

ARTISTIC
VISIONS
OF
FAMILY PLANNING



ARTISTIC VISIONS OF FAMILY PLANNING

Organised by: The Family Planning Private Sector Programme

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Co-ordinated by The National Council for Population and Development

Exhibition Sponsored by: The Ford Foundation

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INTRODUCTION

by His Excellency Vice-President Mwai Kibaki.



Faced with the highest population growth rate in the world, family planning has become an urgent issue in Kenya. The Government has long recognised the need for the spacing of families in the interests of the health of the mother and child. This concern continues and is now strengthened by the growing national concern over the use of scarce resources. Kenya needs a healthy, well educated, employed population. The first twenty years of Independence saw great improvements in the welfare of the population. Progress continues but is threatened by the number of children born to Kenyan men and women. These children will remain dependent on their parents and the government for at least the first fifteen years of their lives and many through their years of higher education.

It is the task of the government to provide services to the people in many areas of development and family planning ranks as a top priority. Unless we check this unbridled population growth we will fall further and further behind in providing adequate and improved services for all.

The Government through the National Council for Population and Development has involved the private sector in the family planning programme. With the help of the Family Planning Private Sector Programme they are providing services to their employees and often to their families and the surrounding community.

An essential element of the family planning programme is the education and motivation of Kenyan men and women to voluntarily use family planning services. We are now using the talents of Kenyan and other artists living in Kenya who are culturally seasoned to assist us in this task. The paintings and posters shown in this exhibition indicate the interest, creativity and enthusiasm of the artists to assist in our national development plans. I sincerely hope that we will continue to use these and other artists not only to help us in our family planning campaigns but also in all other attempts to inform and educate the public, especially in the rural areas.

I ask every Kenyan to remember what KANU said in its 1983 manifesto about family planning.

"The present rate of population growth at 3.8 per cent per annum is clearly unsustainable. It is logical that if we do plan all other aspects of our life such as food production, expansion of health facilities, development of education opportunities, greater productivity of agriculture and industry then it must surely be rational, logical and necessary that family size itself be planned".

THE ROLE OF THE ARTIST IN DEVELOPMENT

Traditionally the artist was a member of a rural community. He lived and worked with the people and his art reflected and enriched their lives and culture. His role was to express and provide the imagery that was used for social and ritual occasions. Art was the accompaniment of daily events, and an effective channel of communicating important ideas and messages to community members.

With the growth of the city and the increasing westernization of society some artists have gradually moved away from the rural community and its needs. Many artists have learned to see old situations in new ways and more and more use western art forms. In Kenya as the vast majority of purchasers of art are the Kenyan elite, the expatriate community and tourists, art is often tailored to the demands of the market.

Concurrently with the growth of urban communities the government has encouraged the development of the rural areas. There has been a steady improvement in the provision of services in health, agriculture, nutrition, education and other development areas. But usually the artist has not been fully involved in these development efforts.

A major barrier to the success of development projects has been in effective and poor communication with the rural people. Too often posters, brochures, pamphlets and other educational materials are produced which use concepts and an imagery which have little or no meaning to the man or women whom the development agency is trying to reach, because many of them are produced outside the country, not pretested and have little bearing on the culture of the people. Though rural people are often illiterate and less educated, they possess a rich culture and a deep understanding of their world. New ideas and activities must relate to their way of life and to be acceptable should relate to familiar objects and activities.

It is here that the artist can play his role in development by relearning to think and see in the ways of the rural community. The artist with some help, should be able to perceive and understand development problems, and therefore use his ability to simplify and interpret development messages for the purpose of helping people

THINK **BIG**
HAVE A FEW

YOU
CAN



EDUCATE



to acquire new knowledge, and adjust attitudes and practices. An artist working on a poster must not only be concerned with producing a beautiful poster, but a functional poster which people will understand and learn from.

As a development communicator and somebody involved in the education process of his people, the artist must know the level of visual literacy of his audience, or else he will be disappointed with the results of his work when he finds out the picture he thought would surely communicate, did not communicate. He must understand the picture convention. He must make sure the picture he paints is understood by the people for whom it is produced. If he wishes to work in development the artist might need to use a style his audience will understand or which better conveys the intended message.

For his pictures to be effective he must be sensitive to the people's culture, environment and traditional roles and beliefs. He must study his audience, their preferences, dress and material culture.

As communication is a vital link between a country's policy and its development, an artist working on development projects in agriculture, health, education or family planning joins other ranks of development workers. By working as a member of a team he helps in organizing and disseminating development information for a country's development. It is important to note that communication for development means the right information to the right people in the right form. An artist is a vital link in this process, while the work of art itself is a channel of communication.

This exhibition is an attempt to harness the vision and skills of the artist to the needs of development education, in this case, to motivate people to plan their families.

