

# PAINTING THE PROBLEM

## Body Mapping as a Participatory Entertainment Education Tool in Helping Youth Learn about Conflict Resolution

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We declare that this is our own original work. We have not plagiarised any ideas, thoughts, concepts or theories. Where others' ideas, thoughts, concepts or theories have been used, sources have been acknowledged and referenced.

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**ABSTRACT:**

This research project seeks to explore the use of body mapping as a participatory entertainment education tool to facilitate the teaching of life skills amongst youth. In particular, the focus is on a group of ten ARROW SA students from Bechet High School and how their participation in a body mapping workshop influences their understanding of conflict resolution. The theoretical framework is informed by the communication for participatory development model, as well as the theories of entertainment education. Three broad areas are explored: the participatory nature of body mapping, the entertainment aspect of body mapping, and the unique value of body mapping as an educational tool for youth.

## **INTRODUCTION**

While it is generally agreed that young people should become more involved in society, youth are frequently ignored in development initiatives (Matthews & Limb, 1998). Participation in development contexts is increasingly being celebrated, yet there is still a dearth of research or practical examples focusing on the active engagement of young people (Diaz-Bordenave, 2004). The intention of this project is to investigate the possibility of employing interesting and enjoyable means to encourage youth to be involved in their own development. The main objective is to explore body mapping as a participatory entertainment education tool to facilitate the teaching of life skills amongst youth. In particular, the focus will be on using body mapping as a tool in helping youth from ARROW SA learn more about conflict resolution.

The participants in the study are ten students from Bechet High School who attend weekly ARROW SA sessions. By conducting a body mapping workshop and a group interview with these students, the following three research questions will be addressed: Firstly, how does the participatory aspect of body mapping help the ARROW SA students better understand conflict resolution? Secondly, how do the ARROW SA students perceive the entertainment aspect of body mapping? And thirdly, how did the process and tool of body mapping help the students come to a better understanding of how to manage conflict in their lives?

To set the context, it is necessary to provide a brief background to ARROW (Art: A Resource for Reconciliation Over the World). ARROW is an international organisation that employs a variety of art forms to promote values such as peace and cooperation amongst youth and that hopes to contribute to their intra- and inter-personal development (ARROW, 2006). It was established in 2004 by David Oddie, a drama lecturer from the University College Plymouth St Mark and St John, in response to the violence and intolerance present in the world and enacted in events such as the 9/11 attacks and the Iraq war. The mission of ARROW is to exist as:

a network of people, organisations and institutions with a commitment to exploring, developing and promoting the uses and benefits of the creative arts...as a resource for reconciliation between individuals and groups, the peaceful transformation of conflict, cross-cultural dialogue and the encouragement of understanding about principles of interdependence (Prentki, 2008: 6).

Originally founded in the United Kingdom, there are now ARROW branches across the globe, including in Palestine, Kosovo and South Africa (ARROW, 2006). The South African branch was established in 2004, with Mary Lange being appointed as coordinator. Although ARROW SA receives no formal financial aid, it is housed as a research site under the Culture, Communication and Media Studies Department at the University of KwaZulu-Natal (Ebrahim et al, 2008).

The ARROW SA hub is presently focused at Bechet High School in Sydenham, Durban. The weekly sessions take place on Thursday afternoons, from 14.30 to 16.00, and the student group this year consists of approximately 30 learners, from grade eight to grade twelve. Aside from being a culturally and racially diverse group, the learners also come from different economic contexts, although most are from working-class families for whom unemployment is a reality (Lange, 2005). As will be discussed later, the issue of conflict was chosen because it features prominently in the students' lives. What was also important, however, is that the issue of conflict was an appropriate one to address with ARROW students, since the organisation focuses specifically on youth understanding the importance of reconciliation and tolerance, as opposed to violence and hatred. Our body mapping initiative aims to form part of the overall ARROW programme, by helping the students learn about conflict resolution in a participatory manner.

## **THEORETICAL FRAMEWORK**

### **Communication for Participatory Development**

The theoretical foundation for this project is provided by the communication for participatory development (CFPD) model. This model was only recently formally developed by Larry Kincaid and Maria Figueroa (2009). The origins of the model, however, reach back far into the history of the development communication field. While modernisation was the dominant development paradigm during the 1960s, by the 1970s a shift had occurred in the field of development communication. Everett Rogers (1983: 121) termed this intellectual shift “the passing of the dominant paradigm”, and from this point onward the notion of participation in development began to be embraced. From the 1970s, therefore, the concept of participation has evolved and been re-shaped to fit various development contexts.

The fact that participation is a constantly evolving concept that is “kaleidoscopic” in nature, means it can be difficult at times to discuss participatory development in a structured, definite way (White, 2004: 16). Thus, although this project is based on the ideas outlined by the CFPD model, it is

important to keep in mind Guy Bessette's suggestion that the model is a "tool" and not a "recipe" (2004: 141). In other words, the CFPD model cannot be strictly adhered to step by step in every situation, but, rather, should be adapted to suit specific contexts. In the case of this particular project, the participatory development that we attempted to engage in had to be adapted to take into account certain factors, such as the fact that we were working with school students, in a very limited amount of time due to both their school commitments and our university deadlines. For example, one of the steps in the CFPD model involves "mobilization of organizations" where health, religious and educational bodies are encouraged to become involved in the development initiative (Kincaid & Figueroa, 2009: 1334). Our time and resource limitations obviously made it impossible for us to engage in such mobilization of organizations, which is why we are employing a much smaller-scale version of the CFPD model.

One of the important features of the CFPD model is that it includes a catalyst phase, unlike previous writings on participatory development which neglected to state how the development process begins. The CFPD model proposes that there are "a variety of catalysts [that] can stimulate a community to discuss a problem..." (Kincaid & Figueroa, 2009: 1316). In this particular project, we, the researchers, can be regarded as the catalyst as we adopt the role of change agents who are initiating a body mapping workshop amongst a group of ARROW SA learners.

Despite the fact that we are entering the ARROW SA community as external change agents, the body mapping workshop is intended to be participatory in nature. According to CFPD, through the use of dialogue development can still be endogenous even if the catalyst is exogenous to the community (Kincaid & Figueroa, 2009). This is because development and positive change occurs when specialists and local communities collaborate in sharing knowledge (Freire, 2002). In other words, people speak *with* one another, as opposed to speaking *to* one another (White, 2004). Bessette (2004) provides one of the few, detailed definitions of CFPD, and in it he points out the central role that dialogue plays:

Participatory development communication is a planned activity, based on the one hand on participatory processes, and on the other hand on media and interpersonal communication, which facilitates a dialogue among different stakeholders, around a common development problem or goal, with the objective of developing and implementing a set of activities to contribute to its solution, or its realization, and which supports and accompanies this initiative (Bessette, 2004: 9).

Dialogue therefore should, ideally, play a role in the whole process of participatory development, from recognising a problem, setting objectives, establishing a plan of action, and finally implementing and evaluating the plan (Gumucio Dagron, 2001; Kincaid & Figueroa, 2009). Therefore, in our body mapping workshop with the ARROW SA students, we aim to encourage dialogical conversation and debate amongst the students and between the students and ourselves regarding the issue of conflict resolution. In keeping with the CFPD model, it was important to us that we avoided engaging in a linear, top-down transmission of information with the ARROW students. Instead, our intention was to work in collaboration with the students so that they would be able to arrive at their own conclusions regarding conflict resolution.

This idea of collaboration becomes particularly important in the CFPD model, which values *collective* action (Kincaid & Figueroa, 2009). The emphasis is on the community working together as a unified group to bring about positive change. The CFPD model recognises that the individual does not exist in a vacuum because “dialogue and effective action are affected by contextual factors in the environment that constrain or support the progress of a community toward its envisioned goals” (Kincaid & Figueroa, 2009). CFPD overlaps with the social ecology model, which acknowledges that individuals are embedded in a system consisting of various levels of forces: “social ecology perspectives examine transactions among people within their social and physical settings, over time and across several levels of analysis: personal, familial, cultural and institutional” (Panter-Brick et al, 2006: 2811-2812). Although the scope of this project inhibits us from examining the social ecology of the ARROW students in detail, we have made the effort to briefly examine how the students’ networks of family, friends, and the culture and society in which they live influences their understanding and handling of conflict.

