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EVALUATION OF
AIRLIE FOUNDATION FILM PRODUCTION

A FINAL REPORT

AID/pha-C-1141

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EXECUTIVE SUMMARY: FILM EVALUATION

Airlie Foundation of Warrenton, Virginia, has since 1972, under contract and grant to AID, produced approximately 100 films on family planning and related topics for Latin American and worldwide audiences. Most of these films are general informational and motivational films, but a number are technical and for professional audiences. The original intended audience for the films was the elite of Latin America, who it was felt would accept the idea of family planning and be willing to actively support it if properly motivated. Gradually over the years the concept has broadened to include general audiences as well. A major cause of this broadening has been the increased acceptability of the subject of family planning in the traditional societies of Latin America.

Most of the early films are country-specific; that is, they were produced at the request of and for specific Latin American countries, on certain subjects initiated by those countries. And most of the films are in Spanish, although those produced for Jamaica and some worldwide films are in English.

Juárez and Associates, a private and independent management consulting firm located in Los Angeles, was contracted by AID to comprehensively evaluate the films. The major objective of the evaluation was to assess the production and utilization of family-planning films made primarily for Latin America by Airlie. Another important objective was to provide AID with additional inputs in order to facilitate the decision-making process regarding the allocation of family-planning resources.

During five years of production approximately 100 films have been produced. Since it is impossible to reconstruct all activities which have occurred during this period, the evaluation which follows is based on available documentation and sources of information. These consist of the contracts and grant, the films themselves, and the reports submitted to AID.

In recognition of the data limitations mentioned above, it is necessary that several exogenous factors be noted at the outset:

- There have been approximately five AID project officers during the course of the film production, a fact which has impaired continuity and free-flowing communication.
- The climate for frank and open discussion of family-planning topics in Latin America has been forbidding to varying degrees until very recently, thus making it difficult to produce and distribute films on the subject.
- In many cases films were produced in Latin America with considerable local influence imposed on the filmmakers. For example, although Juárez and Associates has found the use of local influential personages (i.e., personalismo) to be detrimental to the long-run effectiveness of the films, it is recognized that some films could not have been completed without incorporating this type of footage.

Juárez and Associates drew upon a variety of data sources in preparing the evaluation. These sources consisted of interviews with AID and Airlie staff; reviews of the approximately 100 films

by boards of experts in the fields of family planning, medicine and media; field interviews with AID Latin American mission personnel and representatives of in-country organizations; and interviews with panels of target audiences in seven Latin American countries. To obtain a proper perspective, these sources of evaluation data should be viewed in a total context rather than in isolation.

The major finding was that the Airlie-produced films are of sufficient quality to fulfill Airlie's contractual obligations. They excelled in technical quality but drew varying comments on their content. In general terms, the more sophisticated the audience, the more critical the comments. Less sophisticated persons were almost always favorably impressed, and many family-planning agency staff members felt the films were best used for general audiences in conjunction with motivational and educational meetings.

Because less sophisticated audiences appear to be more susceptible to information contained in films, it is imperative that this information be comprehensive and accurate. In terms of motivation, it cannot be said for certain that a favorable reaction to a film would cause a predisposition toward the use of family planning.

Another major finding was that the distribution and utilization of the films have not been well conceived or coordinated. Many people in Latin America who are in a position to need or

request films or to facilitate their distribution simply do not know that the films exist; or if they do, how to obtain them. Fewer than five copies of a number of films have been requested from Latin America; considering the cost of most of the films, this could represent a substantial cost inefficiency. In a related respect, it is important to stress that rapid and efficient channels of distribution are highly important where medical/technical films (e.g., those relating to vasectomies and laparotomies) are concerned owing to the constant need for updating and disseminating medical technology.

There is a continuing need for Spanish-language family-planning films produced in Latin America and directed toward Latin American audiences. People now say they want specific information on birth-control methods and related family-planning subjects. Motivation is not as relevant as it was in 1971 when the original contract was written, although this is not meant to imply there is no longer any need for motivational films. Perhaps Airlie films can be credited for some small part of this trend. And although the country-specific films are generally liked better than the regional films, Juárez and Associates feels that it would be more cost effective to produce regional films, especially for technical and semi-technical subjects.