KUZUIA KUPATA MIMBA



TUMIA...
CONDOM



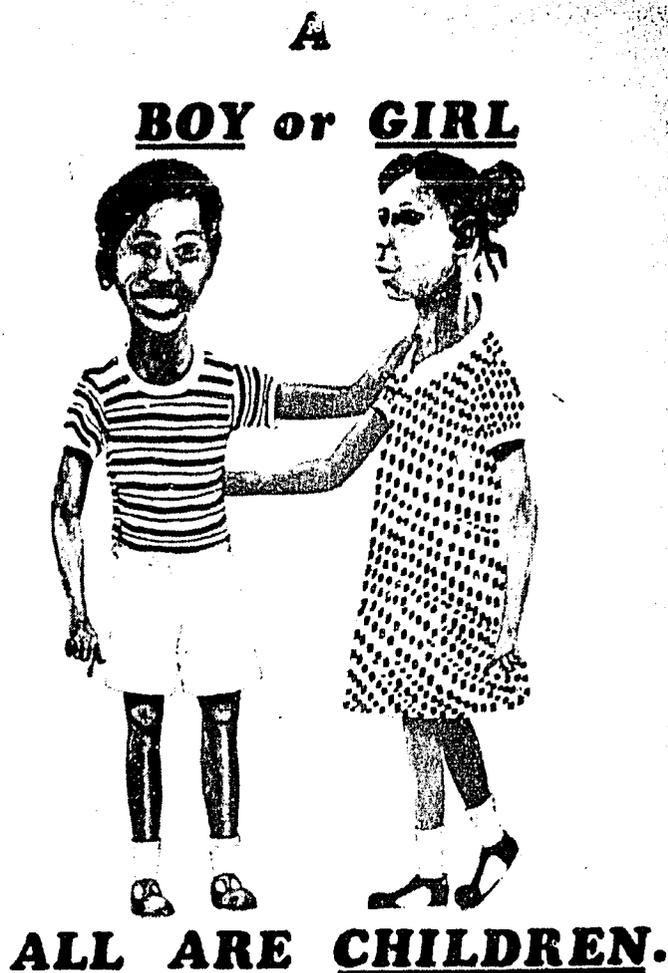
DEVELOPING THE MESSAGE

A review of most posters which seek to communicate development messages such as family planning reveals a number of barriers to effective communication. Far too often the message is too generalized and does not reach a specific audience. For instance the theme "A small family is a happy family" is untrue and misleading but is used in most campaigns. In an attempt to counter this a one day workshop was held under the auspices of the National Council for Population and Development to identify priority target audiences; to analyse family planning ideas, to relate them to appropriate development concepts; and to develop specific family planning messages to be communicated to these audiences.

Participants with experiences in planning and implementing family planning programmes were invited. A wide range of organizations were represented including the Ministry of Health, Family Planning Association of Kenya, University of Nairobi, National Christian Council of Kenya, The Catholic Secretariat, Ministry of Culture and Social Services — Adult Education Division, Maendeleo Ya Wanawake, the Pathfinder Fund, The Food and Agricultural Organization and the Protestant Church Medical Association.

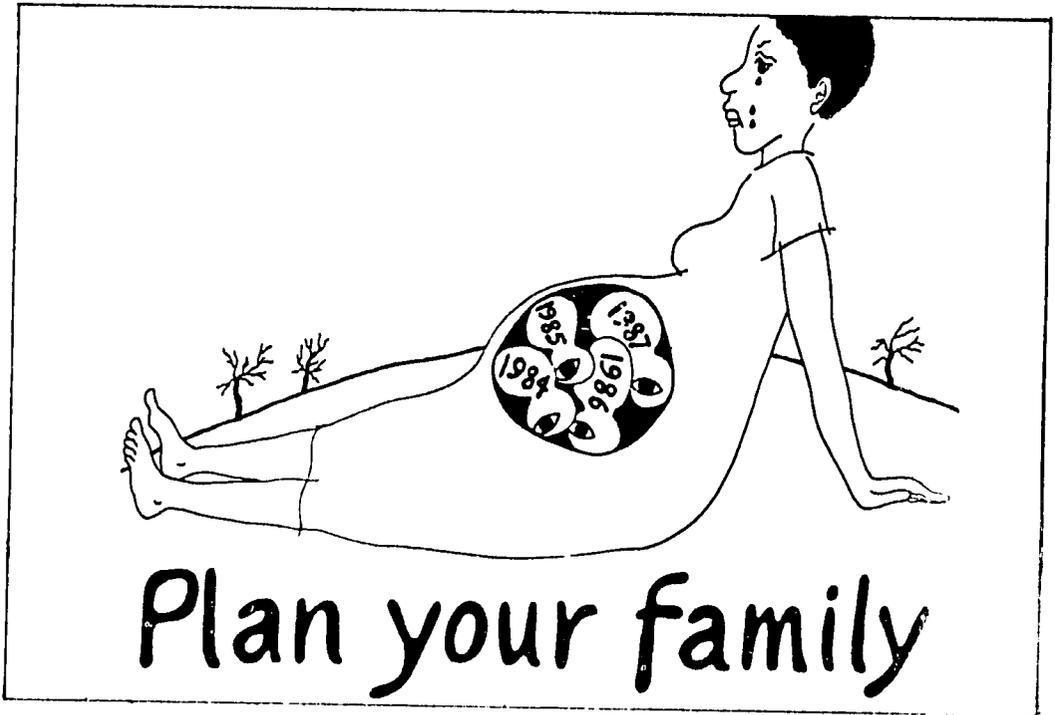
After listening to presentations on the Kenya Population Policy and programmes the participants in plenary session presented existing educational materials and visual aids that their organizations had developed or were using. They also reviewed posters and other visual aids such as Kangas which had been produced in other countries. They then discussed the target groups which were to be reached and categorized them under the main headings of men, women, families and youth. The major development concepts relating to family planning were identified as health, education, housing, land, employment, food and nutrition, love and care. Participants then divided into groups and developed a matrix of messages which were discussed in plenary session.

