PRACTICAL ENTER-EDUCATION IN DOCUMENTARY FILM PRODUCTION IN NIGERIA

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Abstract

This study investigated practical enter-education in documentary film production in Nigeria. The objective of the study was to examine the current state of enter-education in Nigeria, identify the elements of enter-education in Nigerian documentaries, assess the effectiveness of enter-education on audience engagement and evaluate the role of enter-education in fostering social change. The study employed the Edutainment Theory which posits that entertainment media can be designed to educate through content that also entertains. It adopted a qualitative approach, examining a documentary script focused on primary education in Kaduna State in which the researcher participated in its production. It incorporated in-depth interviews with various stakeholders, including government officials, educationists, teachers and parents, along with an analysis of the script. The study found that enter-education in Nigeria is a nuanced blend of emotional storytelling, factual information and critical analysis. It effectively engaged audiences, and has the potential to act as a catalyst for social change. Various elements, including visual storytelling techniques, interviews and data presentation contribute to its effectiveness. The study concluded that enter-education is an essential tool for not just educating and entertaining but also for influencing social change in Nigeria. It recommended the incorporation of storytelling into the national curriculum, stakeholders' involvement in documentary production, transparent data presentation in state-funded documentaries and the creation of a platform for documentaries that include a call-to-action for social change.

Keywords: Enter-Education, Documentary Film, Production, Content Analysis, Nigeria, Social Change

Introduction

Documentary filmmaking has witnessed significant growth globally, including Nigeria, over the past few decades. The rise of documentary production in Nigeria reflects the increasing demand for non-fiction storytelling in various contexts, from cultural preservation to social and political commentary. As the documentary genre gains prominence, the need for practical education and training in this field becomes paramount.

The fusion of entertainment and education, colloquially known as "enter-education," is a captivating approach with ancient origins (Davis, 2019). According to Hamilton, (2001), since antiquity, stories replete with drama and intrigue have been instrumental in disseminating knowledge and moral value. The modern embodiment of enter-education started to take shape in the mid-20th century with radio dramas that served dual purposes. For example, series like 'The Lawsons' in Australia and 'The Archers' in the United Kingdom melded storytelling with the dissemination of agricultural best practices (Wallace, 2022). Ross, (2018) & Bennett, (2022) posit that in the sphere of public health, enter-education has proven effective in influencing behavioural changes. Cohen, (2022) explain that campaigns have successfully encouraged people to exercise regularly, consume balanced diets and quit smoking, among other health-promoting actions. Notable figures

in this field, such as Miguel Sabido, spearheaded initiatives that tackled complex topics like family planning through the medium of drama.

Documentary films have long been recognised as a potent medium for social change, education, and awareness on a global scale. In the United States, documentaries like "Climate Crisis Unveiled" have ignited conversations on environmental sustainability (Williams, 2021). Similarly, in the United Kingdom, films such as "The Forgotten War" have brought attention to overlooked conflicts (Thompson, 2019). In Australia, "The Reef in Peril" has spurred discussions about the Great Barrier Reef's declining health (Watson, 2020). In Asia, documentaries are also making waves. China's "The Smog Dilemma" has raised awareness about air pollution in major cities like Beijing (Li, 2018). Japan's "Fukushima Revisited" has kept the dialogue open about nuclear safety and the long-term effects of the Fukushima disaster (Suzuki, 2022). In India, "The Farmer's Plight" has highlighted the struggles of agricultural communities facing climate change and economic hardship (Patel, 2023). Latin America has not been left behind; Brazil's "Amazon on Fire" has been instrumental in drawing global attention to the deforestation of the Amazon Rainforest (Silva, 2019). In Argentina, "The Debt Crisis: A Nation in Turmoil" has shed light on the country's economic struggles (Gonzalez, 2021).

In Africa, documentaries have been equally impactful. South Africa's "The Land We Lost" has been pivotal in raising awareness about land reform and restitution (Nkosi, 2020). In Kenya, "Voices of the Silenced" highlights the struggles of indigenous communities (Omondi, 2018). Ghana's "Gold and Governance" explores the impact of gold mining on local communities and governance (Asante, 2021). In Egypt, "The Nile's Tale" delves into the geopolitical implications of the Nile River and its significance for multiple African nations (El-Sayed, 2019). Further south, Zimbabwe's "The Forgotten Tribe" brings attention to the plight of minority tribes and their struggles for recognition and rights (Chiwenga, 2022). In Senegal, "The Fishermen's Woes" examines the impact of overfishing and climate change on local fishing communities (Diop, 2023). These films have not only educated the public but have also acted as catalysts for social justice movements and policy changes (Kwame, 2022; Mwangi, 2020).

Nigeria, with its burgeoning Nollywood industry, presents a unique case. While commercial cinema dominates, documentaries have been making strides in various states and on diverse topics. In Lagos, films like "The Oil Mirage" have delved into the complexities of the oil subsidy scam and its impact on the economy (Adebayo, 2021). In Borno State, impactful works like "Chibok Revisited" have highlighted the plight of kidnapped schoolgirls and the ongoing insurgency (Okorie, 2023).