Juárez and Associates' recommendations for future film production follow:

Recommendations

Planning

1. Airlie should hire a staff population and family-planning professional with Latin American experience.
2. Sufficient short- and long-range planning should be carried out before major film production is continued. Such planning should specifically address content, distribution, and utilization. Moreover, the end product should take into consideration the agency's overall policies and objectives, and congressional mandates.
3. An individual agreement (or a subagreement to follow a global contract) should be drawn up for each film with all specific steps and deliverables spelled out. Approval in writing should be given by the agency contracting officer to the contractor during critical production stages but within specified time frames, so that if time elapses without written approval having been received, concurrence may be assumed and the contractor may proceed to the next production stage. All the constraints and approval stages should be set in the contract initially, after which only a minimum of day-to-day involvement by the AID project officer should be necessary.
4. Each future film should be carefully conceived from beginning to end. It should have a specific purpose or rationale, a central theme or message, and a specified target audience, and should utilize the most up-to-date family-planning infor-

mation. Scripts, scenarios, or treatments should be carefully scrutinized for misinformation, inaccuracies and obsolete information during the entire production process.

5. Juárez and Associates recommends a final updating and comprehensive cataloguing of the film bank at the time Airlie's final report to AID is written for grant csd-3678. A detailed description of the film bank and how it may be used by AID and AID-authorized institutions should be included as part of the report so that when all materials are forwarded to the National Audio-visual Center at Suitland, Maryland, they may be readily utilized.

Production

6. Technical and semi-technical films on family planning and related topics should continue to be produced by AID as an integral part of information, education, and communication (IE&C) efforts. Films for general audiences should deal with specific family-planning methods. However, all efforts should first be made to determine the availability of similar films which AID can use at a reasonable cost (i.e., be certain an existing film cannot be effectively translated into Spanish before a new one is made).
7. Where possible, efforts should be made to encourage local participation in production of family-planning films and media materials in joint ventures or as part of undertakings with U.S. contractors.

8. Most persons interviewed found it easier to identify with country-specific motivational films. Some individual country treatment should be continued, but Juárez and Associates feels that films that have regional applicability should be given greater consideration. Medical/technical films should be made for universal distribution.
9. In films intended for regional audiences, dialogue should be spoken slowly and clearly.
10. Films should avoid the use of personalismo as much as possible — politicians and popular figures may prejudice the films or cause them to become quickly outdated.
11. Appropriate AID mission personnel should be involved in varying degrees throughout the planning, production, and distribution of film and media materials.

Distribution

12. Lists of available films and descriptions of films should be made available to all interested groups along with specific instructions for ordering copies.
13. Each country should be encouraged to set up a national film clearinghouse whose responsibility it would be to obtain and distribute films, and provide feedback on film effectiveness. This entity could be an organization established for that specific purpose and made up of representatives of various family-planning organizations.

14. Local entities with family-planning responsibilities should be assisted in setting up film libraries. Before becoming eligible for this assistance, these entities should demonstrate that they have a proven clientele, technical personnel, and a capacity to store and maintain films. Field staff of these local family-planning groups should be trained in maximizing the use of films to communicate family-planning messages to target audiences.
15. Organizations with family-planning responsibilities should be encouraged to develop a projected plan for using films (and other media). This plan would identify the purpose for showing specific films, the timing of the showing, and the target audience to be reached. This procedure would show possible gaps in film distribution in either geographic or audience terms.
16. Major efforts need to be made to overcome obstacles to rural film distribution. This, however, would entail major resource outlays for obtaining necessary additional equipment. It would also include consideration of rural needs in the planning and production processes.
17. Greater efforts need to be made to gain increased participation by the existing mass media channels in the film distribution plan. To realize this objective, close ties need to be established with mass media personnel to gain their support in using available films.