There was much interest in this process and another session was organized to complete the task. The final step was to decide which were the priority audiences to be reached through the medium of posters and what would be the appropriate messages for each audience.



SELECTION OF ARTISTS

When the proposal to hold the workshop was approved by the National Council for Population and Development a co-ordinator was appointed to approach galleries, artists co-operatives, art schools and individuals. The response from the artists was overwhelming. Copies of the proposal outlining the objectives and activities for the poster production exercise were distributed and discussed. The artists were asked to submit examples of their work and participants were selected on ability, suitability and availability. Eighteen artists were invited to participate in the workshop and fifteen were able to attend.



Love, Peace and Unity
by E. N. O. VU





THE ARTISTS' WORKSHOP

The artists were invited to a one-day workshop at the Utalii College. They were briefed on the population situation in Kenya and given information on Kenya's population policies and programmes, the National Council for Population and Development and the Family Planning Private Sector Programme. They were also informed on the relationship between family planning and other development issues. They reviewed the target audiences, the family planning and development messages which had been developed. Posters and other educational materials on family planning being used in Kenya and in other countries were displayed and analysed. An extended discussion took place on the consequences of the present high population growth for the health and welfare of the family and for Kenya's development.

The overall process from the development of concepts and messages about family planning to the final evaluation and production of posters was reviewed. The artists spent much time and showed creativity in analysing, amending and sometimes improving the messages. In some cases they developed



top Jak Katankawe, Ezekiel Sekano, Sukuro Etale, Daudi Ntunbi, Hosea Ng'ang'a, Bill Kaigwa, Vincent Odula,
3rd row Greg Adambo, Anita Vadgama,
2nd row Eric Ndlovu, Emmanuel Mumia, Ancent Soi, Yusulu Musoke, Ngumo Kinotho
front Emmy Kintu, Wamala Nyanzi, Dr Krystall, Nani Croze, Peter Nzuki.