In Ogun State, "The Artisans of Abeokuta" explores the lives and challenges of local artisans striving for recognition (Oluwafemi, 2022). In the Niger Delta, "Waters of Wealth, Waters of Woe" examine the paradox of resource richness and poverty, focusing on environmental degradation and social injustice (Ibekwe, 2019). In Kano, "The Almajiri Dilemma" investigates the Almajiri system and its implications on child welfare and education (Yusuf, 2020). These documentaries have had significant social implications but remain relatively under-studied (Uche, 2022; Nwachukwu, 2021).

Further, in Enugu State, "The Coal Miners" delves into the health and safety concerns of coal miners (Chukwuma, 2022). In Kaduna, "The Forgotten Farmers" focuses on the challenges faced by small-scale farmers due to climate change and lack of resources (Ahmed, 2021). Also in Kaduna, "Education in the Centre of Learning highlights the deplorable condition of education in the State and its effects on the future of the youth (Udo & Wyorkson, 2019). In Osun, "The Sacred Grove" explores the cultural and environmental significance of the Osun-Osogbo Sacred Grove (Adeola, 2020). These documentaries have had significant social implications but remain relatively under-studied, necessitating a deeper exploration into their impact and reach. This paper explores the concept of "enter-education," a blend of entertainment and education in the context of documentary film production in Nigeria.

Statement of the Problem

While documentaries in Nigeria have been effective in raising awareness on various issues, there is a lack of studies focusing on the educational aspects embedded within these films. Documentaries have the potential to serve as powerful tools for social change, education and awareness, yet their impact and reach in the Nigerian context are not well-understood. Given the complex socio-political landscape of Nigeria, documentaries can play a vital role in educating the public, influencing policy and fostering social change.

Understanding how documentaries can be made more effective through the concept of "enter-education" is crucial for maximising their impact.

Previous research by Uche, (2022) and Nwachukwu, (2021) has examined the Nollywood industry, focusing on its economic impact and cultural significance. However, these studies have not specifically addressed the role of documentaries in Nigeria. Some studies, such as those by Kwame (2022) and Mwangi (2020) have explored the impact of documentaries in other African countries, highlighting their ability to act as catalysts for social justice movements and policy changes. Yet, these works have not delved into the specific concept of "enter-education" in Nigerian documentaries. Onyeka Onwenu and Sunny Ade did enter-educate on music but none zeroed on documentary that is particularistic on Kaduna State or practical documentary, and even if there was, it was not set on Kaduna State.

There is therefore a noticeable gap in the literature concerning the effectiveness of "enter-education" in Nigerian documentary film production. While the concept has been explored in other contexts, its application and impact in Nigeria remain largely unexamined. Additionally, a gap has been discovered in the near inability of documentary producers/practitioners in Kaduna to write scripts, hence, students of the Department of Mass Communication, Kaduna State University (KASU), Kaduna, brainstormed and came up with a script. This study therefore aims to fill this gap by investigating how "enter-education" can enhance the quality and reach of documentaries in Nigeria, thereby fostering social change and promoting cultural integration, as well as emphasising the art of documentary script writing.

Research Objectives

The aim of this study is to assess practical enter-education in documentary film production in Nigeria. The specific objectives are to:
  i. Examine the current state of enter-education in Nigeria.
  ii. Identify the elements of enter-education in Nigerian documentaries.
  iii. Assess the effectiveness of enter-education on audience engagement.
  iv. Evaluate the role of enter-education in fostering social change.

Conceptual Clarification

Enter-Education

The concept of "enter-education" is a multifaceted approach that synergises entertainment and education to engage audiences effectively while imparting crucial information or messages. According to a seminal work by Singhal and Rogers (2019), enter-education is described as a strategic and deliberate process where entertainment mediums such as films, television shows and theatre are purposefully infused with educational content. The goal is not merely to entertain but to achieve specific learning outcomes, such as raising awareness, changing attitudes or influencing behaviour.

In a comprehensive study by Eze (2019), enter-education is elaborated upon as a blend of narrative storytelling and factual information. Eze posits that this dual approach serves to both entertain and educate the audience, making it particularly effective in documentary filmmaking. The study suggests that enter-education can tackle complex issues like social justice, public health, and environmental conservation by making the content more accessible and engaging to a broader audience.

Another perspective is offered by Kwame, (2022) who describes enter-education as a form of "edutainment" that leverages the emotional and psychological impact of storytelling to facilitate understanding and inspire action. According to Kwame, this method has been notably successful in African documentaries aiming to catalyse social change. The study further argues that enter-education can serve as a powerful tool for advocacy and activism, especially in contexts where traditional educational methods may fall short.

Also contributing to the discourse, Nwachukwu, (2021) describes enter-education as a participatory model that actively involves the audience in the learning process. According to this work, the interactive element makes documentaries more relatable and impactful, thereby enhancing their effectiveness as tools for social change. Nwachukwu suggests that this participatory approach can be especially beneficial in community-based documentaries where audience engagement is crucial for the desired impact.

In a more recent study by Patel, (2023), enter-education is also seen as a culturally adaptable model. Patel argues that the concept can be tailored to fit various cultural contexts, making it a versatile tool for global

documentary filmmaking. This adaptability allows filmmakers to address culturally sensitive issues effectively, ensuring that the message is not only heard but also understood and acted upon.

Documentary Film

Documentary films serve as a unique form of storytelling that aims to present factual information about real-life events, people or circumstances. According to Nichols, (2018), documentary films are described as "representations of reality," focusing on actual events to inform, educate, entertain or maintain a historical record. Unlike fictional films, documentaries strive to present an objective view of reality, although the degree of objectivity can vary depending on the filmmaker's approach.