Evaluation

18. Films should be pretested on subject audiences before they are released. Paramount considerations should be sensitivity to potential family-planning users and other audiences, respect for the human body, the language and customs of indigenous groups and individuals, and awareness of the state of the art (that is, the whole field of family planning including all contraceptive methods).
19. In-country and regional review panels, selected from various groups with family-planning responsibilities, should be convened to make recommendations on film production, utilization and distribution.
20. A standardized target audience evaluation system should be developed for use by the local film libraries. This would include systematic record-keeping of film showings, audience make-up, and audience reactions to films. This information should be transmitted periodically to the in-country film clearinghouse and serve as feedback for future film production.
21. AID should obtain the on-going services of an independent organization or agency to do the following:
 - a. Assist AID in setting guidelines and priorities in production, utilization, and distribution of films and media materials on population and family planning.
 - b. Evaluate all future AID-produced films in population and family planning as to content, utilization and distribution.

- c. Evaluate films on the market that are non AID produced to determine their possible use (e.g., via Spanish translation) by AID and other organizations engaged in population and family planning.
- d. Conduct a study on existing film and media channels of distribution and how they can be incorporated for possible use by AID or, where not possible, how new systems can be established. The end result would be to set up a distribution plan for films and media materials to be used by AID in population and family planning.

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I. Introduction and Background

A. Introduction

Juárez and Associates, a private and independent management consulting firm located in Los Angeles, California, was awarded on July 1, 1976, a contract with the Agency for International Development, Bureau of Population and Humanitarian Assistance, Office of Population, to evaluate the film production and utilization activities of AID's contractor/grantee, the Airlie Foundation. Over the past five years, the Airlie Foundation, located near Warrenton, Virginia, has produced for Latin American and worldwide audiences a large number of films concerning family planning and related subjects. Most of these films are in Spanish and are directed to local family-planning personnel and to the general public. The film content ranges from technical to motivational. Up to now, systematic and comprehensive evaluations of these films have been lacking.

The purpose of this report is to present Juárez and Associates' findings on Airlie's film production and utilization activities. The report also presents analyses of reactions to these films by audiences consisting of public and private groups and individuals of varying backgrounds and skills, including reactions to content, quality, impact, and dissemination.

B. Background

As originally articulated in Airlie's first contract with AID (AID/la-672), the goal of Airlie Foundation films was "to develop methods and specific techniques of educational programming and motivation of the indigenous elite directed toward the impact of rapid population growth on various developmental sectors in Latin America." Airlie produced approximately one hundred films for various countries and regions under two contracts, AID/la-672 and AID/csd-3304, and under Grant AID/csd-3678 during a five-year period beginning in 1971. Because the wording of the contracts and grant documents in most cases gave the contractor wide latitude with respect to content and production of films, few contractual criteria can be introduced against which to evaluate the majority of the films accepted by AID. For example, contract la-672 states, "The subject matter, treatment, intended audience and length of individual films is to be left to the judgement of the contractor with the concurrence of the AID Project Manager."

Contract csd-3304 states, "Among aspects of the subject that the film and accompanying materials may (emphasis added) depict are motivation of national leadership, analysis of the population problem, legislative foundation, determination of policy and objectives, the relationship of public and private organizational structures, and other questions of program design."

Grant csd-3678 is no more specific than the preceding with regard to film production. It states, "The conference technique to be utilized will employ a number of communications and group learning techniques. To ensure a more rapid infusion of material, especially technical materials, extensive use will be made of advanced multimedia materials, including films, film strips, audio-visual and/or audio cassettes, computer materials and, wherever possible, programmed instructional material....Motion picture photography and still photo work will be coordinated with the dialogue activities so as not to interfere with or distract the participants or the speakers from the subject at hand...the Grantee will consult with the AID Project Manager on the purpose and design of each film prior to initiating production. Any deviations to this agreement must have the written concurrence of the AID Project Manager prior to the completion of the relevant film."

The sixth amendment to the original grant introduced, for the first time, some specificity with respect to the elements of film production but nevertheless continued to give the contractor considerable latitude. Neither the contracts, the grant, nor the amendments introduced detailed goals and objectives. Of course, a delicate balance exists between specificity in goals and objectives which might, at one extreme, excessively constrain a contractor to pursue work mechanistically versus carte blanche at the other extreme which might result in a large gap between the

contractor's and AID's views on what is to be accomplished. Without prejudice on the appropriate balance, we only mention this point because it is a prime factor affecting the types of films that were produced for AID and clearly constrains any evaluation effort given the absence of both objectives and criteria to make judgments.