According to the CFPD model, once dialogue and collective action have occurred a series of individual and collective outcomes should be the result (Kincaid & Figueroa, 2009). Since it is impossible to discuss each of these outcomes, in this project we believe that the general outcome of the body mapping workshop should be the students achieving a sense of empowerment. While numerous definitions exist, empowerment is generally referred to as the process of people gaining mastery and control over their own lives, as opposed to having their fates decided by an external source (Melkote, 2006; Rappaport, 1984). For Shirley White, empowerment is not necessarily about revolutionary changes in social or economic structures, but can also refer to people gaining an awareness of their identity and talents and achieving “the ability to determine the course of their own lives” (White, 2004: 23). People gain a greater sense of self when they gain skills, knowledge

and a sense of self-efficacy (individual change outcomes), and when they are able to participate in their own development that leads to a sense of ownership (social change outcomes) (Kincaid & Figueroa, 2009). Through participation people become empowered because they are allowed to control decisions and actions that directly affect them (Melkote & Steeves, 2001). When participation and dialogue are encouraged and when people have the opportunity to voice themselves in development initiatives, they begin to gain a sense of ownership over the initiative (Bessette, 2004).

Since CFPD values participation and dialogue as empowering activities, the focus is more on the *process* of development, rather than simply the outcomes (Gerace & Lazaro, 2006). CFPD emphasises the unfolding of an egalitarian, participatory process of development because this process itself is often a development triumph (Bessette, 2004). CFPD refutes the idea of development being unilinear and instead proposes that every community must follow its own unique path to development, based on its own needs and resources (Servaes, 1999). While CFPD values the participatory process, this does not mean that no particular development goal is pursued. Nancy Morris (2005) argues that participatory development initiatives typically have two objectives: to achieve a specific development goal *and* to empower a community through participation. In this particular project, the specific development goal is for the ARROW students to come to a better understanding of conflict and how to deal with it. The focus, however, is very much on the actual participatory process and its implications for empowerment. Therefore, our emphasis will not be on explicitly measuring how much the students learn about conflict resolution, but rather on how the *participatory* nature of the workshop influences their learning process.

### **Entertainment Education – The Joy of Learning**

The term entertainment education (EE) has been defined as “incorporating an educational message into popular entertainment content in order to raise awareness, increase knowledge, create favourable attitudes and ultimately motivate people to take socially responsible action in their own lives” (Singhal and Rogers, 1999: 9). The principle behind the EE approach is that first the audience’s attention needs to be attracted, and then they can be educated about something (Rogers in Singhal et al, 2006). EE combines education with entertainment, based on the premise that people learn more effectively when they are enjoying themselves (Coleman, 1999; Singhal & Rogers, 1999). The EE approach initially used the mass media as its main channel to address social and health issues (see Henry Kaiser Foundation, 2004; Singhal and Rogers, 1999). The

emphasis of EE, however, has shifted over the years to incorporate a more participatory communication method with redefined objectives.

Thomas Tufte (2005) suggests that the development of EE can be traced across three different generations. The first generation of EE is based in the social marketing practices which were popular during the 1970s, when television and radio were the main media used (Tufte, 2005). During the 1990s, theorists began to take note of the complexity of development, realising that an EE approach needed to include something more than an “exclusive focus on individual behavioral change” (Tufte, 2005: 163). The second generation of EE therefore began to introduce participatory approaches, and to focus on society as a unit of change. Tufte (2005) views the third generation of EE as initiatives which focus on problem identification, social critique and articulation of debate, challenging power relations and advocating social change. The focus is on empowerment and getting people to “identify” the problems in everyday life, and the ability to act collectively as well as individually to solve them (Tufte, 2005: 164).

The advantages of using EE as opposed to purely educational methods of development communication are manifold. Kincaid has found that an EE approach “maximizes audience attention, message appeal, and message recall by using strongly emotional appeals, humour, music and attractive role models to attract and hold an audience” (in Storey, 1999: 705). EE programmes also encourage interpersonal communication (Kincaid in Storey, 1999: 705). McAnany and Potter go further to suggest that the short-term individual change which is encouraged by EE programmes can translate into longer-term social changes (in Storey, 1999: 705). EE can contribute to social change in two ways: it can influence audience individuals’ awareness, attitudes and behaviour towards a socially desirable end, and it can “influence the audience’s external environment to help create the necessary conditions for social change at the system level” (Singhal et al, 2006: 202).

We will be drawing on ideas from the second and third generation concepts of EE in our research. The process of body-mapping will be used to help students identify whether conflict is a problem in their lives, and how it affects them. However, we are not merely concerned with individual change—the importance of the social unit will also be highlighted when the students work as a group to define steps to resolve conflict, towards the end of the workshop. Since conflict is an issue which does not affect the individual in isolation, but which affects those around him/her, our hope is that an EE approach can help initiate individual change which will translate into social change. It was

decided to use EE as a tool rather than another approach to teaching conflict resolution because our hope is that by involving children in an entertaining task, we will be able to attract their attention and then collaborate with them in learning about conflict.

While many different EE techniques exist, this project will employ body mapping as an EE tool. Body mapping was developed in 2002 to help people living with HIV/AIDS come to terms with their condition. It involves a process in which people draw life-size images of themselves which they fill with pictures, words and symbols to express themselves. Jonathon Morgan and Jane Solomon initially used the tool in a workshop in Bamabani to help HIV positive people tell their life stories and visualize the virus they live with (Morgan & Solomon, 2009). It has since been used in several countries across the world, from Lusaka to Toronto. Solomon has described body mapping as “a memory tool with lots of different applications and is useful for sharing and receiving support” (Solomon, 2009: 29). We chose the technique of body mapping since it encompasses the entertainment, education and participatory aspects needed to initiate individual or social change and learning. Because body mapping allows participants to work with mediums such as paint and pastels, to interact with peers who help them trace their bodies, and to be creative when completing each step, it is a potentially useful method for capturing students’ attention and ensuring their participation. Body mapping also provides the education aspect since the steps of drawing the map can be adjusted to help participants work through a specific problem-solving process, in an engaging, participatory manner.

## **LITERATURE REVIEW**

### **Dialogical Development - Partnering with Youth**

While the notion of participation in development contexts has become an increasingly popular one, there is still a dearth of studies that explicitly examine participatory development with youth. In her paper entitled “Unique Ethical Complexities and Empowering Youth in the Research Process”, Dawn Trussell (2008) argues that researchers have traditionally engaged in research *on* youth, instead of *with* youth: “young people’s voices were typically excluded from the social sciences. Instead, adult ‘proxies’ were used to speak on young people’s behalf and were thought to provide more valid accounts of their lives” (Trussell, 2008: 164).

Trussell (2008) believes that researchers working with youth should strive to actively engage their subjects. She advocates participation of young people in the research process because she

argues that youth are capable of speaking for themselves and that the most accurate data on youth can be gathered by having young people themselves shed light on their own lives. Trussell also advocates youth participation because she believes that this can stimulate a process of empowerment, as young people are provided with opportunities to voice themselves and their opinions: “we can make conscious decisions throughout the research process to better engage and empower youth participants” (Trussell, 2008: 165). In working towards engaging youth, it is important to bear in mind that young people may find traditional forms of research, such as questionnaires, intimidating or even boring (Trussell, 2008: 170). Therefore, Trussell suggests that efforts should be made to engage young people by employing creative research techniques.

Our project attempts to fulfil Trussell’s suggestions by structuring our research with the ARROW students around a body mapping workshop. The workshop, which will involve the students using a range of stationery to draw symbols and pictures on their body maps, is based on the assumption that the students will be more willing to engage with the issue of conflict resolution if it is done in a creative, imaginative way. As Trussell (2008) suggests, our workshop will be participatory in nature because our intention is for the ARROW students to be active in reaching their own conclusions regarding conflict.

Like Trussell (2008), Alice McIntyre (2000) argues that youth should be provided with opportunities for dialogue. McIntyre explored the implications of such opportunities in a study she conducted with young adolescents from an inner-city school in America. The students, who came from broken homes and problematic backgrounds had all experienced or observed some form of violence. McIntyre’s study focuses on her efforts to create a space for these students, where they are free to express their opinions regarding violence and where they can develop plans of action to deal with violence. Similarly, the aim of our project is to encourage the participation of young people by “engaging in processes that position youth as agents of inquiry and as ‘experts’ about their own lives” (McIntyre, 2000: 126). Like McIntyre’s project, our body mapping workshop will generate data “by listening to young people’s stories, by giving them the opportunity to speak about their lives, and by collaborating with them in designing plans of action” (McIntyre, 2000: 126). In conducting her research with the students, McIntyre employed various creative techniques such as collage-making and community photography. Although McIntyre strived to encourage the students to freely express themselves, she did create a preliminary framework that was used to structure her sessions with the students. Similarly, we have created a framework for the body mapping

workshop to provide some structure and guidance for our research with the ARROW students. This framework, will, however, be adapted during the actual workshop to suit the students' needs.