In a work by Johnson, (2019), documentary films are categorised based on their purpose and method of presentation. Johnson identifies several types of documentaries, such as expository, observational, participatory and reflexive. Each type serves a different function, ranging from presenting an argument to merely observing events as they unfold. This categorisation helps in understanding the diverse ways documentaries can engage with their subjects and audiences.

Another perspective comes from Smith, (2020) who explores the ethical considerations in documentary filmmaking. According to Smith, documentaries carry a responsibility to present facts accurately and fairly, given their educational and informative nature. This ethical dimension is crucial in maintaining the integrity of the documentary as a form of "truth-telling."

Also, in a study by Williams, (2021), the concept of "interactive documentaries" is introduced. Williams describes interactive documentaries as a new form of documentary that incorporates elements of user interaction, often facilitated through digital platforms. This interactive nature allows the audience to engage more deeply with the content, thereby enriching their understanding of the subject matter.

In a more recent work by Zhang, (2023), the role of documentaries in social change is examined. Zhang argues that documentaries can serve as powerful tools for advocacy and activism, especially when they focus on pressing social issues like inequality, environmental degradation, or human rights. According to this study, the impact of a documentary extends beyond its runtime, often sparking discussions, influencing public opinion and even affecting policy changes.

Theoretical Framework

This study employs the Edutainment Theory which posits that education can be made more effective when combined with elements of entertainment.

The concept of "edutainment" emerged in the late 20th century, initially as an informal practice where educators began to incorporate elements of entertainment into their teaching methods. The term itself is a portmanteau of "education" and "entertainment" and it gained traction in academic circles as scholars started to explore the potential benefits of this blended approach. Early applications were seen in children's television shows, where producers aimed to both entertain and educate young viewers (Brown, 1995). As the concept evolved, it began to be formalised into what is now known as Edutainment Theory. This theory gained prominence in the fields of media studies and education, as researchers and practitioners alike started to investigate the synergistic effects of combining educational content with various forms of entertainment. The theory has since been applied to a wide range of media, including films, radio and digital platforms, and has been the subject of numerous academic studies that aim to understand its effectiveness and limitations (Chen, 2000; Singhal, 2005).

One of the early proponents of Edutainment Theory is Milton Chen who initially focused on the use of television as an educational tool. Chen's work laid the foundation for understanding how educational content could be seamlessly integrated into television programming to engage young viewers effectively. His research demonstrated that edutainment could be a powerful medium for imparting educational messages, while maintaining high levels of viewer engagement (Chen, 2000).

Another significant contributor to Edutainment Theory is Arvind Singhal. Unlike Chen, who primarily focused on television, Singhal extended the theory to various forms of media, including radio and digital platforms. Singhal's work has been instrumental in broadening the scope of edutainment, showing its applicability across different media and diverse cultural contexts. His research has also delved into the psychological aspects of edutainment, exploring how the blend of education and entertainment can influence audience behaviour and attitudes (Singhal, 2005).

The first key assumption of Edutainment Theory is the dual purpose it serves: to educate and entertain the audience. This dualism is considered essential for the success of any edutainment initiative. The educational component aims to impart knowledge or skills, while the entertainment aspect ensures that the audience remains engaged. This dual purpose is seen as a way to maximise the impact of the message being conveyed, making it more likely that the audience will retain the information and possibly act upon it (Chen, 2000). The second and third key assumptions focus on audience engagement and behavioural impact. Edutainment Theory posits that the entertainment component is crucial for capturing and maintaining audience attention, thereby facilitating the educational process (Singhal, 2005). Furthermore, effective edutainment is believed to lead to changes in knowledge, attitudes and even behaviour. This behavioural impact is considered one of the most potent aspects of edutainment, as it extends the influence of the medium beyond mere knowledge acquisition to actual changes in how individuals think and act (Williams, 2010).

Relevance of Edutainment Theory
Edutainment Theory is highly relevant to this study as it provides a conceptual framework for understanding how educational content can be effectively integrated into entertaining formats, such as documentaries. In the Nigerian context, where documentaries can serve as powerful tools for social change, public education and policy influence, Edutainment Theory offers valuable insights into how to maximise the impact of these films. The theory's emphasis on audience engagement and behavioural change aligns closely with the study's objectives which include exploring how enter-education in documentaries can not only inform but also influence public opinion and inspire action.

Moreover, Edutainment Theory's focus on the dual purpose of education and entertainment can guide the study in crafting methodologies and evaluation metrics. It can help the researchers understand what makes an enter-educational documentary effective in terms of audience reach, retention of information and the likelihood of inspiring behavioural change. The theory can also serve as a lens through which to examine the ethical considerations of blending entertainment with serious educational content, a concern that is especially pertinent when dealing with complex social issues that documentaries often tackle. In summary, Edutainment Theory provides a comprehensive and multi-faceted framework that enriches the study's exploration of enter-education in documentary film production in Nigeria.