Another factor affecting the types of films produced was some difference of opinion on the identity of the client, i.e., AID personnel in the execution of their duties and responsibilities as defined by Congress and the executive branch; or, more directly, the host countries. The definition of particular target audiences in those host countries (e.g., policy-making or decision-making elites, family-planning professionals, or general audiences) was a further confounding factor. Finally, many of these films were produced over a five-year period which encompassed different stages of evolution in Latin American countries' policies and attitudes on the acceptability of family planning and related topics as subjects for public presentation and discussion. The family-planning messages and their treatment, therefore, have varied according to the target country and according to the dates when the films were produced.

All these factors constitute an important part of the background against which these films were produced. This document evaluates the films, based on the facts as they were presented to us and as we understand them. The findings are designed to con-

tribute to improved understanding and utilization of past film production vis-a-vis Latin America and in turn will, it is hoped, enhance the quality and nature of future decision-making in the allocation of family-planning resources.

The remaining sections of this report are organized in the following manner. Section II outlines the evaluation design and methodology, and develops links between the sources of data and expected informational outcomes of this contract. Section III comments on management-related issues. Section IV outlines the strategy for obtaining the evaluations of the films and offers an analysis of the data resulting from expert and on-site evaluations. Section V lists our findings, and Section VI presents our recommendations.

II. Summary of Evaluation Design, Methodology and Expected Outcomes

A. Evaluation Design

The components that constitute the evaluation design are summarized as follows:

- Interviewing AID Washington and Airlie Foundation staff and analyzing relevant material to gain insight into the operation of the total film production and utilization program.
- Reviewing of films by boards of family planning, medical, and media experts to determine content, quality, accuracy, appropriateness, relevance, sensitivity, and other factors related to utilization.
- Interviewing AID mission personnel, representatives of in-country organizations and user agencies, and other high-level personnel in Latin America regarding the production, distribution and utilization of films.
- Interviewing target audiences in seven Latin American countries to determine their reaction to a representative sample of films.

The composite analysis of the outputs from these components forms the basis of this report.

B. Methodology

The following tasks constitute the methodology used to carry out the components of the evaluation design.

Task I: The first task was to design, review and modify Juárez and Associates' proposed project methodology, instruments and management work plan in consultation with AID's project and evaluation officers.

Task II: After receiving AID's permission to proceed in July 1976, Juárez and Associates began collecting background information by interviewing AID's administrative, program, procurement and contracting staff in order to develop insights into the overall program of film production and utilization. This second task enabled Juárez and Associates to focus more clearly on AID objectives and policies and to determine from a management perspective how they were being implemented. This same procedure was employed with the Airlie Foundation's administrators, program staff and producers.

Task III (Part One): The next step in Juárez and Associates' methodological procedure was to enlist Spanish-speaking experts in family planning and the media in the evaluation of films and television spots. For the technical films, experts in each of the training categories participated in the evaluations.

An evaluation instrument,* based on the previous evaluation research conducted by the Association of American Medical Colleges and the American Association of Dental Schools for evaluation of

*See Appendix A for an English-language version of this instrument.

media materials housed in the National Library of Medicine, was developed and approved by AID. The following major criteria were incorporated into the questionnaire:

- Clearness of objectives
- Content quality
- Instructional/message design
- Utilization

Task III (Part Two): In August 1976, once the film review by experts was well under way, field site evaluations began. In consultation with AID, seven countries were selected for on-site visits: Guatemala, El Salvador, Costa Rica, Dominican Republic, Colombia, Ecuador and Venezuela. Bilingual Juárez and Associates personnel interviewed high-level representatives in-country at AID missions, family-planning associations, organizations, agencies, etc. These individuals were chosen on the basis of their involvement with aspects of the subject matter of the films and in some cases were participants in the production and distribution of Airlie films. However, the emphasis of this effort was to interview target audiences following the showing of selected films.* The selection of target audiences was made and interviewing methods were developed during the first month of the project (July 1976). For a description of audience selection, see Appendix F. The interview data provided by the target audiences were intended to

*In the sections which follow, the term "indigenous panels" is synonymous with "target audience" interviews. For a discussion of the rationale for film selection refer to Appendix B.

yield information in (but not necessarily limited to) the following areas:

- Understanding of media objectives and message content
- Accuracy and adequacy of content
- Cultural acceptability and sensitivity
- Cross-cultural acceptability
- Utilization of media types
- Timeliness, appropriateness and relevance of content

Task IV (Part One): Data collected by means of the questionnaires completed by expert evaluators (Task III, Part One, above) were coded, keypunched, and stored on magnetic disk. This master data file was continually updated as additional film reviews were processed.