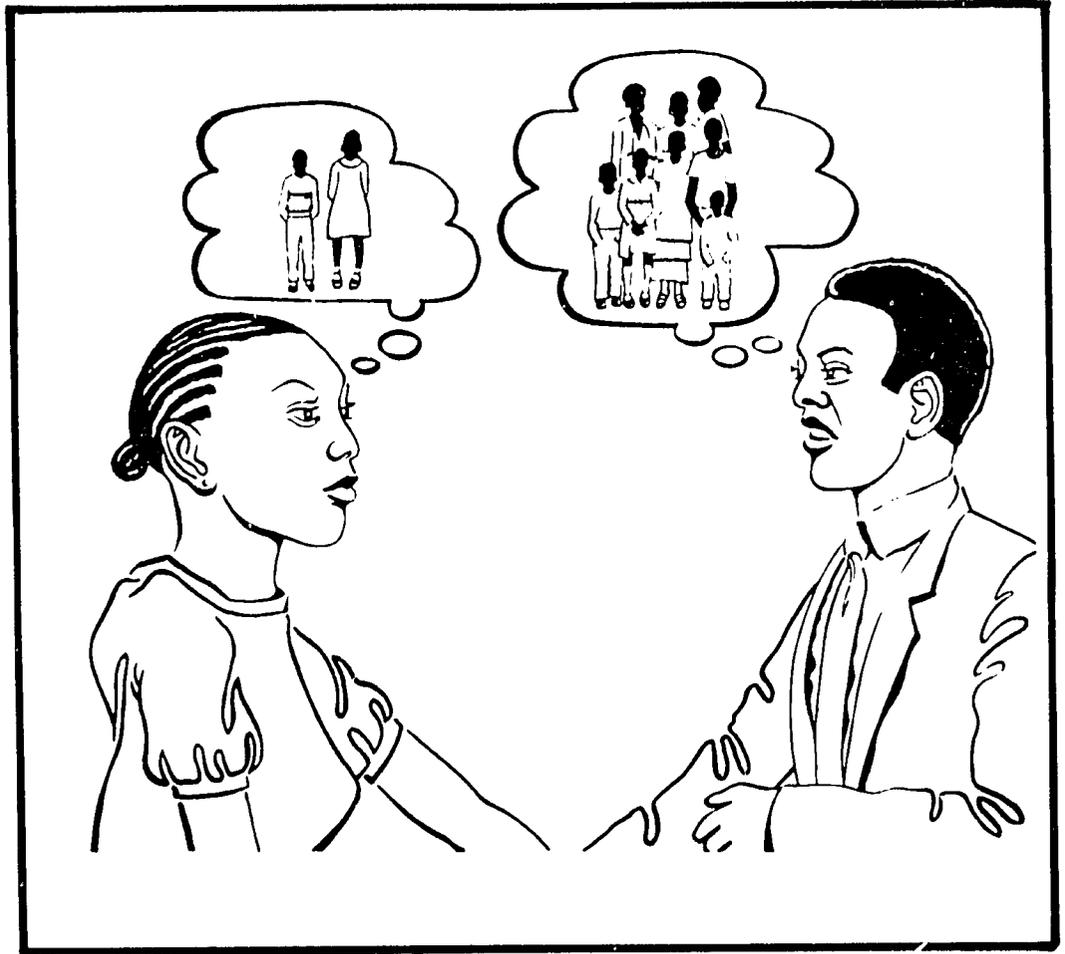
additional messages.

The artists were then given materials and asked to prepare draft ideas and sketches. These were displayed and discussed and alternatives suggested. The workshop then adjourned and was reconvened two weeks later in early December. The artists, in the interim period, had prepared over 60 posters and paintings and in one case a number of illustrated gourds. These were displayed around the conference room and each artist in turn presented his work. The works were extensively discussed and all agreed that the artistic standards were high and that a great deal of inventiveness was displayed. Artists readily agreed to alter work where it was called for and to prepare additional works. After the workshop a steady stream of additional works were produced which prompted the organisers to share them with a wider public in this exhibition.



84.
Sot.

PRETESTING THE POSTERS



The posters and messages were pretested to find out how the audience s for whom they had been designed would react. Tests were conducted in 4 provinces at FPPS project sites to find out whether there were noticeable differences in perception.

- (a) Coast — Kenya Cashewnuts (Kilifi); Kenya Ports Authority (Mombasa).
- (b) Central — Kenya Cannery (Thika); Kenya Breweries; (Ruaraka).
- (c) Rift Valley-Brooke Bond (Kericho); Sulmac Flower Estates (Naivasha).
- (d) Western — Mumias Sugar Estate (Kakamega); Panafrican Paper Mills (Webuye).

The pretests were conducted at site offices or health clinics.



METHODOLOGY

At each site 10 adult men, 10 women and five young people between 15 and 20 were chosen to comment on the posters. The 53 paintings and posters were categorized according to issues relating to each of the three groups. In some cases however posters with issues relating to family concerns such as poverty, health, economic welfare and education were tested with all groups.

The majority of respondents were therefore workers at these sites. Over 60% were married with an average over three children, some with more than 10 children. The majority were literate with above primary school educational level. The pretests were done by four consultants using two questionnaires with identical questions in English and Kiswahili. Each respondent was interviewed in the language in which he or she was most comfortable. 70% of the cases opted to use Kiswahili. A few respondents had difficulties and had to have the questions translated into Kikuyu. Respondents were interviewed individually on their understanding and perception of two posters. As far as possible their reactions and interpretations were recorded in their own words.



The questionnaires sought the following information on each poster:

- (a) Clarity of the poster content: how well the respondents understood the theme and message: what parts caused problems in understanding.
- (b) Relevance of the theme and message: How far the poster dealt with an issue related to the individual's and local community's needs, problems and interests.
- (c) Acceptability in the cultural setting: did any aspect of the poster depict issues or have words which were likely to be offensive, unacceptable or untrue.
- (d) Attractiveness: To find out what the respondents liked or disliked in the poster and the changes they thought necessary to improve it.