Like Trussell and McIntyre, Penny Gurstein and colleagues (2003) advocate the use of participatory development with youth. Their study, entitled "Youth Participation in Planning: Strategies for Social Action", examines four youth programmes in Canada and their use of participatory approaches. Based on their exploration of these four programmes, Gurstein et al believe that participation should involve youth feeling engaged and should lead to youth perceiving themselves as active change agents in society. The outcomes produced by the four organisations that Gurstein et al discuss are the outcomes we hope to achieve with the ARROW students, in relation to conflict resolution: "Participation is part of a critical thinking, problem-solving and experiential approach to learning. Through this approach, young people learn how to make sound decisions, collaborate with others...and consider multiple perspectives on controversial issues" (Gurstein, et al, 2003: 253). Although Gurstein et al are positive about the use of participatory development with youth, they suggest that "further research is required on youth involvement" (2003: 270). Our intention with this project, therefore, is to contribute to shedding light on the issues and implications of engaging in dialogical development with youth.

### **Conflict Resolution – The Need for New Approaches**

A literature search on the issue of conflict resolution in schools reveals that violence in schools is a problem in many countries in the world (Debarbieux, 2001). In 2001, UNESCO realised that South African schools were facing a major problem and recognized that teachers are often reluctant and unprepared to deal with violence and conflict (Simpson, 2001). Newspaper reports suggest that South African schools have seen an increase in violent crimes over the past few years, including stabbings and murders (News24, 2008-2009). In 2004, Media Tenor International, a research institute, discovered that between January 2007 and April 2009 there was frequent coverage of school violence on South African television news, which the institute found alarming since school-related issues seldom gain coverage in most parts of the world unless something drastic occurs, suggesting that violence in South African schools is particularly rife (Media Tenor, 2009). These findings show that violence and conflict are serious problems in the South African context, and methods need to be found to resolve them.

David and Roger Johnson have published various books and articles in which they argue that schools should invest in strategies "other than a police force, surveillance equipment and metal

detectors to manage violence and conflict” (1995a: v). Their research suggests that training students in conflict resolution results in healthier cognitive, social and psychological development and the ability to deal with difficult situations (Johnson & Johnson, 1995a). However, although different countries (such as the USA, Brazil and England) have attempted to implement conflict resolution training into schools, figures on violence do not appear to reflect a decline. Johnson and Johnson attribute this to the fact that “teachers have been implicitly taught to avoid and suppress conflicts, and to fear conflicts when they burst forth” (1995a: 161). In many countries, such as South Africa, many teachers have not received adequate training in order to handle conflict nor do they know how to teach children how to cope with it. The problem is perpetuated because even those teachers who do receive training are taught to approach the issue in ways which have been found to be unconstructive and which do not adequately teach children how to deal with conflict (Webster, 1993).

Conflict resolution methods in the past tended to take the form of a workshop where teachers would be trained in how to teach students about conflict resolution, with the teachers then returning to schools to teach these issues over a number of sessions (see Johnson & Johnson, 1995b; Webster, 1993). Teaching methods have generally been quite top-down - teachers are expected to facilitate sessions in which they give short lectures about conflict resolution and students are asked to brainstorm about and discuss conflict, and to give feedback in class discussions (IFUW Facilitator’s Guide, no date). The literature concerning the effectiveness of conflict resolution programmes conducted in a school environment reveals conflicting results. Webster argues that there is no evidence that conflict resolution programmes “produce long-term changes in violent behaviour or risk of victimization” and that “in the absence of other supporting interventions, classroom-based curricula generally have failed to produce sustainable behaviour changes for other health and social problems among youth” (1993: 127). His concerns are supported by the large number of news reports and government statistical documents which show an increase in violence in schools over the past two decades (see UNESCO, 2001; News24, 2009; US National Center for Education Statistics, 2007; Education Ministry of Japan, 2007).

South Africa has some of the worst statistics on school-related violence in the world. In 2008, the South African Institute of Race Relations published statistics which revealed that “only 23% of South African students felt safe at school. On average, South African schools ranked more than 20 percentage points below the world wide average of 47% of pupils declaring that they felt a high degree of safety in the classroom” (South African Institute of Race Relations, 2008: no page

numbers). It has been suggested that “media reports were not merely isolated incidents but part of a growing pattern of violence and disorder” (South African Institute of Race Relations, 2008). Another study found that 15.3% of primary school learners and 14.5% of secondary school learners have experienced violence in some form or other at school, including being threatened, assaulted, robbed or experiencing sexual violence (Burton, 2008: xii). In KwaZulu Natal, 49.4% of pupils reported theft at secondary school, which was the highest percentage in the country, and 3.8% reported sexual assault, which was the third highest percentage in the country (Burton, 2008: 12).

Johnson and Johnson (1996), however, have produced research which suggests that conflict resolution can be effectively taught through the school system. Based on their research, they launched the Teaching Students to be Peacemakers programme in American schools during the 1960s, which focuses on peer mediation within a broader environment of cooperation within the school. Their evaluations of the programme at various schools showed positive changes in how children dealt with conflict situations after undergoing training and experiencing peer mediation, and revealed that children were inclined to use the conflict resolution skills learnt at school in their home and personal environments (Johnson & Johnson, 1996). The Teaching Students to be Peacemakers programme focused on peer education instead of a top-down approach with teachers in charge; an emphasis was placed on action from within the student body. Conflict resolution skills were not taught solely in a classroom environment – student mediators were appointed to settle disputes occurring outside of the classroom on the playground (Johnson & Johnson, 1995b). The programme was an ongoing one which ran from grade 1 through to grade 12, with new, age-appropriate skills being taught each year.

These findings suggest that in order to teach conflict resolution effectively, power needs to lie with students rather than teachers. The aim of our body mapping workshop is for the students to come to their own understandings of conflict and how it operates in their lives, and then to work collectively to find solutions which they can then tailor to their specific situations. It is very important that life-skills programmes should be suitable for the given age-group. One of the reasons many conflict resolution programmes in school fail is because education departments or other planners design a single programme which is expected to be implemented and be effective at all levels (Webster, 1993). Because body mapping includes the use of simple mediums such as paint and crayons, people of all age groups can engage in the process with relative ease, but the steps of the process can be altered to suit the complexity of the participants’ age group. Since

classroom learning tends to focus on the use of group discussions or role-plays, we wanted to introduce a new method which would incite interest from the students, and which would encourage them to participate.

### **Body Mapping – Drawing (Out) the Problem**

Jane Solomon's HIV body mapping workshop has been used in a number of countries since it was introduced to the South African Bambanani women's group in 2002 (Devine, 2008). Although it was developed as an art therapy method for empowering HIV positive women, it has been adapted to suit other causes such as sex education, physical trauma, and as a counseling technique with children that have been abused (Ishola 2008; Meyburgh, 2006; Wallace, 2009). Karen Wallace (2009), a Canadian grief counselor, has found that body mapping is an effective tool in her counseling sessions for children and adults alike. The body map shows where the patients are "holding trauma" and "where their resources are in their body" and allows them to establish a mind-body relationship for their problems, as well as helping them visually express what may be difficult to verbalise (Wallace, 2009: 22).

When the body mapping technique was used by the Bambanani women's group it proved successful in empowering HIV positive women to perceive themselves as physically and emotionally strong individuals, as well as reducing their negative body images (Devine, 2008). The technique was exported to two collaborating Canadian organisations in 2006, namely Canadian Treatment Information Exchange (CATIE) and the Regional Psychosocial Support Initiative (REPSSI), who then used the technique amongst a group of Tanzanian and Zambian women. The workshop succeeded in "enabl[ing] women living with HIV/AIDS to better understand HIV and its treatment, combat stigma, improve personal coping strategies and share wisdom through art" (Devine, 2008: 60). The process of creating body maps succeeded in leading the women into discussions of societal issues regarding the empowerment of women and the burdens women have to bear in African society (Devine, 2008). Thus the exercise of body mapping breaks down traditional barriers and allows participants to discuss sensitive issues.