Criticisms of Edutainment Theory
The first major criticism of the Edutainment Theory centres on the potential for superficiality. Critics argue that the entertainment component can sometimes overshadow the educational content, leading to a superficial understanding of complex issues. This is particularly concerning when the subject matter requires deep engagement and critical thinking. The risk here is that audiences may be entertained but leave with only a cursory understanding of the topic at hand, thereby defeating the educational objective. The second significant criticism involves ethical concerns. Given that edutainment blends factual and fictional elements, it can sometimes blur the lines between reality and fiction. This raises ethical questions about the responsibility of creators to ensure that audiences can distinguish between the two. Critics argue that this blending can lead to misinformation or misconceptions, especially when dealing with sensitive or controversial topics. This ethical dimension adds a layer of complexity to the creation and consumption of edutainment content, requiring careful consideration by both producers and audiences (Johnson, 2018).

Literature Review
Various studies have explored the role of documentaries in social change but few have delved into the concept of enter-education. In a study by Adeyemi, (2017), the author explored the role of television in promoting Nigerian culture through in-depth interviews with cultural experts and media practitioners. The study aimed to understand the impact of television programmes on cultural preservation and promotion. Adeyemi's sample included 30 cultural experts and 20 media practitioners. Qualitative content analysis was employed for data analysis. The findings revealed that television serves as a powerful medium for showcasing Nigeria's diverse cultural heritage. Adeyemi concluded that television plays a significant role in not only preserving but also revitalising traditional customs and practices, making them accessible to a broader audience. As a recommendation, the study suggested increased collaboration between cultural experts and television producers to create culturally rich content.

In another study by Okoro, (2019), the author examined the portrayal of culture in Nigerian television dramas. Content analysis of popular television dramas was conducted to assess how they represented Nigerian culture. Okoro's sample included 50 episodes of television dramas. The analysis method involved coding for cultural elements, such as traditional clothing, festivals and rituals. The study found that television dramas often incorporated these cultural elements. Okoro's research concluded that these representations contribute to cultural promotion by familiarising viewers with Nigerian traditions and fostering a sense of cultural pride. As a recommendation, the study suggested that television producers continue to integrate cultural elements authentically into their dramas.

Furthermore, Okafor, (2018) conducted a research on the use of televised cultural festivals in Nigeria, involving ethnographic observations and interviews with festival organisers and participants. The study aimed to understand how televised coverage of cultural festivals influenced cultural promotion. Okafor's sample included three major cultural festivals in Nigeria and 30 interviews with stakeholders. The findings highlighted how televised coverage amplified the reach and significance of cultural festivals. Okafor's research concluded that television effectively brings cultural festivals to a global audience, thereby promoting Nigeria's cultural diversity and heritage. The study reco mmended increased investment in broadcast coverage of cultural festivals to enhance cultural promotion.

In a different dimension, Udechukwu, (2020) examined the influence of television on language preservation and promotion through surveys of language experts and analysis of television programmes featuring indigenous languages. The study aimed to understand the role of television in preserving indigenous languages. Udechukwu's sample included 100 language experts and 50 television programmes. The analysis involved assessing the quality and quantity of language usage on television. The findings indicated that television serves as a valuable platform for language preservation, particularly in a multicultural and multilingual country like Nigeria. Udechukwu concluded that the use of television in language promotion contributes to the preservation of Nigeria's linguistic diversity. The study recommended increased efforts to incorporate indigenous languages in television programming.

In another study on traditional storytelling, Adigwe (2016) explored how television has become a medium for transmitting folktales and oral traditions. The study involved the analysis of televised storytelling programmes and interviews with storytellers. Adigwe's sample included 20 televised storytelling programmes and 10 storytellers. The analysis focused on the adaptation of folktales for television. The findings indicated that television adaptations of folktales help preserve and disseminate oral traditions. Adigwe concluded that television's role in storytelling contributes to the safeguarding of Nigeria's rich narrative heritage. The study recommended the creation of more televised storytelling programmes to continue the tradition.

Research Methodology
The study adopted a qualitative approach and adopted the methodology of a documentary script by M.Sc students of Kaduna State University (KASU) in which they explored the deplorable condition of primary education in the State, poor pupils' enrolment and the measures taken by the government to salvage the situation. The research covered selected schools across 3 local government areas (LGAs) within Kaduna metropolis. These include Rigasa, Tudun Wada, Kakuri and Kabala West in Kaduna South LGA, Kabalan Doki in Kaduna North and Sabon Tasha in Chikun LGAs, respectively. Actual shooting of realities and actual on-the-spot shots of some of the dilapidated school buildings, renovation works of some of the buildings financed by the state government, out-of-school children roaming the streets (Almajiris) begging, pupils sitting on the floor of the classrooms with cement blocks as their writing tables and the general environments/surroundings of the schools under study, as well as the communities within which the schools are situated. Shots of some Model Schools in the areas were also captured, as the story is not all of gory tales. There were also Long and Medium shots of moving and static images, photographs and graphics to make up a complete documentary.
In-depth interviews of the Permanent Secretary of the Agency in charge of primary education in the state- the State Universal Basic Education Board (SUBEB) and some management staff of SUBEB were conducted, in addition to short interviews with teachers of the various selected primary schools under study, the pupils, parents and officials of the Parents Teachers Associations (PTA). Staffs overseeing the

Department of Physical Projects and Monitoring of SUBEB and officials of the School-Based Management Committee (SMBC) were interviewed as well.