FINDINGS:

The Main reactions are summarized as follows:

(a) Clarity of pictures:

- Most respondents understood and preferred pictures which are realistic and present people, animals and other things as they appear in real life. For example, some complained that a whole family could not fit into a 'Kiondo' (traditional basket) while being weighed.
- Some had problems with understanding why buildings, animals or people were shown as incomplete — e.g. hands detached from bodies, bodies without legs, or heads without bodies. They also complained of heads which did not have eyes, ears or mouths.
- Except for the more sophisticated respondents, abstract pictures using symbolic images as representations of life were not understood. For example traffic lights used in one picture to show stop (red), ready (yellow) and go (green) in preparation for marriage did not convey the intended message. The use of an 'X' over a baby feeding bottle to denote that it is undesirable lost its meaning too. The face of a spring balance to show weight was understood by a few.
- Colours such as red and yellow on people's faces were said to be wrong, whereas a number claimed that white faces were not African. For backgrounds green and blue were preferred to dark colours
- Line drawings and half-shades were not as popular as filled in or shaded figures.

(b) Messages:

Whereas literate respondents' interpretations of pictures with captions were influenced by the words, for the illiterate, posters which relied on words presented difficulties. The level of language particularly in Kiswahili was commented on by quite a number of respondents. The Kiswahili spoken by the majority of urban and rural interviewees is not the sophisticated but the colloquial version. It sometimes contains a mixture of local languages and English words. The majority advised that messages to accompany pictures should be in Kiswahili, or Kiswahili and English combined. Very few respondents thought local languages should be used because they said there would be so many translations that even neighbouring dialect speakers would have problems understanding.

Positive messages showing well-off families or success and happiness, or families in pleasant surroundings evoked pleasure. On the other hand gloomy subjects and negative messages depicting problems, misery and poverty were considered inappropriate for educational purposes.

The legibility of lettering is one aspect that was considered, and it was generally agreed that the lettering should be bold as posters will be read from a distance.

(c) Cultural Relevance and Acceptability

Respondents were quite out-spoken about pictures they thought showed unfamiliar subjects or people who look or behave in ways not acceptable in their areas. Unusual dress, faces or hair were enough to make them reject the whole poster. Urban looks, expensive homes and behaviour as that of 'sugar daddies' shown flirting with young girls was dismissed as not typical of rural communities.

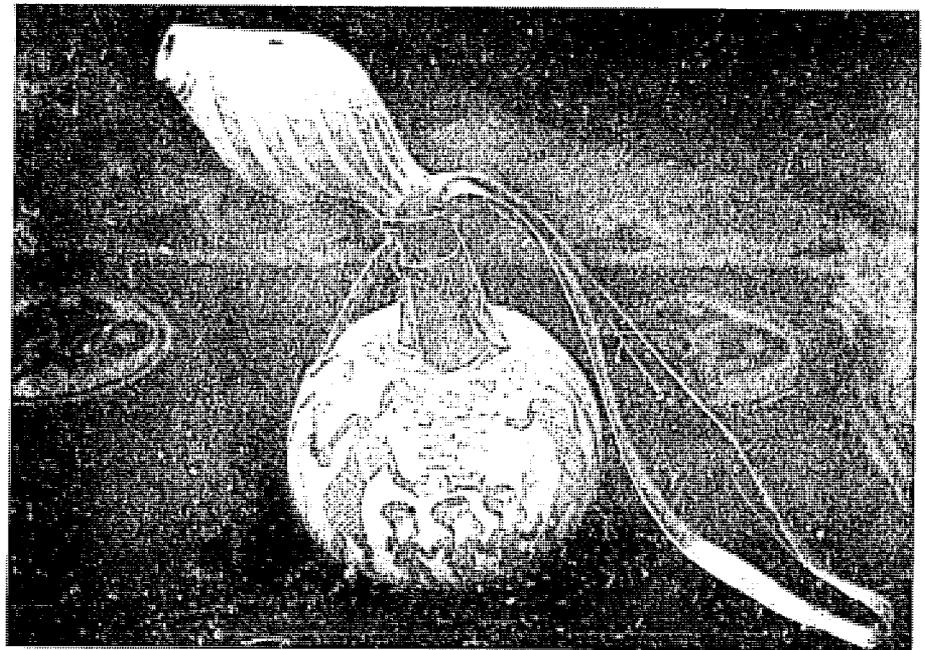
A number of pictures showing improperly dressed or partially naked figures were said to be indecent. Comments were also made about men behaving like women or performing women's roles such as bathing a baby or carrying loads like women.

SUGGESTIONS FOR IMPROVEMENT

In a number of pictures where women were shown with children interviewees wished to see men as well. They also claimed that showing surroundings such as houses, goats and cows would better depict a family situation. Pictures showing poverty should portrait the family members as looking thin, unhappy and dressed in rags.