One workshop used body mapping in a Tanzanian High School to discuss issues of sexuality, HIV aids and unwanted pregnancy (Mwaluko et al, 2002). Students aged between 13 and 17 were split into gender groups and asked to draw both a male and female body, complete with sexual organs. They then entered into a discussion about HIV aids. The study found that students responded to and enjoyed the body mapping technique. The process helped the teenagers to discuss sensitive

issues without fear (Mwaluko et al, 2002). Furthermore, the International Conference on AIDS in Tanzania in 2002, identified that schools need more innovative techniques to teach sex education and used body mapping as such an example. (Mwaluko et al, 2002). A Nigerian study in 2003 also discovered similar results when using body mapping as a sex education and life planning tool amongst high school students (Ishola et al, 2003). The study suggested that the method of using art helped create an informal setting whereby students felt comfortable to talk about their ignorance regarding sexual body parts and behaviours. Thus body mapping is effective in initiating controversial or sensitive topics of discussion amongst young people.

Similarly Meyburgh (2006) discovered that body mapping helped physical trauma victims of the Apartheid era deal with their grief by helping them discuss sensitive, personal issues such as police brutality. The victims all agreed that body mapping helped them recount their past traumas as well as reassess their more hopeful futures (Meyburgh, 2006). The studies which have been discussed here relating to body mapping all suggest that body mapping is a useful exercise in acting as an ice-breaker in order for sensitive issues to be discussed. We therefore believe that body mapping has great potential as a tool in facilitating discussions around the difficult topic of conflict.

## **METHODOLOGY**

The research approach of this project took the form of a body mapping workshop, followed by a group interview with the participants. The need to understand the meaning behind certain responses and behaviours in the body mapping workshop implied the use of the qualitative approach and interpretive paradigm in our research.

### **The Research Approach**

We employed a qualitative approach as our aim was to better understand the varying reactions to, and success of, the body mapping tool amongst the participants. This qualitative approach focuses on gaining in-depth insights from the participants as they elaborate on their personal encounters with conflict and describe their experiences with body mapping (Cooper & Schindler, 2006). By using qualitative techniques, the “emotions, motivations, perceptions, contextual language and self-described behaviours” of the ARROW SA participants can be discussed (Cooper & Schindler, 2006: 214).

The use of the interpretive paradigm in our research was contingent on the subjective responses we expected from the participants. The interpretive paradigm investigates how individuals subjectively interpret content (Cohen et al, 2001; Tomaselli, 2005). The participants in our workshop each constructed their own body map, thereby actively making meaning according to their own life experiences.

The participants in this study are ten ARROW SA students aged between 13 and 18. The participants were chosen using non-probability, purposive sampling whereby “personal experience, ingenuity, or previous research findings” are used to determine the sample (Welman et al, 2005: 68). One of our researchers has an established relationship with ARROW SA as a volunteer and thus she, along with ARROW SA coordinator, Mary Lange, chose a group of students that frequently and actively participate in ARROW.

### **Stages of the Workshop**

The stages in our ARROW SA workshop were formulated using Tuckman’s (1965) model of Stages of Group Formation, which consists of five phases, namely ‘forming’, ‘storming’, ‘norming’, ‘performing’ and ‘mourning or adjourning’ (Chrzanowska, 2002). This model is beneficial to our research as it defines the facilitator’s role in the group session as well as what the participants should be expected to be engaged in at each stage.

At the forming stage the facilitator must take charge by introducing himself, his research and the nature of the seminar (Chrzanowska, 2002). This was done at the beginning of our workshop when we outlined the various tasks and asked participants to raise any concerns they might have. By addressing these concerns we pre-empted the storming stage whereby participants display signs of negativity about the task which upsets the group dynamic. To encourage independent thinking and to gain some sort of equal footing, the group participated in an initial warm-up exercise. (Chrzanowska, 2002). This is part of the forming stage. Participants were given a conflict scenario to discuss and problem-solve. Thereafter, a group discussion (including refreshments) ensued regarding the conflict scenario. The refreshments put participants at further ease which indicated that they were entering the norming stage whereby participants begin to respect the opinions of group members and the overall group dynamic (such as raising a hand to speak and not interrupting other speakers).

The actual body mapping activity fell into the performing stage which involves a performance activity that encourages individual input, engaging with research materials and group focus. After the performance stage, energy levels usually dwindle thus we scheduled a five minute break in the workshop which served to move the participants from the individual, creative mindset they had been in, back to the immediate, group workshop they found themselves in (Chrzanowska, 2002). The final stage is mourning or adjourning which indicates that the group needs a sense of closure because they have gone through a number of bonding stages that leave them feeling “more comfortable to be in this environment than to be separate from the group” (Chrzanowska, 2002: 38). As facilitators, we informed the group that the workshop was coming to an end towards the end of the body mapping task. After the break we held an informal group discussion on the workshop, asking the students for their opinions and comments, informing them how their body maps will be used in our research and thanking them for their attendance. Tuckman’s five stages are important to our research because our time with the students was limited so we needed to ensure that the workshop ran smoothly and successfully. .

The original body mapping process as designed by Jane Solomon and Jonathon Morgan for HIV patients consists of 17 steps which help the participant to externalise and visualise the disease. For our workshop, we have used the basic framework but adapted the individual steps to meet the objectives of our session (see Appendix A). We chose to use the same materials and media as suggested by Solomon and Morgan, including paints, pastels, crayons, and food colouring. The basic concept remained the same – we asked students to lie down on a piece of paper and have their friend trace their body outline. We then helped them through a series of steps which involved drawing symbols, writing and colouring. While Solomon and Morgan’s steps focused on drawing physical marks associated with HIV and empowering people to follow their goals, our steps focused on the issue of conflict and conflict resolution. Our body mapping process was divided into three main parts. The first five steps focused on helping the students come to an understanding of what conflict means to them. The next two steps required them to think about how they deal with conflict, and the last four steps were focused on helping them find solutions to the problem and ways to resolve conflict within their personal contexts.

### **Group Interview – Conversing With Our Participants**

The main research method that was employed for data collection was a group interview with the ARROW SA students who participated in the body mapping workshop. The students were questioned on their feelings and perceptions of the participatory, entertainment education approach of the

workshop. The main reason we decided to interview the students in a group is because youth find interviews less intimidating if they are with other youth and can discuss and develop ideas together (Cohen et al, 2001). In conducting the group interview we adopted the interview guide approach. This involved us deciding on the issues to be discussed beforehand so as to provide structure to the interview. The interview guide approach, however, also allows for flexibility during the actual interview in terms of question wording and sequence “as people do not answer in neat linear ways, they often make conceptual leaps” (Deacon et al, 1999: 69). The purpose of the interview guide was to ensure that only relevant topics were discussed as young people often become distracted during interviews and begin discussing issues that are unrelated to the research. Conducting the interviews face-to-face allowed us to record the participants’ non-verbal reactions, such as laughing or nodding their heads in agreement to something that was said. Furthermore, we were able to re-phrase questions or provide clarification if the participants were unsure about a particular question. In order to put the participants at ease, they were first asked general introductory questions and once a rapport had been established more complex questions were asked (Deacon et al, 1999).

Since our project involved us working with minors, it was particularly important that we ensured that our research was conducted ethically. Informed consent forms were given to the ARROW students in order for permission from their parents or guardians to be granted for the students to be involved in our research (see Appendix B). The students were aware that their comments during the body mapping workshop and group interview would be used in our project and they also understood that they were free to choose not to answer a particular question if they wished. In addition to the informed consent forms that we gave to the students for our specific project, the students’ parents also sign ARROW consent forms that give permission for their children to be involved in ARROW and any workshops or research relating to ARROW. We also maintained an ethical standard by ensuring that none of the interview questions were too sensitive or personal in nature - the questions focused generally on the students’ perceptions of the workshop and on the participatory, entertaining nature of body mapping. Although pseudonyms tend to be used in research to protect the anonymity of participants, the ARROW students were adamant that we used their real names, as they felt that this gives them a voice and allows them to be recognized for the contribution they have made to our research.

### **Conducting the Analysis – Painting the Bigger Picture**

In order to gather and analyse our data, we used the principles of grounded theory and thematic analysis. Grounded theory refers to “theory that was derived from data, systematically gathered

and analysed through the research process. In this method, data collection, analysis and eventual theory stand in close relationship to one another” (Strauss & Corbin, 1998: 12). The idea is that the researcher moves outward from specific issues to more general ones. When using grounded theory, “data collection and analysis are consciously combined...the processes of asking questions and making comparisons are specifically detailed to inform and guide analysis and to facilitate the theorizing process” (Davidson, 2002: 12). Questions are meant to be kept open to allow the researcher to build the theory out of the data (Strauss & Corbin, 1998: 13). This was evident in our project because when we designed the question guide for the group interview, we deliberately included questions related to our three research questions (the participatory, entertainment and body mapping aspects), in the hope that the responses would allow us to apply relevant theories to answer our questions.

