L. (2006). *Has it made a difference? Understanding and measuring the impact of applied theatre with young people in the South African context*, Research in Drama Education, Vol. 11(2), 202.

Diaz Bordenave, J. (2004) *Participative Communication as a Part of Building the Participative Society*. In: White, S., Nair, K.S & Ascroft, J. (eds.) *Participatory Communication: Working for Change and Development*. London: Sage, 35-48.

Finlay, L. (2006). *'Going Exploring': The Nature of Qualitative Research*. In Finlay, L. & Ballinger, C. (eds.) *Qualitative Research for Allied Health Professionals: Challenging Choices*. John Wiley & Sons Ltd. 3-7.

Freire, P. (1969/2006). Excerpt from: *Education for Critical Consciousness*. In Gumucio-Dagron, A. & Tufte, T. (eds.) *Communication for Social Change Anthology: Historical and Contemporary Readings*. South Orange, NJ: Communication for Social Change Consortium, 39-43.

Freire, P. (1970). *Cultural Action and Conscientization*. Harvard Educational review, 45

Gray-Felder, D. & Dean, J. (1999). *Communication for social change: A position paper and conference report*. New York: Rockefeller Foundation.

Gumucio-Dagron, A & Tufte, T. (eds.) (2006) *Communication for Social Change Anthology: Historical and Contemporary Readings*. South Orange, NJ: Communication for Social Change Consortium, xix

Gumucio-Dagron, A. (2001). *Making Waves: Network of Educational Theatre (NET)*. A report to the Rockefeller Foundation, 113-116.

Gumucio-Dagron, A. (2008). *Vertical Minds versus Horizontal Cultures: An Overview of Participatory Process and Experience*. In Servaes, J. (ed) *Communication for Development and Social Change*. London: Sage 71-81.

Howard, G. (1985). *Basic Research Methods in the Social Sciences*. Illinois: Scott, Foresman and Company 213.

Kincaid, D.L. & Figueroa, M.E. 2009. "Chapter 21, *Communication for Participatory Development: Dialogue, Action, and Change*. In: Frey, L. & Kenneth Cissna, K.N. (eds). *Handbook of Applied Communication Research*. New York: Routledge, 1309-1334.

Mason, J. (2002). *Qualitative Researching* (2nd Ed). London: Sage Publications. 174

McFerran, K. Baker, F. Patton, G. & Sawyer, S. (2006). *A Retrospective Lyrical Analysis of Songs Written by Adolescents with Anorexia Nervosa*. *European Eating Disorders review* 14, 398.

Molina, B. Monteiro-Leitner, J. Garret, M & Gladding, S. (2005). *Making the Connection: Interweaving Multicultural Creative Arts Through the Power of Group Counselling Interventions*. *Journal of Creativity in Mental health*, Vol. 1(2) The Haworth Press, 6.

Santrock, J. (2004). *Life-span development*. New York, NY: McGraw Hill. 324.

O'Kelly, J. (2008) *Saying it in song: music therapy as a carer support intervention*. *International Journal of Palliative Nursing*, Vol. 14(6), 283.

Parks, W. Gray-Felder, D. Hunt, J & Byrne, A. (2005). *Who Measures Change? An Introduction to Participatory Monitoring and Evaluation of Communication for Social Change*. *Communication for Social Change Consortium*, 3-4.

Poole, M. (1994). In Hurrelman, K. (Ed.), *International handbook of adolescence*. London: Greenwood Press 31-50.

Reardon, C. (2003). *The Beat Goes On*. In *Talking Cure: A Case Study in Communication for Social Change*. New York: The Rockefeller Foundation, 7-9

Reardon, C. (2003). *Talking Cure: A case study in communication for social change*. New York: Rockefeller Institute.

Reddy, S. Dangor, A & Jeena, B. (2009). *Painting The Problem: Body Mapping as a Participatory Entertainment Education Tool in Helping Youth Learn about Conflict Resolution*. Unpublished paper.

Servaes, J. (1996). *Participatory Communication (research) from a Freirean perspective*. *African Media Review*, 75-77

Servaes, J. (2000). *Communication for Development in a Global Perspective: The Role of Governmental and Non-Governmental Agencies*. In: *Walking on the Other Side of the Information Highway: Communication, Culture and Development in the 21st Century*. Malaysia: Southbound, 47-60.