For the analysis based on the board of expert reviews, an empirically derived film classification scheme was employed. Drawing upon film descriptions provided by Airlie, a typology was created with reference to two primary variables: (1) the principal audience for which a particular film was intended, and (2) the subject-matter and/or intent of the film. Films within each of the several classifications were then evaluated on the basis of three aspects: (1) content, (2) instructional and/or motivational design, and (3) technical quality.*

*A more complete description of the methodology used in the evaluation of the board of experts reviews and of the in-country panel evaluations is contained in Section IV.

Task IV (Part Two): Because of the anticipated variance in opinions expressed by the indigenous panels (and because of the frequent culturally based unfamiliarity with structured interviews), a computer-compatible survey instrument was deemed inappropriate for the in-country interviews. Instead, an open-ended interview format was employed during the field site evaluation phase. The value of this type of format is that it does not inhibit or influence the individual impressions of the audience. This is particularly important, since the primary intent of this phase of the evaluation was to obtain information of a subjective nature. However, the open-ended interview format does impose a certain amount of analytic cost. It requires that the highest possible level of consistency be maintained when summarizing and categorizing the indigenous panel responses. In order to achieve this consistency, extensive verification was performed after each stage of processing was completed. The results of this method reflect the highest possible level of substantive integrity.

Task V: This final report includes the following expected outcomes for this evaluation:

Expected Outcomes

1. A review and analysis of the Latin American film production and utilization activities of the Airlie Foundation along the following dimensions:
 - a. Objectives of the films
 - (1) educational
 - (2) motivational

- b. Function of the films
 - (1) training
 - (2) motivation
 - c. Rationale for film production
 - d. Intended mode of transmission
 - e. Production patterns
 - f. Distribution patterns
 - g. Target audiences
 - (1) viewer profiles
 - (2) audience estimates
2. An assessment of the quality and effectiveness of existing films.
 3. A determination of the cost-effectiveness of existing films.
 4. A review and critique of the "film bank" housed at the Airlie Foundation in Virginia.
 5. The usefulness of the total film program and its component parts.
 6. Recommendation of alternative courses of action which AID can pursue in the production and utilization of family-planning films.

C. Evaluation Questions

Specific questions explored in the six areas above have included the following:

1. What were AID's objectives and policies for the production and utilization of films and related materials on

family planning? To what extent were these objectives and policies implemented?

2. To what extent did Airlie carry out all the terms of the grant/contract and its amendments?
3. What were the films' objectives, functions, intended modes of transmission and viewer estimates? What were the origins of decision to produce the films?
4. What is the cost-effectiveness of films?
5. What is the effectiveness of the film bank?
6. According to expert testimony, what is the degree to which the clarity and projection of objectives, content, instructional/motivational design, technical quality, and utilization were achieved for each film?
7. For each target audience, what is the understanding of media objectives and message content, cultural acceptability, cross-cultural acceptability, utilization of media types, timeliness and appropriateness of a sample of films?

D. Sources of Information

The following sources of information were utilized to collect evaluation data and address each of the preceding questions.

1. AID personnel: Questions 1, 2, 3, 4, 5, and 7
2. Contractor/grantee personnel and users: Questions 1, 2, 3, 4, 5, 6, and 7
3. Experts/Target audiences: Questions 3, 6, and 7
4. Films: Questions 1, 2, 3, 4, 5, 6, and 7

III. Management

In addition to reviews obtained from the board of experts and the indigenous panels (i.e., target audiences), in-depth interviews were conducted with U.S. and Latin American AID mission personnel, family planning professionals, administrators, medical and IE&C (information, education and communication) personnel, film consultants, distributors, media personnel and other appropriate individuals. Further, all relevant available documentation relating to management, production, and distribution was reviewed. All these information sources constitute the basis for the evaluation which follows.

A. Contract Management

As stated in Chapter I of this report, the management of the two contracts and one grant could have been more easily evaluated if the language of the contracts and the grant had been explicit concerning production and utilization criteria and objectives.