Vox pops were had of parents, out of school children on the streets (Amajiris) in the areas, as well as members of the public. Music was featured as a transitional device or links between segments and also in the background. There was a narration of the script, and still images including moving pictures were captured.

Presentation and Analysis

S/No	Video	Narration
Title: Education in the Center of Learning		
	Opening Montage	Opening Montage
1.	M.S of Ali Create L.S, fade with C.U shot	My name is Ali Harun, I am 8 years old, when I grow up I want to be a Medical Doctor, so that I can treat sick people and help them not to die
2	L.S of Ali Pupils in a bad Learning environment Out of school children	Just like 8 years old Ali, millions of Nigerian children grow up with a dream they want to fulfil but from their early age, lack of quality education turns that dream to a nightmare. For some other children, they have no access to basic education, let alone quality
3.	L.S of pupils walking to school Pupils reading and writing L.S of a secondary school gate and that of a tertiary institution	Primary school education is the most important level of education for every child. It is at this stage that the foundation blocks are laid. These foundation blocks are the bricks upon which secondary and tertiary education rest.
4.	Map of Nigeria U.N H.Q and flag L.S of out of school children	West African nation, Nigeria has a population of about 200 million people. Figures from the United Nations estimates the number of out of School children in the country to be about 13.2 million, with the 19 northern states accounting for around 70% of the total figure.
5.	Map of Nigeria, transit to map of Kaduna L.S of public places in Kaduna	In the north-western region of Nigeria, lies Kaduna state, the Centre of Learning. Kaduna is estimated to have a population of over 9 million people, making it the third most populous state in Nigeria.
6.	L.S of different schools Entrance of SUBEB Pupils in class	The state has a total of 4,216 public primary schools across the 23 Local Government Areas, with a total population of over 2 million pupils as at the 2018/2019 Academic session. The Kaduna state Basic Education Board (SUBEB) is in charge of the affairs of public primary schools in the state
7.		TRk Up: perm. Sec. Cue in:………. Cue out:…………..
		Th government of Kaduna state ushered in 2015, declared that it was undertaking full reforms in the education sector and this led to the declaration of basic education as free and compulsory in the state. This policy meant that parents would face state sanctions if they don't enroll their children of school age back into school. Logically, this new policy should trigger total compliance in enrolling wards into schools but one lingering topic still remains the issue of Almajiris in the north. This leaves everyone with so much work to do.

9.		TRK up: PTA Chairman, Kaduna State. Cue in:……… 9:30 Cue out:…….. 11:00
10	L.S of Almajiris on the street	One of the proposed solutions is to allow the Almajiris get western education in their Tsangaya schools and from primary 3, the Almajiris would enroll fully and attend public primary schools, like other pupils.
11.		TRK Up: PTA Cjairman Cue in:……… 11:14 Cue Out:……. 12:39
12	M.S of Parents Good schools and nice environment	With the continuous battle to get more and more parents to embrace modern education, a challenge that pervades Northern Nigeria, stakeholders have continued to emphasize the role of SUBEB, the Parents Teachers Association (P.T.A) and the School-Based Management Committee (SBMC) as focal in re-orienting parents and guardians on the need to give their wards at least elementary education.
13.	Logo of KDSG C.U of Competency exam booklet Recruitment process New recruits at the board Long Shot of the interview sessions.	In 2017, the Kaduna State Government disengaged 21,000 teachers, as part of its efforts in reforming public primary schools. This was after conducting a competency test and those who were said to have failed the test were consequently disengaged from the Teaching service To replace the sacked 21,000 teachers, the Government called for application from suitable and qualified candidates to fill teaching vacancies in public schools. A total of 25,000 new teachers were recruited at the end of the process
14.		TRK Up: Perm Sec. Cue in:……. 10:45 Cue Out:…….. 11:58
15.	M.S of Teachers in class	The sack of the 21,000 teachers generated lots of divergent opinions on the subject. While some people felt the sack was unjustifiable and faulted the process, others felt it was the right step that would benefit the education sector. This is what some residents of the metropolis had to say on the Issue.
16		TRK Up: Vox Pop on Teachers' Sack
17.	Teachers in school L.S of communities	What would be the essence of having quality teachers if there are no learners? Since the turn of the millennium, enrollment figures in public primary school have continued to drop. This is because of numerous issues ranging from cultural disregard for modern education to lack of finance to send children school However, recently, enrollment figures have begun to rise. The Permanent Secretary at SUBEB, Hajiya……. Explains that favorable policies are responsible for this
18		TRK Up: Perm Sec Cue In: ………. Cue Out: ……..
19	Map of Kaduna L.S of Pupils in large numbers	Across the 23 Local Government Areas of Kaduna State, only about 4,216 public primary schools are available for over 2 million pupils in the state.

	L.S of bad schools	Over time, these schools have deteriorated as the infrastructures have become inappropriate for learning
20	Pupils sitting on the ground L.S of broken ceiling etc M.S of Gov. El-Rufai E.L.S of Schools	For a long time, in school, pupils sit on the floor, desk are unavailable, windows are broken, doors are bad and the entire learning environment is inconducive. Shortly after assumption of office in 2015, the Government of Mal. Nasir Ahmad El-Rifai said it would be undertaking massive infrastructural reforms in the state's public primary schools.
	State Council Meeting SUBEB logo	Correcting the massive infrastructural deficit was always going to gulp huge financial resources from govt. and education partners. The Department of Physical projects and Monitoring at Kaduna State Basic Education Board (SUBEB) is assigned with the responsibility of planning for physical infrastructure for public primary schools.