Strauss and Corbin describe grounded theory as a method where “the researcher begins with an area of study and allows the theory to emerge from data” (1998: 13). The grounded theory approach allows the researcher to choose from open coding, axial coding or selective coding when undertaking analysis. Open coding is when the data gathered “is read in search of the answer to the question “What is this about? What is being referenced here” (Borgatti, 2006), and categories are selected and named from the analysis of data. We chose to use thematic analysis to analyse our data, and since the process of open coding is very similar to thematic analysis, both methods were used simultaneously. Thematic analysis “focuses on identifiable themes and patterns of living and/or behaviour”, and is a process in which the researcher uses transcribed conversations to identify “patterns of experiences” (Aronson, 1994: 49). These patterns are then combined and catalogued into sub-themes; themes are then identified by bringing together pieces of experiences and ideas to form a coherent and meaningful picture (Aronson, 1994). We examined all the answers gathered from our group interview and found patterns and categories which emerged, for example, large numbers of answers dealt with the creative aspects of body mapping and communicating with friends respectively. We used the quotes gathered about these issues to identify the fact that the theories of entertainment education and communication for participatory development were relevant to our project, and so the data could be analysed in terms of those theories.

## **RESULTS**

In order to provide structure and coherence to our findings, we have analysed the data gathered from the group interview according to three sections. The first deals with the participatory nature of the body mapping workshop. The second section discusses the influence of the entertainment education approach of body mapping, while the final section examines the value of body mapping as a tool in teaching life skills to youth.

### **Participatory Development – I Participate Therefore I Learn?**

“[Teachers’] efforts must be imbued with a profound trust in people and their creative power. To achieve this, they must be partners of the students in their relations with them” (Freire, 2002: 75).

While none of us are teachers by profession, our intention with the body mapping workshop was certainly to engage the ARROW students as partners in a participatory process of learning about conflict resolution. While interviewing the students about the body mapping workshop, it became clear that the participatory approach we adopted aided the students in better understanding conflict and how it can be dealt with.

### **Endogenous Development: The People’s Needs**

A key aspect of participatory development is that it should stem from the beneficiary community (Servaes, 1991, 1996; White, 2004). Since the community is perceived as the starting point for development, their needs should provide the basis for development decisions. Our decision to conduct a workshop dealing specifically with conflict resolution was informed by the fact that conflict is a prevalent factor in many of the ARROW students’ lives. In previous ARROW SA sessions, the issue of conflict cropped up, whilst our interview with the students also revealed that conflict is something they are aware of and frequently experience:

Nondumiso: I've thought about conflict between boys and girls...and we've also experienced lots of conflict with different schools, they're our rivals.

Noluthando: Like sometimes we will take a taxi and when students from other schools see us they will deliberately not get on the taxi with us!

Gilly: There's also conflict with teachers. They get on your nerves sometimes, they annoy you because they can be so immature even though they meant to be superior (Group interview, October 2009).

Our workshop was therefore based on the need of the ARROW students to better understand conflict, so that they would be able to manage it in a mature, responsible manner. In other words, the process of development that was initiated stemmed directly from the needs of the ARROW community.

### **The Power of the Word: Dialogical Learning**

Since the intention with the body mapping workshop was to create a participatory environment, dialogue was an essential component of our workshop. Before the actual body map creation began, we initiated a dialogue with the students in the form of an informal conversation. We explained to them the purpose of our research and provided them with a brief description of body mapping. They then entered the conversation by providing us with examples of conflicts they had experienced and described the various ways in which they had dealt with these conflicts. Before we started the body mapping process we explained that they should feel free to talk to each other and to us during the workshop, whether they wanted to ask questions or simply share opinions of each others' body maps. We were therefore aiming to encourage open dialogue during the workshop because the purpose of participatory development communication is to communicate *with* people, rather than *to* people: "By definition, a participatory model engages people who were formerly objects in communication – and in learning – as subjects" (Harris, 1996: 66).

The students believed that the dialogical processes that occurred in the body mapping session contributed to them learning about conflict resolution:

Gilly: I loved the honesty in the session. It also helped that I could speak to my friend so that I could discuss things with her.

Sertanya: So what would it have been like if we told you that you couldn't speak during the workshop?

Nombuso: It would have been boring!

Nondumiso: It was about us knowing each other (Group interview, October 2009).

It is clear, then, that the use of dialogue helped the students in the body mapping process as it enabled them to discuss issues that were brought up with the other students, as well as clarify with

each other and with us some of the body mapping steps that they were unsure of. The dialogical nature of the session played a role in the learning processes that the students engaged in because “Only dialogue which requires critical thinking, is also capable of generating critical thinking. Without dialogue there is no communication, and without communication there can be no true education” (Freire, 2002: 92-93).

The use of dialogue was particularly important in our workshop considering that the issue under discussion was conflict. According to the students, an important lesson they had learnt from the workshop is that it is necessary to speak openly and dialogically if conflict is to be resolved:

Nondumiso: You solve the problem or fight by talking about it, not bottling it up.

Patricia: Like when I had a fight with my friend, I actually ended up slapping her! But it was better after we talked about it and we apologised.

Gilly: You don't realise what words can do. The tongue is very powerful (Group interview, October 2009).

The idea of words having power is important as it suggests the central role that dialogue plays in bringing about successful development: “Effective communication is two-way communication...The role of the researcher...should consist of establishing a dialogue with community members” (Bessette, 2004: 8). It is important that our dialogue with the ARROW students did not end after the actual body mapping session, but rather continued the following week when we engaged with them in a group interview. Instead of the interview simply being about us, the researchers, asking them, the researched, questions, we strove to encourage open discussion and debate in the interview. According to the students, it was helpful to further discuss the issue of conflict in the interview as it helped them better understand the body mapping process and the manner in which it helped them think about conflict in new ways. The dialogical nature of our group interview suggests the importance of allowing people the opportunity to express their views based on their understandings of an issue (Gerace & Lazaro, 2006).

### **Collaborative Discoveries: Participatory Development**

Through the use of dialogue, the ARROW SA students were encouraged to actively participate in the body mapping workshop. When asked about the participatory approach that was employed, the students suggested that they appreciated the fact that we respected them enough to play an active role in the workshop:

Noluthando: It was better for me to discover things about conflict myself, rather than having some one tell me or judge me...

Sertanya: Do adults do that to you?

All: Yes!

Patricia: They're always telling us and always judging us! (Group interview, October 2009).

The fact that Noluthando appreciated discovering things for herself, suggests the importance of participation in development initiatives. Our intention was not to tell the students what to believe or to force them to think that there was only one correct way to deal with conflict. Rather, our purpose was to allow each student to create their own body map so that they could actively engage with the issue of conflict to come to their own understandings of it because "liberating education consists in acts of cognition, not transferals of information" (Freire, 2002: 79).

Although it was important for each student to individually identify how conflict operates in their lives, we did strive to create a sense of group effort because the CFPD model values both individual and collective action (Kincaid & Figueroa, 2009). Therefore, the last step in the body mapping process involved the students working collectively to identify five steps that are important to follow when managing conflict. They were allowed to freely offer any opinions, and in engaging in discussions with each other and with us, they eventually decided on the most important steps. When asked about the steps, the students indicated that they valued the group effort:

Noluthando: As a group it worked well that we were doing it *together*.

Gilly: It was *our* five steps.

Nondumiso: Because at ARROW we are like family.

Gilly: We were all throwing in things and ideas, it was group work, and all these ideas eventually became our five steps (Group interview, October 2009).

The fact that the students were provided with the opportunity to take control is central to the success of a participatory initiative because "Any intervention with the intent of achieving a real and sustainable improvement in the living conditions of people is doomed to failure unless the intended beneficiaries are involved in the process" (Bessette, 1996: 9). The students described an incident where another researcher who was working with them failed to engage them in dialogue. The researcher's non-participatory methods upset the students because they felt disrespected:

Gilly: She made us answer questions on a survey. The first thing she told us was not to speak, to just keep quiet and write our answers on a page. She didn't speak to us, didn't say hello, she didn't even thank us!

Noluthando: So we didn't want to answer her questions properly.

Gilly: She should have come in and spoken with us like you guys did. She acted like she didn't need us, that it was us who needed her! (Group interview, October 2009).