In medically oriented family-planning films, aesthetic elements are important only to the extent that they contribute to the quality of content and the comprehension of the message. It is, therefore, most important to the production of family-planning films that all ambiguities in contract language be avoided and that the agency and the contractor be aware from the beginning of the exact nature of the expected end product. As already stated in Chapter I, the contractor was given an extraordinary amount of

freedom, especially in contract la-672 (and, to a lesser degree, in csd-3304 and amendment six to csd-3678), a fact which makes it impossible to determine from the contract documents whether the films fulfilled all expected outcomes. Since the films were accepted by AID and the contractor was fully reimbursed, we have to assume they did fulfill the expected outcomes.

It is important to note that at varying times some five different AID project managers monitored these contracts. It is unrealistic to expect every project manager to interpret an open-ended contract or grant in the same manner. Grant csd-3678 states, "The activities plan will be reviewed by the Project Manager. Approval and/or appropriate comments, suggestions and amendments, if necessary, will be conveyed to the Grantee by the Grant Officer within 30 days from receipt of the plan. Failure of the Grant Officer to so notify the Grantee within said 30 days shall be construed as approval of the plan."

There does not seem to have been a detailed planning stage that incorporated agency policy into contract language and that set out the criteria for individual films. In the majority of cases, a non-specific contract or grant does not, in the long run, benefit either the agency or the contractor. The agency does not know nor can it document whether it got what it asked for, and the contractor cannot really prove that it delivered exactly what the agency called for, if for some reason the agency is unsatisfied with the product.

B. Production

A number of the respondents interviewed for this evaluation had participated in the production of Airlie films. Their involvement ranged from the provision of logistical assistance in-country to the actual writing of film scripts. However, only in several instances did these in-country consultants state that they had had an active role in the editorial or the production aspects of the film-making process. In some cases, this lack of active participation was accompanied by a need to re-edit a particular film to make it acceptable for local exhibition, despite a general consensus reached during the pre-production stage on the content of the proposed film. In some instances, the required re-editing resulted in several months' delay before a print was ready for screening. To some degree, this situation would have been improved if in-country consultants had contributed more to all phases of production, though such input was not always possible. For example, some films were outgrowths of Airlie Foundation Dialogues held at Airlie House in Virginia.

Technical aspects of Airlie films, such as color, sound, composition, editing and graphics, were considered to be of high quality, as were narration and choice of music. However, some comments were received on the difficulty of understanding rapidly paced regional accents and portions of "live sound" dialogues.

Compared to family-planning films from other sources, Airlie films were generally considered to be technically superior. In

addition, respondents felt that few, if any, local film producers could match Airlie's technical capabilities. Except in rare instances, Airlie did not engage in co-production or technical assistance ventures with local organizations or producers. Aside from any other considerations, this precluded the development of local film-making expertise.

In some cases the content as well as the method used for transmitting a particular film's intended message was subject to criticism. Aside from a fundamental concern for accuracy, it was stated that several films overused the personal interview format. Additionally, the effectiveness of a message delivered by a well-known or prestigious person was in some cases felt to be hindered by the political or personal overtones produced by that person's presence. These comments were further reinforced by two related sentiments: the element of "personalismo" was sometimes felt to limit the appeal or acceptance of the message; and the use of currently deposed political figures dated films prematurely.

Criticism was also received that there was too much stress on the negative in the transmission of family-planning messages. Some respondents felt that an optimistic approach would have been more effective. Messages surrounding the population growth "time bomb" which suggest that it may already be too late thus may become a self-fulfilling prophecy -- the feeling may be that if it is "too late," why bother to engage in family planning?

In the opinion of several individuals, Airlie films did not relate effectively to rural audiences. Too often, it was felt,

urban families portrayed in the films were depicted as being contented, white, and middle class. Accordingly, these respondents stated, members of both urban and rural lower socioeconomic strata would find it difficult to identify with the message contained in such films. It should be noted that this perceived deficiency is in direct conflict with the need to reach rural populations. This need would appear to require a high priority, since many of the current problems of population distribution and growth are associated with expansion of rural populations and their consequent migration to urban centers.