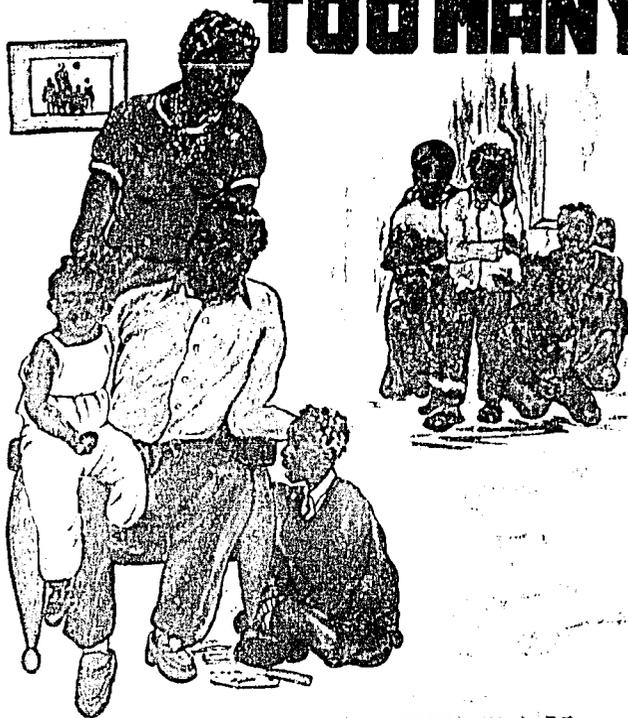
Those pictures dealing with problems of youth need to have young looking boys and girls. school children should be dressed in uniforms with popular school colours like green, blue or brown and should not be shown wearing earrings and other adornments associated with women

The ideal number of children per family which is being advocated in the campaign should be shown so that it becomes an ideal to aim for. Words should also accompany pictures in all paintings so as to clarify the pictorial messages



TWO.

TOO MANY



PLAN YOUR FAMILY.





Ancent Soi — was born in 1939 in Mbooni Location Machakos District. He was educated at Etikoni Primary School up to Std 8. In 1965 Soi came to Nairobi to work in a curio shop. There he decided to start painting. He worked in the shop during the day and painted at night. He had his first exhibition in 1975 in the African Art Gallery in Washington DC USA — he never went there — Numerous exhibitions followed in Nairobi. Soi won the first prize in the All African Competition to design a poster advertising the All African games in Munich in 1972. In his colourful naive style, Soi portrays scenes from his homeland, always true to tradition, as well as including modern rural life. He is married with four children.

Box 46635 Nairobi, Kenya.

Emmy Kintu — was born in Uganda, Christmas day 1959. He attended Makerere University College and graduated with a BA honours in Political Science. In 1982 he came to Kenya where he started to paint. He has had exhibitions both in Nairobi and along the Coast, and has painted murals locally and in Greece. He has left for the USA this year for further studies.

Box 40974 Nairobi, Kenya.



Ngumo Kimotho -- was born in Kenya. He achieved a BA in Education (Fine Arts) Honours from the University of Nairobi. He is employed as tutor of art education in Teachers Training Colleges. Kimotho has taken part in exhibitions on Road Safety; for the Esso Calendar; and several for the Ministry of Culture and Social Services. He is currently working on book designs and illustrations for the Kenya Institute of Education.

Box 43005 Nairobi, Kenya.

**YOUR CHILD
SHOULD BE**



THE CHILD YOU PLANNED

-19-

Eric B. Ndlovu — was born in 1959 in the outskirts of Johannesburg South Africa. "I did my matric form V in 1977 at Orlando West High School, but could not complete it, due to the 1976 student protest against Bantu education. Then late the same year I decided to leave the country with the intention of furthering my studies abroad. Eventually I came to Kenya in 1978 and was granted political asylum by the Kenyan High Authorities.

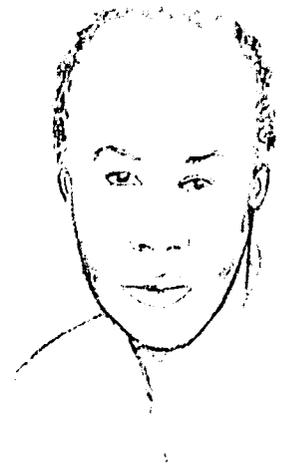
So for the last few years of my stay in Kenya I have participated in several joint exhibitions both here and abroad. I have designed the 1983 Refugee Day Poster. I also created several cover designs for the AACC Refugee Service Publication. At the present juncture I am studying business administration at the Universal College under a scholarship granted by the OAU. Despite the fact that my favourite subject is sociology I am looking forward to eventually exploring different subjects."

Box 30240 Nairobi, Kenya.