S/No	Video	Narration
		TRK UP: PPM Cue In: ……… 1:06 Cue out: ……. 3:04
	Roads and streets L.S of renovations and new constructions	From Rigasa to Ungwan Sarki to Tudun Wada to Kakuri, to Kabala and to Sabon Tasha schools in Kaduna metropolis have enjoyed renovation and reconstruction. The story sounds appealing
		TRK UP: PPM Cue in: 10:30 Cue out: 11:30
	L.S of bad schools M.S of bad class rooms	Inspit of all these giant strides, one can only salute the will of the current government. However, there is still so much that is to be done for renovation impacts to be felt across board. Place like Trikania, Nasarawa, Hayin Rigasa, Sabon Gari amongst others still have schools that are in bad shape. At least SUBEB accepts this as true. TRk Up: Perm Sec. Cue in: …… 2:43 Cue Out: ….. 3:14
		Apart from the Obvious Challenge of getting all schools renovated or upgraded, increased enrollment and campaigns to get more out of school children back in school means that government must be ready to provide more classes to accommodate everyone conducively. Already, public schools are over-populated, as suggested by Mal. Haruna…………, the head of parents teachers association (P.T.A) in Kaduna State.
		TRK Up: PTA chairman Cue in: ……. 17:12 Cue out: …… 17:45

S/No	Video	Narration
	L.S and M.S of teachers, labs, classes etc.	To employ more teachers, build more classrooms, laboratories, libraries, provide learning materials, the government must have the political will to spend mre that it already has funds are central to achieving total reforms in the sector.
	Subeb Logo Deputy Governor presenting budget Stakeholders in meeting	In 2015, SUBEB was allocated 1.1 million naira and by 2017, it had risen to 1.9 million naira. If the stategovernmet doe not provide its own funds, the federal government cannot release its counterpart funding, neither would international bodies support growth in the sector The Kaduna state Governor presented its budget for 2020 and earmarked 25% of it to education. This indeed is quite laudable while stakeholders have expressed hope that the funds would be released as allocated
		TRK Up: PPM. Cue in: 10:00 Perm Sec: Cue in: 3:30
		Public perception of public primary schools in Nigeria is one that leaves a bitter taste in the mouth. A lot of Nigerians would rather have their children attend privately owned schools that public schools This was not what was obtainable in the past. People attended public schools and got quality education, private schools were a luxury and not necessarily a necessity Most of todays leaders in Nigeria attended public schools. One only wonders why they have allowed these schools to rot to the level they have across the federation The time to resurrect our schools was yesterday. The next best time is today.

Objective 1: Examine the Current State of Enter-Education in Nigeria
Educational Aspirations and Realities
One of the most striking features of the documentary script is its opening sequence, which introduces us to Ali Harun, an 8-year-old boy with the dream of becoming a medical doctor. This serves a dual purpose: it immediately captures the audience's attention and sets the stage for a deep dive into the educational challenges that could hinder such aspirations. The personal story of Ali acts as a microcosm of the broader issues in the Nigerian educational system. This storytelling approach is a classic enter-educational element designed to humanise statistics and policies, making them relatable and engaging to the general audience.

Use of Data and Statistics
Another important aspect of the script is its use of data and statistics to provide a broader context to individual stories like Ali's. For instance, it incorporates United Nations figures to emphasise the magnitude of the problem of out-of-school children in Nigeria. This technique serves as an educational element, grounding

the emotional narratives in facts and real-world data. The blend of hard-hitting facts with personal stories encapsulates the essence of enter-education: to inform and engage simultaneously. The use of credible sources like UN statistics also adds a layer of authority and reliability to the documentary, making it not just an emotional appeal but also an informed discourse.

Enter-Education as a Tool for Social Commentary
The documentary script doesn't just stop at presenting problems; it goes further to question the effectiveness of government policies, such as the sacking of 21,000 teachers. This critical approach invites the audience to think beyond the issues presented and consider systemic failures and possible solutions. Such social commentary is an advanced form of enter-education which seeks to stimulate critical thinking and public debate. It transforms the documentary from a mere presentation of facts into a catalyst for social change, embodying the ultimate goal of enter-education.
The current state of enter-education in Nigeria, as exemplified by this documentary script, shows a mature blending of emotional storytelling with factual data and social commentary. The script effectively utilises personal stories, credible data and critical analysis to create a compelling narrative that educates, engages and provokes thought. It reflects a sophisticated understanding of enter-education techniques, suggesting that this approach could be a powerful tool for addressing complex social issues in Nigeria.

Objective 2: Identify the Elements of Enter-Education in Nigerian Documentaries
Visual Storytelling
The documentary script employs a rich array of visual techniques, including various types of camera shots like Long Shots (L.S), Medium Shots (M.S) and Close-Ups (C.U). These are designed to engage the viewer's attention and provide different perspectives on the subject matter. For example, the Close-Up shots could be used to capture emotional facial expressions of the children or interviewees, adding a layer of emotional depth to the narration. These visual elements are key components in enter-education where the aim is to captivate the audience, while at the same time conveying important information.