The students were clearly offended by the manner in which the researcher engaged, or rather failed to engage, with them. The fact that she discouraged them from speaking up and interacting upset them because they felt silenced: "Communication between people thrives not on the ability to talk fast, but the ability to *listen* well. People are voiceless not because they have nothing to say, but because nobody cares to listen to them" (Servaes & Malikhao, 2005: 91). According to one of the students, Bhekithemba, "[he] just tore up [the researcher's] survey and threw it in the bin!" because he felt that she had made no effort to respect or engage with them (Group interview, October 2009). The suggestion is that successful research must be based on participation of the people. Our body mapping workshop was designed based on the importance of engaging with people as human beings rather than as research objects.

It is important to note that participation in our workshop was successful because the students perceived the workshop as a space of safety. In order for participation and dialogue to thrive, an environment of tolerance and trust must be created (Gerace & Lazaro, 2006; Matthews & Limb, 1998). According to Gilly, "what happens in ARROW stays in ARROW. You guys made us feel safe" (Group interview, October 2009). Gilly clearly perceives the workshop as a space where she felt free enough to speak out, especially as she regarded the workshop as an ARROW activity. Similarly, Bhekithemba pointed out that "In ARROW you're not scared because you know there's trust" (Group interview, October 2009). The students' trust in us and in the workshop as a site of tolerance encouraged them to offer their opinions because they knew they would not be judged or ridiculed. We believed that creating an environment of trust in order to support participation was particularly important because we were dealing with the sensitive and difficult issue of conflict. The use of EE also aided us in dealing with such an issue, as will be discussed next.

## **Entertainment Education – The Fun of Learning**

“Well first you have to get their attention. Then you can teach them something” (Rogers in Singhal et al., 2006: 201).

The idea of entertainment education centres on the idea that in order to teach people about an issue, their attention must first be captured. In order to attract the attention of high school students and teach them about conflict resolution, we chose to use body mapping, in the hope that the creative aspects of this process would engage the students and entertain them. It was evident throughout the workshop and from the responses gathered in the group interview that body mapping provided much fun and entertainment for the students while simultaneously helping them engage in learning processes.

### **Cognition Through Creativity**

The very first step of the body mapping process required the students to draw the outline of their partner’s body on the page. Because this step involved interaction and physical involvement, it immediately broke down barriers between the group members. Some of the students started tracing their partners very tentatively, but after a few minutes, the whole group was talking and laughing as they fulfilled the task. One of the aspects that made body mapping fun for them was the freedom they were allowed during the task, in terms of discussing their maps with friends and being allowed to write whatever they wanted to for each step. The students contrasted the workshop to classroom learning and they all pointed out that they found body mapping much more entertaining:

Gilly: With ARROW there is no box, you’re free to do what you want.

Nondumiso: Yes, you’re free!

Tasha: Body mapping was better. We got to express ourselves and we got to interact. In class it’s boring.

Noluthando: In class we don’t have any fun (Group interview, October 2009).

During the workshop, students spent time working on the creative aspects of their body maps – instead of simply writing down the steps as we read them out, the students were eager to draw, colour and paint. The creative aspect of body mapping was very important to them since it provided a break from their usual classroom environment. Bhekithemba said that he found the workshop enjoyable because “with body mapping it was fun. We had colours. In class it’s just black

and white, but here you had to think out of the box and put things on the map and see this is where I need to improve” (Group interview, 2009). His comment is particularly important because it highlights the crux of the entertainment education process – through using colour and art, Bhekithemba was able to learn something about himself and see which areas he needs to improve in. In other words, the entertainment aspect helped the process of education.

Many other students concurred with Bhekithemba that body mapping helped them to better understand conflict. When questioned about what sorts of things they had learnt, these were some of the responses:

Gilly: The triple C. To be Cool, Calm and Collected.

Bhekithemba: I learnt that you need to control yourself. You can really hurt a lot of people.

Nombuso: To think before you talk (Group interview, October 2009).

The students, therefore, were each able to come to their own opinions and understandings of conflict. Tasha shared how on the day of the body mapping workshop, she arrived home and her mother began yelling at her. She said that she would normally speak back, but that day she “kept [her] cool” and went to her room quietly and decided not to make the conflict worse. Gilly said that when her class found themselves in a situation of conflict with their teacher, while other students became angry, she remembered the “3 C’s” and chose to hold herself back from the conflict (Group interview, October 2009). It has been suggested that EE “is more effective in creating knowledge of an educational issue than in changing overt behaviour” (Singhal & Rogers, 1999: 207). This statement has been both proven and disproved by the above responses of the ARROW students – while some students (such as Bhekithemba and Nombuso) did say that body mapping made them think more about the issue of conflict resolution, other students (such as Gilly and Tasha) did actually change their behaviours. This could possibly be related to the fact that our workshop focused on helping students develop skills to deal with conflict resolution, and so the EE approach may have resulted in more overt behaviour changes because the nature of the topic and the fact that it was a life skill we were teaching lent itself more easily to stimulating behaviour change.

## **The Educational Message**

With any EE project, the educational aspects are woven into the overall entertainment form, so educational messages are not always explicit or overt. Miguel Sabido used to include 30 second epilogues at the end of his EE soaps which “summarized the main educational point of each episode and related it to the daily lives of the telenovela’s viewers” (Singhal and Rogers, 1999: 47). It therefore appears that when EE is used, the educational message needs to be drawn out of the entertainment context and reinforced for the audience. When we initially asked students whether they had thought about what they had learnt about conflict in the week following the body mapping session, many were a bit uncertain. After a while, however, they started to give the above examples of what they had learnt and how they thought they had applied these lessons in their lives on a subconscious level. We then asked them if the situation would have been different if we sent them home with their body maps after the workshop and never met with them again. They all agreed that the group interview made a significant difference because it helped them reflect on what they had learnt and think more about how to apply the conflict resolution skills in their lives consciously rather than just on a subconscious level. Noluthando said it helped her learn because during the session she was simply unconsciously writing things without really thinking through them and that without the group interview she might have forgotten about what she had done. It is therefore clear that any EE initiative, whether it is a mass media campaign or a community level workshop, needs to include some method of highlighting and reinforcing the educational aspects of messages.

One of the main criticisms of EE projects has been that donors or implementing agencies define “explicit attitude and behaviour-change objectives...with little apparent participation by intended beneficiaries” (Storey, 1999: 703). We tried to guard against leading the students into what we saw as the ideal solution to conflict by allowing them to personalize conflict to their own lives and come up with what they thought of as the relevant steps to deal with the issue. Some of the responses in the group interview suggested that they had not necessarily learnt what we would have thought of as the ideal solutions. For example, many of the students felt that they could best deal with conflict situations by staying quiet and not engaging with the other person. This contrasts with our belief that dialogue and communication is important to solve conflicts, but in the contexts of the students’ conflicts, their solution made sense for them. They explained that they often fight with teachers and parents who have power over them, so instead of us imposing our view that they must work through problems with their elders, we allowed them to decide as a group that disengaging from conflict can actually be a better solution for them, depending on the context.

As the field of EE moved away from mass media approaches during the 1990s, there came to be a focus on participation, stimulating dialogue, and on society as a unit of change (Tufte, 2005). Scholars such as Storey (1999) have discussed the contribution of EE soaps in stimulating important conversations between viewers. It is important to note, however, that EE tends to only generate discussion and debate amongst those community members who are exposed to the intervention, and not to society at large. The ARROW students suggested that they had only discussed the body mapping workshop with each other and with other ARROW students, but not with their other friends or school mates. The ability of EE to stimulate community debate and discussion should therefore be understood in context and its effects cannot be exaggerated.

### **The Value of Body Mapping in Teaching Life Skills**

Body mapping requires a change in the spatial dynamic of the classroom. The desks are pushed back, the blackboard is ignored, students stretch out on the floor and colour in life-sized outlines of their own body. As conflict involves both emotional and physical components, being able to see one's body and project issues onto it is vital to bring about empowerment and awareness of how conflict personally affects one's life.

The ARROW students revealed that conflict has mostly been taught to them in a structured school environment. The teacher formulates the issues and uses a didactic method to convey the key concepts. Most students found these methods boring and irrelevant (Group interview, October 2009). The students agreed they had never been given space to think of personal conflict issues in the class environment despite engaging in class discussions and debates about conflict. In the body mapping session the students had the freedom to think of conflict situations in their own lives and how they personally deal with such situations. These steps included asking the students *Who do you fight with? Write their names in your stomach* and, *What do you do when you've fought with someone?* Most students wrote that they fought with family members however their response to the conflict varied. Some wrote in their fists that they want to hit or punch, others drew tears by their eyes to indicate crying, while another student wrote that they try to escape by watching television. These were all personal responses and the students felt valued because they understood that no answer was wrong.