Steinberg, L. (1996) *Adolescence* (4th Ed.). Sydney: McGraw-Hill.

Stokols, D. (1996). *Translating Social Ecological Theory into Guidelines for Community Health Promotion*, *American Journal of Health Promotion*, Vol. 10(4), 285

UNFPA. (2002). *Communication for development roundtable report: Focus on HIV/AIDS communication and evaluation*. New York: UNFPA, 44

Waisbord, S. (2001). *Family Tree of Theories, Methodologies and Strategies in Development Communication*. Prepared for the Rockefeller Foundation, 35

White, S. (2004). *Introduction - The Concept of Participation: Transforming Rhetoric to Reality*. In: White, S., Nair, K.S & Ascroft, J. (eds.) *Participatory Communication: Working for Change and Development*. London: Sage, 15-34.

A Song for Social Change

Yoon, C. (1996). *Participatory Communication for Development*. In Bessete, G & Rajasunderam (eds.) *Participatory Development Communication: A West African Agenda*. Ottawa: International Development Research Center, 37

Tomaselli, R. (2008). *Paradigms of Media Research*. In *The Media* magazine February 2008.

Appendix A

Confirmation of Informed Consent

Title of Project:

A Song for Social Change.

Project description:

A research study in partial fulfillment of the requirements for the graduate module *Communication for Participatory Development* in Culture, Communication and Media Studies, Faculty of Humanities, Development and Social Sciences, University of KwaZulu-Natal, Durban.

Your child's participation in this project will involve attending ARROW on Tuesdays from 2:30pm till 4pm at Bechet Secondary School. The aim of the project is to raise awareness, bring about social change and thus facilitate participants to engage in a healthier lifestyle with regard to substance abuse related to peer pressure. *A Song for Social Change* is made up of three partner projects, focusing on public health regarding peer pressure and social change.

The resultant of *A Song for Social Change* will be a recorded song concerning peer pressure and substance abuse, written and performed by the participants of the project.

Selection of research participants:

Your child has been selected to participate in this research study because of his/her involvement in ARROW SA's weekly sessions.

Procedures:

Your child/ward will be required answer questions in a group and individual interview during certain ARROW sessions.

Possible benefits:

Your child/ward will benefit by learning about substance abuse and peer pressure.

Financial considerations:

Your child/ward will not receive payment for participating but will be provided with light refreshments at the end of the interview session.

Confidentiality:

The information your child/ward provides (in the individual and group interviews) may be used as excerpts in the final project. However, in order to protect your child, their identity will remain anonymous, a pseudonym (a made-up name) will be used.

Ownership and documentation of research data:

All data acquired (from interviews and the focus group) will be used solely for the purpose of the above-mentioned research study. Research data will be filed safely throughout the duration of the project, and will subsequently be housed in the CCMS department of the university for a period of one year. Shredded disposal of all research data will thereafter take place.

Research findings will be documented and possibly published on the ARROW website and in other related publications. The researchers will not divulge in any forum or publication the names or personal circumstances of any of the research participants.

If you require further information about this research project or if you have any concerns please contact me, or my supervisor.

Supervisor (and ARROW SA Coordinator):

Ms Mary Lange

031 266 2685

Marylange7@gmail.com

Kamban Hirasen

079 514 5903

kambanh@gmail.com

Ismail Meer

072 204 0005

issymeer@gmail.com

Nkululeko Mthiyane

0761672395

Nkuluz@yahoo.com

Please discuss this letter with your child and family, and return the signed slip to anyone of us (Kamban Hirasen, Ismail Meer or Nkululeko Mthiyane) or Ms Mary Lange at the next ARROW session.

DECLARATION

I.....(full names of parent/guardian) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to my child/ward (full name of child/ward)

..... participating in the research project.

I understand that my child/ward is taking part in this project voluntarily. I also understand that my child/ward is free to refuse to answer any question and is also free to withdraw from the project at any time, should s/he so desire, and that doing so will not have negative consequences for herself/himself.

SIGNATURE OF PARENT/GUARDIAN

DATE

.....

.....