There was universal agreement that the use of films is an important method for the diffusion of family-planning information and motivation. At the same time, however, there was some disagreement as to the importance and effectiveness of films relative to other forms of communication such as radio, T.V., and/or personal contact. Only a very few of the individuals interviewed felt that films in general, and Airlie films in particular, had realized their full potential for informing and motivating target audiences in the area of family planning.

Almost every respondent suggested one or more subjects for future films addressing contemporary and future family-planning problems. Films on specific contraceptive methods were most frequently mentioned. Other suggestions included technical films on sex education, community development, child care, health, nutrition, social relationships involving machismo, etc.

In those countries of Latin America where professionals involved in the production and distribution of Airlie films were interviewed, there appeared to be a general consensus concerning the role of films in family planning programs: films were thought to be a valuable tool for communicating both information and motivation. Consistent with this belief, indigenous groups charged with family planning responsibilities (e.g., family planning associations, ministries of health and social security, medical schools, the military and local AID missions) reported that they had requested Airlie films. At the same time, the family planning professionals who had utilized Airlie films tended to perceive them as primarily audiovisual aids. Accordingly, the films were believed to be most effective when used to supplement motivational and/or informational conferences on family planning. In practice, most countries using Airlie films did so in conjunction with educational programs or conferences, with the primary intent of the film being to provide a closing commentary on the ideas imparted during the conference.

The organizations and professionals involved in family-planning promotion and education programs believed that future film-making in their countries could and should speak more directly about family planning, in contrast to the indirect or low-profile approaches which were previously considered necessary.

In Guatemala, the Director of APROFAM's education and information program summarized this concept by saying that "today we can be more aggressive, we can talk about specific services of-

ferred at clinics and define family planning as a large program encompassing more than birth control." At the Ministry of Health in Costa Rica, the social workers were anxious to move from Airlie films' original general approach to a direct focus on specific problems in family planning. In El Salvador, however, the educators at the Asociación Demográfica Salvadoreña expressed satisfaction with the film El reto because it provided them with a general approach they could use effectively in the rural areas with introductory talks.

In general, then, the Airlie films were described as unique as far as their technical excellence was concerned, but were subject to criticism because of diffuse messages, errors in content, or because they were no longer up to date. Up-dating was a major concern of the doctors who viewed the medical-instructional films and who expressed great interest in implementing the surgical information. A panel of gynecologists in Guatemala expressed the opinion that they "would not use the Examen pélvico film because it makes use of a Dalkon Shield, no longer on the market."

Although all family-planning organizations and ministries of health expressed interest in utilizing films on the topic of family planning, specific opinions on recommended topics for future films varied widely. The family-planning organizations were in favor of more technical and medically oriented films that would focus specifically on family-planning topics; the ministries of health were interested in integrating family planning into their general health programs. In Guatemala, the director of the mater-

nal and child health division at the Ministry of Health expressed his concern by suggesting a topic for a film that would "be a sequence on family life that would follow a Guatemalan child, age 11, through her life all the way up to motherhood and how she copes with every health phase in her life, including family planning."

Although as far as we know no studies were conducted on intended modes of transmission or distribution prior to filming, the films have not been ignored by any means. They have received and continue to receive extensive screening in all countries. El Salvador and Costa Rica even requested 35 mm copies in order to project the films in rural areas. In Guatemala, at least 8,000 refugees from the 1974 earthquake viewed the Airlie films. The AID Health Officer and a family-planning expert in Guatemala have aired their special project, Un sueño hecho realidad, on more than 100 international screens.

Most of the persons involved in the production of films expressed some frustration, however, because they were unable to contribute any input to the films once the Airlie crew left their countries. In Costa Rica, one individual felt that "the films were made too quickly, that there was little time to prepare the script, and once in Airlie, the changes that could be made were minimal." An AID health officer in Central America lamented that closer contact with Airlie was not possible simply because of its geographical location, and said that because of this he intended to work with an in-country crew on his next film.

C. Film Bank

Contract la-672 (dated February 23, 1971), under which 64 films were produced from 1971-1975, specifies that the Airlie Foundation will develop "an information bank of at least 100,000 feet" of 16 mm color film for two purposes.