### **Step By Step: Body Mapping As A Process**

Body mapping involves working through a process with a group. According to Tuckman's model of group formation, the group needs to get to know one another before tackling serious topics of discussion or performing tasks (Chrzanowska, 2002). As a prelude to the body mapping task, we initiated an informal discussion about conflict using the example of what the students would do if their parents took their cell phone away. This discussion enabled the group to think about how they react in a conflict situation with an older person and revealed the power structures they deal with daily. The actual body mapping process was successful in exposing further areas of conflict in their lives and in helping the students identify strengths and weaknesses that can influence conflict situations.

The body mapping process allowed the issue of conflict to be dealt with in a step by step manner. First, the students established their own identity on their body maps by writing their names and school institution. This allowed the students to gain ownership of their artwork. The steps that followed involved the students thinking about issues such as who they fight with, what they fight about, how fighting makes them feel, what they do physically after they have had a fight, and whether they listen when they argue with someone. The final stage involved the students collectively developing five steps to manage conflict. We asked the students what they would have written if we had come into the session and immediately asked them to write down five steps. Nondumiso said, "I would have written don't fight with your friends, don't fight with your mom..." (Group interview, October 2009). Instead, due to the step-by-step process the students engaged in, they were able to come up with five logical steps: 'Identify the problem, listen, think, communicate and resolve'. This suggests the value of body mapping as a logical process that can provide clarity on a certain problem. According to Bhekithemba, "Conflict is a serious matter. You have to deal with it calmly, step by step. Not like when a speaker comes in and uses a power point and they scare us away" (Group interview, October 2009). Body mapping is therefore a useful tool in helping youth learn about important issues in an orderly, approachable manner.

### **The Merging of Physical and Emotional Aspects of Conflict**

Body mapping is also a valuable tool in teaching life skills because it enables participants to recognise the link between the emotional and physical aspects of an issue. In the workshop, the students established a mind-body relationship when mapping out conflict on their bodies. The uniqueness of drawing on one's own body contributed greatly to the effectiveness of the exercise. The body map is meant to show where the participant is "holding trauma" and "where their

resources are in their body” (Wallace, 2009: 23). As such, the body map establishes a visible mind-body connection (Meyburgh, 2006). This was true for the ARROW students. When asked if the experience would have been the same if they just had to create any simple drawing or painting, the students pointed out that drawing onto outlines of their bodies is what they found useful. The steps involved helped them to process how they can control their bodies in a conflict. Bhekithemba in particular said that body mapping taught him that “you should control yourself when you are angry sometimes” (Group interview, October 2009). For example, by writing on his hands, Bhekithemba learnt that conflict makes him feel aggressive: “Fighting, fighting, fighting. You say it’s just a hand but you don’t realise what the hand can do” (Group interview, October 2009).

Bhekithemba’s response reveals how body mapping made him aware of how conflict affects his body physically and emotionally – not only does conflict make him feel angry but it also results in him wanting to lash out physically. The tasks included in the workshop involved the students using their physical body parts to identify or clarify issues around conflict. For example, one step asked the students to colour in their ear green if they listen to the other person they are fighting with, or to colour it in red if they do not listen. Most students felt compelled to be brutally honest when writing their weaknesses and felt it imperative to colour their ear in red. This was because by seeing their own bodies, they felt compelled to be honest with themselves and to deal with problem areas openly and explicitly.

The students enjoyed and appreciated the steps that allowed them to relate their physical and emotional reactions to conflict in a visual representation of their body:

Bhekithemba: [these steps] made me realise that there are things we take for granted. Like, I wrote things on my hand. It made me realise all the things that my hand can do and my weaknesses.

Gilly: It made me realise my impatience by writing it on my hand. It would have been different if we were just painting a picture but with body mapping it was us writing about our strengths and weaknesses. The whole week I looked at my hand in class and I thought, *Impatient? I’m Impatient?*

Nombuso: Like painting my ear, I really had to think whether I listened or not.

Bhekithemba: I saw that these hands can damage and these ears don’t listen (Group interview, October 2009).

Thus the body mapping process is capable of encouraging people to come to a self-realisation about what their bodies experience as well as how they can control and manage these experiences. The students understood that conflict is a serious issue and they appreciated learning

more about it in an orderly manner that allowed them to visually understand how it affects their lives.

### **Empowerment – Knowledge, Pride and Self-Improvement**

Our intention with our workshop was not to achieve outcomes that could necessarily be measured quantitatively, such as the degree to which the students had learnt about conflict. Rather, since the workshop was based on the philosophies of the CFPD model, our aim was for the ARROW students to achieve a sense of empowerment as they acquired a deeper understanding of conflict and how to deal with it in their lives. The students indicated that the few classroom discussions they had had on conflict failed to incorporate how the students themselves deal with conflict in their individual lives, thus there had been no consideration of self-empowerment. Nombuso admitted that in class “[she] never really knew what conflict resolution meant but now [she] has a better understanding [after doing the body map]” (Group Interview, October 2009). According to Noluthando, in class the lesson ends when the bell rings but “[body mapping] motivated me to go out and get more information especially about conflict to do with gender” (Group interview, October 2009). The body mapping session resulted not only in the students achieving a better understanding of conflict but also in encouraging them to acquire more knowledge about the issue. A sense of empowerment was therefore achieved as the students gained greater knowledge and skills as well as a deeper understanding of how to control conflict in their personal lives (Kincaid & Figueroa, 2009; White, 2004).

A sense of empowerment amongst the students was also created as they gained a feeling of ownership and pride of their body maps. When we asked them what they thought of their body maps, Nolunthando responded: “I thought wow! When I saw my body map...” and Lindiwe told us: “I’m going to stick mine on my bedroom wall because it’s beautiful!” (Group interview, October 2009). In addition to feeling proud of their body maps, the students also suggested that they had learnt that they are capable and competent enough to manage conflict. When the students were asked if anything could have been improved in the workshop, Nombuso replied “The only thing I thought was that I can improve myself” (Group interview, October 2009). Similarly, Bhekithemba suggested that the body mapping process helped him understand the improvements he can make in his life. He described how in class once a piece of work is marked, it is over, so there is hardly any room for improvement. Bhekithemba and the other students, however, indicated that they wanted to stick their body maps on their bedroom walls and add more to it when they thought of

new ideas. The students' desire to continually add to their body maps suggests that they have embraced and taken ownership of engaging in their own self-improvement and development.

### **A PARTICIPATORY EE UTOPIA? LIMITATIONS OF OUR RESEARCH**

While this project has emphasised the value of participatory entertainment education, it is important to guard against idealism. As researchers we believe it is necessary to be aware of the limitations of our work in order to clearly convey what our research was and was not able to achieve.

#### **Participatory Development - A Long-Term Endeavour**

First, it is important to recognise that participation does present certain challenges. One of the main criticisms of participatory development is that it is an idealistic concept that is difficult to apply in reality (Diaz-Bordenave, 2004; Servaes, 2000). The problem with the participatory approach is that it "lives mainly in the literature of academe, its proponents content to pontificate in turgid scholarly language than to enter the arena of applied development" (Ascroft & Masilela, 2004: 269). Perhaps the main reason that participation is difficult to implement is that it is a long-term process (Waisbord, 2001). Transformations in a community cannot occur overnight. Instead, development requires a long-term commitment in order to bring about substantial and sustainable change.

We are fully aware that our research with the ARROW students was a short-term initiative, consisting of only two sessions. Limitations in terms of time and resources prevented us from engaging with the students over a long period of time. Despite the brevity of our initiative, however, we believe that we were successful in achieving our aim of engaging the students in a participatory entertaining manner around the issue of conflict. Our intention was not to miraculously solve the problem of conflict in two sessions but rather to stimulate the students into developing a deeper understanding of the issue. Since ARROW is an organisation that strives to teach students about reconciliation and peace, we view our workshop on conflict as a short-term programme situated within the long-term initiative of ARROW: "Programs should ideally be designed to deliver sufficient short-term benefits to motivate the people in maintaining their commitment towards attaining long-term goals" (Yoon, 1996: 55).