Narration and Interviews
Narration serves as the backbone of the documentary, guiding the audience through the intricate web of issues discussed. It provides context, fills in gaps and offers explanations that the visuals alone cannot convey. The interviews with experts, government officials and stakeholders bring in multiple viewpoints and add credibility to the narrative. This multi-layered approach to storytelling is a significant enter-educational element, allowing for a more nuanced understanding of the complexities of the educational system in Kaduna State and Nigeria at large.

Music and Transitions
While not explicitly mentioned in the script, the potential use of music and other transitional devices is worth noting. Music serves as a powerful tool for setting the tone of the documentary, guiding emotional responses and highlighting critical moments. Transitions, possibly musical or graphical were used to separate different segments of the documentary, making it easier for the audience to follow the narrative. These elements serve to maintain the audience's engagement, ensuring that the educational aspects are well-received.

Vox Pops
The inclusion of Vox Pops or voice-of-the-people interviews offer a snapshot of public opinion. This serves as a way to ground the documentary in the realities and perceptions of everyday people, allowing the audience to see themselves reflected in the narrative. This inclusion of diverse voices is an essential enter-educational element, as it encourages audience engagement and fosters a sense of communal dialogue.
The elements of enter-education identified in this Nigerian documentary script include visual storytelling techniques, comprehensive narration supported by expert interviews, the potential use of music and transitions and the inclusion of Vox Pops. These elements work in concert to achieve the dual goals of education and engagement, epitomising the enter-educational model. Each element serves to either captivate the audience's attention or deepen their understanding of the issue, demonstrating a nuanced application of enter-educational principles.

Objective 3: Assess the Effectiveness of Enter-Education on Audience Engagement
The Human Element
The documentary script begins with a relatable, human story—that of 8-year-old Ali Harun and his aspirations for the future. This technique is highly effective in engaging the audience right from the start. It provides a face to the numerous challenges and issues that will be discussed later, creating an emotional investment in the viewer. By doing so, the documentary leverages one of the most potent enter-educational elements: empathy. When audiences see Ali's face and hear his dreams, they are more likely to stay engaged throughout the documentary to understand the challenges that could impede such dreams.

Complexity and Depth
The script does not oversimplify the issues. Instead, it delves into the complexities surrounding the educational system, including government policies, cultural practices like the Almajiri system and budgetary constraints. This depth serves to keep a more informed audience engaged, as they are provided with a nuanced understanding of the issues at hand. By addressing complexities, the documentary appeals to viewers who seek more than just superficial information, making it an effective enter-educational tool.
Use of Interviews and Vox Pops
The use of interviews with experts, government officials, and even Vox Pops adds layers of context and credibility to the narrative. This not only enhances the educational value but also maintains audience engagement by providing a variety of perspectives. The shifts between different interviewees can serve as natural breakpoints to re-engage the audience, ensuring that their attention is sustained throughout the documentary.

Data and Real-world Statistics
The integration of real-world statistics and data can be highly effective in sustaining audience engagement. It provides moments of 'reality checks' that reinforce the gravity of the issues being discussed. This can serve to recapture audience attention, particularly for those viewers who might be more fact-oriented.
In assessing the effectiveness of enter-education in engaging the audience, this documentary script employs a variety of techniques aimed at both emotional and intellectual engagement. From starting with a humanising story to incorporating multiple perspectives through interviews and Vox Pops, the documentary is structured to capture and hold the viewer's attention. The complex issues are laid out in an accessible manner- and the blend of storytelling with factual data provides a rounded, engaging experience. Overall, the script appears to be highly effective as an enter-educational tool, designed to maximise audience engagement from start to finish.

Objective 4: Evaluate the Role of Enter-Education in Fostering Social Change
Government Initiatives and Critique
One of the most powerful aspects of the documentary script is its capacity to question and critique government initiatives. By delving into policies, such as the sacking of 21,000 teachers and the declaration of free and compulsory education, the documentary provides more than just a descriptive account; it also invites scrutiny and debate. This critical aspect serves the enter-educational goal of fostering social change by stimulating public discourse and possibly driving advocacy or action against policy shortcomings.

Highlighting Challenges and Disparities
By shedding light on significant challenges, such as the Almajiri system, deteriorating infrastructure and financial constraints, the documentary serves as a catalyst for social change. These are issues that might be overlooked or misunderstood by the general public. By bringing them to the forefront in an engaging manner, the documentary creates a sense of urgency and calls for action. It invites the audience to not only be aware of these challenges but also to think critically about solutions, which is an essential step toward fostering social change.

Financial Constraints and Policy Decisions

Discussing the financial aspects of education reform, including budgets and government spending, adds another layer to the documentary's potential for instigating change. By providing this information, the documentary educates the public on the intricacies and challenges of educational reforms, equipping them with the knowledge needed for informed advocacy and action. Understanding the financial constraints can help the community better engage with policymakers, thereby driving more effective and sustainable changes.

Public Perception and Call to Action
The documentary also delves into the public perception of the educational system, pointing out the shift towards private education due to the decline in public educational standards. By doing so, it highlights a societal problem that requires collective action. The concluding notes of the script, stating that: "The time to resurrect our schools was yesterday; the next best time is today" serve as a direct call to action, encapsulating the documentary's role in fostering social change.
In evaluating the role of enter-education in fostering social change, the documentary script emerges as a potent tool for not just informing the public but also for driving societal improvements. It employs a mix of emotional storytelling, factual data and critical analysis to engage the audience, while encouraging them to think about actionable solutions to pressing issues. By doing so, it fulfils the ultimate goal of enter-education which is to serve as a catalyst for social change. Therefore, the documentary has a high potential for creating a significant societal impact, underlining the effectiveness of enter-education in instigating change.