Nuwa Wamala-Nnyanzi — was born 1952 in Uganda. He specialises in modern African Art and works in Batik. He holds a diploma in industrial art and design from the Crafts Training Centre, Kenya YMCA. Nnyanzi arrived in Kenya in 1978 and ventured into art for the first time. Through his works which portray African social and cultural scenes, he highlights and increases awareness of the challenges and problems of Africans and their society. He has staged many exhibitions in Kenya and abroad since 1980. He held a one-man show on Family Planning and Population in support of the Kenya government's efforts to improve the quality and availability of family planning services. The exhibition was sponsored by Family Planning International Assistance. This was the first of its kind in Africa.

Box 56521 Nairobi, Kenya.





Peter Nzuki Traditional Artist, Peter works only on gourds. He has had no formal art training. He worked for several years with the curator in the Anthropology Department at the National Museum of Kenya by going on field trips to collect and document artifacts for the Museum. Nzuki comes from a Kamba area that still retains many artistic traditions and his museum work stimulated Peter Nzuki to revive the art of carving decorative gourds. The Kamba still commission decorated calabashes for special occasions, such as weddings where fermented honey beer is drunk from them. We therefore thought that family planning messages on gourds might be displayed at bars. They could serve to motivate customers to plan their families.

Kariakor Stall No 48, Box 15513 Nairobi, Kenya.



Jak Katarikawe — his works are dreamlike renderings of traditional scenes. He was born in Uganda 1940 and is completely self-taught. Since 1965 he has been widely exhibited, among many other places, in the Commonwealth Institute London, Lagos, Festac in Germany and in the USA at IMF headquarters in Washington, D.C. All his pictures are accompanied by long stories which explain some of his symbolism. He is also an accomplished musician — playing the Nanga (a six stringed instrument). One of his paintings was recently commissioned to be used on a UNICEF stamp.

P.O. Box 41855 Nairobi, Kenya.

**AVOID CHAOS
SPACE THEM**





Vincent Ogutu Odula — was born in 1953. He went to Kenyatta University College 1973 — 76 where he specialised in Graphic and Textile Design. Odula worked as a tutor of Art Education at Kagumo Teachers Training College in Nyeri. He is presently employed by the Kenya Institute of Education as a graphics designer. He has attended the German-Kenyan Book fair workshop sponsored by the Frankfurt Book fair. He attended a course on Animation Graphics at the Kenya Institute of Mass Communications and has contributed in the area of book illustrations.

Box 30231 Nairobi, Kenya.

Emmanuel S. Mumia — was born in 1953 in Mumias, Kenya. He attended the Crafts Training Centre — Kenya YMCA where he achieved a Diploma in Industrial Art and Design with a credit in drawing. He became a trainee instructor at the Crafts Centre in 1975. He has exhibited in Nairobi and Mombasa. In 1982 he took part in the workshop and exhibition of Graphics — Man and Environment — as well as in the environment forum exhibition — Environment Protection in the Third World — in Berlin, Germany. Mumia has painted large scale murals in Two Fishes Hotel and in the Showground in Mombasa. His hobbies are football, movies and travelling.



Box 17073 Nairobi, Kenya



Sukuro E.P. Etale — was born in 1954 in Tanzania. He taught for 2 and a half years in Naaro Girls High School and Strathmore College before resigning to be a full-time freelance painter. He has been commissioned by the Kenyan Government, Churches and individuals. He has exhibited in Kenya, Holland, U.S.A. and Australia. Currently he is the chief artist of Sanaa Art Promotions.

Box 55091 Nairobi, Kenya.

23'

Hosea Ng'ang'a — was born in 1953 in Kenya. He achieved a BA from Makerere University College and Diploma in Education in Nairobi. He studied photography and attended courses in Art and Graphics for educational broadcasting. He has exhibited here in Kenya and in Gottingen, Germany. Ng'ang'a worked from 1973 - 75 for the Kenya Institute of Education and since 1976 has been their Art and Graphic Specialist for film and TV, studio set design, book illustration, etc. In 1980 he won the 2nd prize for the Logo design for the National Year of the Disabled. In 1983 his design for the Clayworks at the Nairobi International Show won first prize. This year he won 1st prize in the Logo design competition for the Kenya National Association of Youth Organisations.

He has designed numerous posters, illustrated books and church pamphlets. He is Graphic Resource Fellow and Consultant to the AITTR.

Box 30231 Nairobi, Kenya.



Anila Vadgama has been in the field of art since 1963. She had exhibitions in 1982 and 1984. "Her work in several media is a result of an inner urge and search for expressing something that is of the nature of going beyond the mundane realities of daily living." As of going to press she is leaving for Canada to start afresh.

Box 6 site 31 R.R.4 Harvey Hill, Calgary, T2M 414 Alberta Canada.

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Y. Lwanyaga Musoke — was born in 1942. He attended Makerere University College 1964 — 68 and graduated with 1st class diploma in Fine Art. He then went to the Royal College of Art, London and to Makerere for a postgraduate Diploma. From 1970 — 74 he was employed by the Ministry of Education. In 1974 he worked on a Research Project on Pottery/Ceramics in East Africa.