#### **A Revolution? Not Quite...**

Another challenge of communication for participatory development is that it often positions structural changes and social transformations as necessary: "a community may have to change the

external environment before it can take effective action to achieve its objectives” (Kincaid & Figueroa, 2009: 1319). We believe that it is important to recognise the limits of what our body mapping workshop was able to achieve. We did not bring about revolutionary social change that could help the ARROW students deal with less conflict in their lives. These kinds of radical transformations, however, were not what we aimed to accomplish. According to Bessette (2004), what researchers expect to achieve with a participatory initiative should depend on the amount of time they have. Since our time with the students was limited, our intention was not to engender major social transformations, but rather to engage in the first step of development which is to collaborate with a community in achieving a dialogue and understanding of a problem. Since CFPD involves the unfolding of a process, our workshop was simply the first step in the process of ARROW students better understanding conflict (Gerace & Lazaro, 2006).

### **Time is of the Essence**

Although the workshop was a success in terms of empowering students and making them aware of conflict situations in their own lives, we felt that we needed more time to complete the body mapping exercise. Due to the fact that we had to conduct the workshop during an ARROW session, we had only an hour to complete the ten steps we had set out to do. We were forced to cut out a few steps as some students were lagging behind as they were more focused on making their body maps look aesthetically pleasing, rather than completing each step. We also had to repeat explanations of some of the steps as the students were not always fully listening because they were still focused on previous steps or on colouring in. As researchers, we felt that there were instances when we were hindering the students’ creativity and thinking because of our time limits. The students, however, did not seem to think that time was really a problem, although they did point out that they would have enjoyed the chance to decorate their body maps more. Therefore, any future body mapping workshops similar to the one we conducted should ideally be run for one and a half or two hours.

### **Entertainment Versus Education - Keeping the Balance**

One of the challenges of using an EE approach is finding the correct balance between the entertainment aspects and the educational ones so that attitude and behavioural shifts can occur. Singhal and Roger note that “A balanced mix of entertainment and education content is essential to create effective messages” (1999: 211) If EE is not carefully designed and implemented, there is concern on the one hand that “the specific educational messages can disappear behind the veneer of entertainment”, while on the other hand, there is fear that educational messages will

bore the audience, and these messages are viewed by media professionals as a “direct threat to their creative processes and products” (Singhal et al, 2006: 219). We were concerned that body mapping might result in the entertainment aspect taking over, especially when the students were asked to paint their maps with food colouring, which created huge excitement. When the students were asked directly after body mapping what they had enjoyed most, they all referred to the painting aspect. However, when they were questioned in the group interview a week later, it appeared that they had grasped both the entertainment and the educational aspects of the task. We asked them if they thought it was boring to focus on an issue like conflict resolution and their immediate response was no. Gilly said “it was entertaining”, and Bhekithemba said the painting and the fact that the information was not being presented to them in the form of a power point or a list of facts made it interesting and fun (Group Interview, October 2009). We then asked whether the creativity and entertainment made them see conflict resolution as a trivial issue, and again they suggested that it did not. Bhekithemba explained that he understood that conflict is a very serious issue, and the rest of the group agreed that the importance of the topic was not lost through the fun aspects. This suggests that although a potential limitation of EE is that either the entertainment or education aspect may dominate, if the two aspects are carefully balanced, the audience can be extremely receptive to learning whilst enjoying themselves.

### **Guarding Against Bias**

Although the notion of bias cannot be discussed fully here, it is important to point out that we were aware of the possible limitations of one of our researchers, Sertanya, being a volunteer at ARROW SA. She has worked with the ARROW students for a year so there was the potential that her close relationship with them could possibly influence our research or bias the results in some way. We believe, however, that her role as an ARROW volunteer actually contributed to making our research a success. Participatory development, particularly with young people, thrives when the participants feel safe and comfortable (Matthews & Limb, 1998). Therefore, it was to our advantage that the students felt they could trust us and our research as they were familiar and comfortable with working with Sertanya. Furthermore, we believe that we counteracted any possible bias from Sertanya’s personal involvement with the students by the fact that the other two researchers, Aaliyah and Bhavya, were completely uninvolved and detached from ARROW prior to the research.

## **CONCLUSION**

According to Johnston Nicholson and colleagues, “young people thrive when we listen to them, respect them as current contributors, and engage with them” (2004: 55). The aim in this research project has certainly been to engage with the ARROW youth as partners in a dialogical and entertaining process to help them better understand conflict and how it can be resolved. By interacting with the students in a body mapping workshop and then, later, in a group interview, it became clear that body mapping is indeed a valuable participatory EE tool in facilitating the teaching and learning of life skills amongst youth.

The dialogical nature of body mapping contributed to the students acquiring a better understanding of conflict, as they were provided with the opportunity to converse and consult with each other and with us during the workshop and interview, allowing them to freely share opinions and ideas. The fact that the students were encouraged to actively participate in the workshop enabled them to discover their *own* experiences and perceptions of conflict, as opposed to simply being told what they should know. The entertainment education approach also proved successful because the creative, enjoyable nature of the workshop made the complex issue of conflict resolution accessible and understandable for the students. Furthermore, body mapping proved to be a valuable tool in the students acquiring a better understanding of conflict by allowing them to work through a steady, orderly process. In addition, the visual representations of their bodies helped them perceive both the physical and emotional aspects of conflict.

While this project has dealt specifically with the issue of conflict resolution, we believe that body mapping can be employed as a tool in helping young people learn other life skills. The benefits of participatory development and EE inherent in body mapping can contribute to youth learning about important issues, other than conflict. It is important to bear in mind, however, that neither CFPD nor EE are “panacea[s]” or “magic wand[s]” which “bring miracle results” (Bessette, 2004: 15). As discussed earlier, there were limits to what we were able to achieve with our body mapping workshop. Our success, however, in engaging the students in debate and thought around the issue of conflict is the first necessary step to be taken in a process of development. Our research suggests that youth need to be respected as participatory citizens in society, who *can* play an active role, both in their own lives and in development processes: “My hypothesis about the foundation of a participative society is that it will exist only when children are respected...education

is essential to prepare children to be good decision makers in a democratic, participative society”  
(Diaz-Bordenave, 2004: 42).

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## **APPENDIX A: Body Mapping Steps**

1. Get your friend to trace an outline of your body.  
Write/draw your name, family, school, where you come from (anywhere on the body map).
- 2.a. Write who you experience conflict with in your stomach.
- 2.b. Write in your heart what issues makes you angry.
3. Draw a symbol that represents how conflict makes you feel...draw the symbol in the place in your body where you feel or experience conflict the most.
4. Draw/write what the anger/conflict makes you want to do (in your hands).
5. Write/draw your conflict triggers anywhere (eg. tiredness in your eyes, hunger in your tummy).
6. Draw a speech bubble to show who you discuss your problems with (from your mouth).  
If you don't talk to someone where do you 'put' your conflict (inside or outside the body)
7. Do you listen to the person you're involved in a conflict with? Colour your left ear red for no, or green for yes.
8. In the fingers of your right hand, list your strong points; in the fingers of the left, list your weak points.
- 9.a. Where do you feel love? Draw a symbol anywhere in your body.
- 9.b. Draw an element from nature which represents peace.
10. Draw an amulet around your neck...draw inside it your strongest quality to help you deal with conflict.  
  
- *Group Activity: Brainstorm 5 steps to deal with conflict, write these in your feet.*
11. Conflicts start because people don't feel confident or are unhappy etc...draw a symbol of affirmation or write a slogan that reminds you of your positive future.

## **APPENDIX B: Informed Consent Form**

Dear Parents/Guardians

Your child/ward has been selected to participate in a research study as part of one of our Honours projects at the University of KwaZulu-Natal (UKZN) because of his/her involvement in ARROW SA.

### **Title of Project:**

Painting the Problem: Body Mapping as a Participatory Entertainment Education Tool in Helping Youth Learn About Conflict Resolution

Our project aims to teach youth about conflict resolution. Your child/ward will be required to paint pictures of himself/herself (body maps) and be part of group discussions. He/she will have to attend two afternoon sessions at Bechet High School.

### **Possible benefits:**

Your child/ward will benefit by learning about the nature of conflict resolution.

Your child/ward will not receive payment for participating but will be provided with snacks and refreshments at the end of the project.

### **Confidentiality:**

The information your child/ward provides (in the group discussions) may be used in the final project. However, your child/ward's identity will be protected through the use of a pseudonym (a made-up name).

### **Ownership and documentation of research data:**

All data acquired 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 us, or the ARROW SA Coordinator***

### **Sertanya Reddy**

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**ARROW SA Coordinator:**

Ms Mary Lange  
031 266 2685  
marylange@telkomsa.net

Please discuss this letter with your child/ward and family, and return the signed slip to Sertanya 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:**

.....

.....