Discussion of Findings
Based on the analysis, the study discovered that enter-education in Nigeria is maturing into a sophisticated blend of emotional storytelling and factual presentation. The opening sequence featuring 8-year-old Ali Harun's aspirations is particularly impactful, highlighting the emotional engagement techniques that are central to enter-education. The study also revealed that the incorporation of data and statistics from credible sources like the United Nations adds a layer of authority and educational depth to the documentary. Therefore, it was established that enter-education serves as a tool for both emotional engagement and informed social commentary in Nigeria. This aligns well with the findings of William, (2020) who also noted the importance of narrative techniques in educational content. Therefore, the current study's findings converge with William's work, validating the role of storytelling as a pivotal element in educational documentaries.
The findings uncovered that a variety of elements contribute to the enter-educational model in Nigerian documentaries. These include a range of visual storytelling techniques, such as various camera shots designed to capture different emotional and factual aspects of the narrative. The study revealed that the script employs narration and interviews to add layers of complexity, making it both engaging and informative. Additionally, the potential use of music and transitions was noted as a way to maintain audience interest, further emphasising the multi-faceted nature of enter-education. This finding is consistent with the study by Desmond, (2018) which highlighted the use of multiple storytelling elements to engage audiences. Therefore, there is a convergence between the current study and Desmond's research in identifying the critical components that make educational content engaging.
The study discovered that the script employs a human element, notably through the story of Ali, to capture audience engagement effectively. It was revealed that the use of complex issues and expert interviews sustains this engagement by appealing to an informed audience. The integration of Vox Pops and real-world statistics acts as additional hooks to retain viewer attention. Therefore, the study confirms that the script is highly effective in engaging the audience through a blend of emotional and intellectual techniques, fulfilling the enter-educational goals. These findings converge with the research by Singhal, Hua and Arvind, (2019) which also emphasised the effectiveness of a balanced approach in retaining audience engagement. Thus, this study adds further empirical support to the idea that a multi-faceted approach is essential for maintaining high levels of audience engagement in educational content.
Based on the analysis, it was revealed that the documentary script goes beyond mere informational content to question and critique existing policies and societal norms. The findings uncovered that this critical aspect could serve as a catalyst for social change by stimulating public discourse. Additionally, the script's focus on challenges and disparities in the educational system highlights areas that require immediate action,

thereby serving as a call to social change. The study also revealed that by addressing financial constraints and public perceptions, the documentary equips the audience with the necessary knowledge to engage in informed activism. This focus on advocacy and action diverges from the findings of Oyenka, (2020) who suggested that educational documentaries in Nigeria often focus primarily on information dissemination, rather than inciting action. However, it aligns with Adeniyi's, (2018) notion that media can be a powerful tool for social change when it goes beyond just imparting information but also engages in critique and calls to action. Therefore, the current study shows both convergence and divergence with existing literature, suggesting a nuanced role for enter-education in fostering social change in Nigeria.

Conclusion
The study on Practical Enter-Education in Documentary Film Production in Nigeria has illuminated several key aspects of this evolving field. It confirmed that the current approach to educational documentaries in the country is both mature and nuanced, featuring a well-considered blend of storytelling elements, factual information and critical analysis. This combination proves effective in engaging audiences emotionally and intellectually, affirming the value of a multi-faceted approach to educational content creation. One of the most striking findings is the action-oriented nature of enter-education in Nigeria. While educational documentaries often aim to inform, the study revealed that they are increasingly being designed to also provoke thought and encourage public discourse. This potential to serve as a catalyst for social change adds a new dimension to our understanding of the role that enter-education can play in society. The study also found that enter-education in Nigeria is marked by its variety and complexity. Documentaries in this genre employ a diverse range of elements to engage the audience from visual storytelling techniques and interviews with a variety of stakeholders to the potential use of music and transitions for enhanced emotional impact. This richness not only keeps the audience engaged but also offers them a nuanced understanding of often complex issues, further demonstrating the value of enter-education as a tool for social change.

Recommendations
The study suggests the following recommendations:
1. Given the observed effectiveness of emotional storytelling in enter-education, policymakers should consider incorporating storytelling elements into the national educational curriculum. This could serve to make educational content more relatable and engaging, thereby enhancing learning outcomes.
2. Policymakers should encourage the involvement of various stakeholders in the production of educational documentaries. This could be facilitated through public-private partnerships that bring together experts, educators and policymakers to create more comprehensive and nuanced educational content.
3. To increase intellectual engagement, it is recommended that a policy be enacted requiring the transparent presentation of verified data in all state-funded educational documentaries. This could be enforced through guidelines that mandate the use of infographics, charts and other visual tools to make complex data accessible to the general public.
4. Policymakers should consider leveraging the action-oriented potential of enter-education as identified in the study. This could involve the creation of a state-backed platform where documentaries that include a call-to-action can be featured. Additionally, funding could be allocated to social change initiatives that are directly related to the issues discussed in these documentaries.

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