He then joined Paa Ya Paa Gallery in Nairobi in charge of the pottery studios. In 1977 joined the University of Dar es Salaam. He has published numerous works on pottery and art in general. He had exhibitions in Uganda, Kenya, Germany, Tanzania and England.

Box 46052 Nairobi, Kenya.



Ezekiel M.T. Sekano — also known as Charles Ougabooga. He was born 1943 in Sophiatown in Johannesburg, South Africa. He has lived as a refugee in Kenya since 1967. Sekano attended the Kenya Polytechnic, he received a liberal arts degree from the Friends World College. His many facets include Poetry and Piano as well as having a Certificate in Fashion Design, (London).

He has had several exhibitions in Kenya and performed his music widely including for the Voice of Kenya Studios.

Sekano is married to a teacher and has a recent son. His ambition is to see the Vincent van Gogh Museum.

Box 30330 Nairobi, Kenya.



DEVELOPING FAMILY PLANNING MESSAGES WORKSHOP

Participants:

Dr. Elma Abbas	Regional Advisor, Food and Agriculture Organization
Mr. Greg Adambo	Voice of Kenya
Mr. L.I.A. Etyang	National Council for Population and Development Secretariat (NCPD)
Dr. Mugo Gachuhi	Chairman, Communications Committee, NCPD
Mrs. Nguru Kanyua	Consultant
Mr. Murithii Kinyua	Division of Adult Education Ministry of Culture and Social Services.
Rev. David M. Kiarie	National Christian Council of Kenya.
Mrs. Rose Gatheru Marima	Ministry of Health.
Mrs. Stella Msyoki	National Christian Council of Kenya.
Mrs. Freda Mudoga	The Pathfinder Fund
Mrs. Jennifer Mukolwe	Maendeleo Ya Wanawake.
Mrs. K.M. Mworia	Family Planning Association of Kenya.
Mrs. Sella Nakhisa	Protestant Church Medical Association.
Mr. Clement Ogomo	Kenya Institute of Education.
Sister Francis Theresa	Kenya Catholic Secretariat.
Mrs. Margaret Thuo	Family Planning Association of Kenya.

Resources Persons.

Mr. Daudi Nturibi	Workshop Director.
Mrs. Nani Croze	Artists Workshop Co-ordinator.
Dr. Eric R. Krystall	F.P.P.S. Programme Director.
Mrs. Millicent A. Odera	F.P.P.S. Deputy Director.



Sukuro



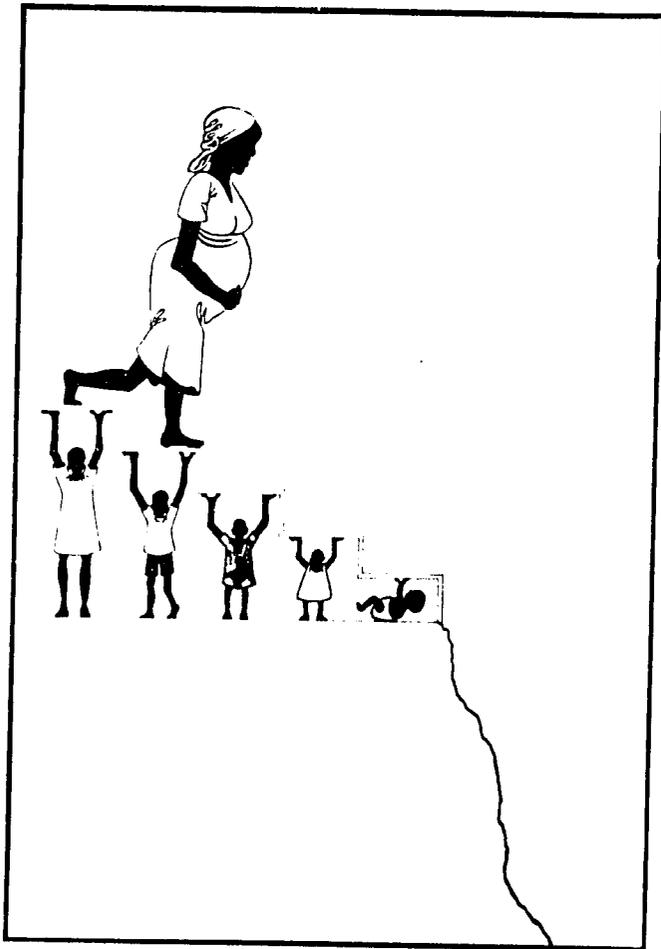
too many mouths to feed

Odula



mothers milk is best

Musoke



watch your step

Bill Kaigwa



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