1. The film bank will provide a resource "from which AID authorized institutions will be able to plan and produce other documentary films, educational materials, and filmstrips."
2. The film bank can "meet an anticipated demand for new material....at reduced cost....without undue production delays."

Contract la-672 also states that the information bank "will be catalogued and become the property of AID." The Airlie Foundation, according to its letter of September 2, 1976, to Juárez and Associates, has a somewhat different and more expanded understanding of the approach of the film bank:

- "To provide a resource to serve the purposes of the Airlie Foundation in the performance of AID/la-672."
- "To expand the scope and content of programs developed initially under AID/la-672 and subsequently under AID/csd-3304 and AID/csd-3678."
- "To realize a cost-savings on additionally produced films."
- "To make the development of programs more timely and enhance our ability to be able to respond more quickly to needs as they arise."

- "Once the Inter-American Dialogue Center was established, the film bank was utilized to supplement the attendance of speakers and resource personnel."

Amendment 4 of contract la-672 (dated February 25, 1974) calls for 500,000 feet of film in the information bank. As of February 5, 1975, the total footage shot was 554,000 feet of film, according to Airlie's report to AID entitled "Documentation of Distribution and Acceptance for Airlie Films Produced Under AID/la-672 and AID/csd-3304." Although Airlie does not have more recent figures on the footage in the film bank, the staff now estimates it at about two million feet.

Under amendment 4 of grant csd-3678 (dated June 25, 1975), the film storage facility of unedited film, the sound footage and other materials accumulated under contracts la-672 and csd-3304 were added to and became part of the facilities of the Inter-American Dialogue Center for the duration of the grant.

The first contractual stipulation regarding use of the information bank will be met after the contracts and grant have been terminated and Airlie forwards all materials to the National Audiovisual Center at Suitland, Maryland. When Airlie was asked about outside utilization of the film bank, its written response (September 2, 1976) was, "We never intended that the bank of original and noncomposite preprint materials would exist principally as an available stock shot library for organizations other than Airlie and AID." Further, in Airlie's comments in response to the Draft Audit Report prepared by the United States General Accounting Office (April 29, 1976), Airlie stated, "There was at no time any intent that other contractors would utilize

materials from the film bank during the course of the contracts or grant." Airlie also stated, "...we provided no encouragement for this kind of activity." Airlie did provide specific footage to the National Aeronautics and Space Administration and to one or two other agencies; however, these were isolated instances involving small amounts of film. Under grant csd-3678 there is no mention of providing resources to other agencies.

It should also be pointed out that there is a natural reluctance on the part of filmmakers to use the work of others when making new films. Unless there is a need for a specific shot of a certain person (e.g., a president of a country) or scene which is available, filmmakers generally would rather shoot original material and take the credit for it.

There seems to have been more immediate intention to meet the contract's second stipulation regarding film bank use. In the letter of September 2, Airlie stated, "Often the utilization of material in the film bank will provide an option to additional travel or an extended on-location production period. (Where appropriate material is found to exist in the bank, resources of dollars and time and effort may be conserved and allocated toward future work.)....When new original filming production and travel can be lessened through the use of pre-existent scenes, an earlier release date can be realized."

However, the extent to which film bank material has actually been utilized in other films has not been quantified by Airlie. The Director estimated that between two-thirds and three-fourths

of Airlie's films have utilized previously shot footage. However, he stated that no records of this have been kept, and that no records are kept to indicate the cost of maintaining the film bank (e.g., rent, utilities, personnel). This cost is a part of the responsibility of Airlie's subcontractor, Raven's Hollow, Ltd., which is a corporation in charge of Airlie's film production.

Also in the film bank is footage of major speakers at Airlie's Inter-American Dialogues on family planning and related subjects. Plans are being made to utilize this footage as a supplement to speakers and resource material at other dialogues and conferences. It has been proposed that the footage also be used in Latin American medical centers (for example, the University of Miami's Office of International Medical Education/School of Medicine).

The film bank is catalogued by (a) country, (b) scene (e.g., schoolyard, hospital), (c) numerical identification of the footage, and (d) whether the material is with or without sound. The staff of Airlie House stated that the film bank catalogue is intended for Airlie's use only.

In summation, one of the two uses for the film bank, as specified in the first contract, appears to have been accomplished. Airlie has been utilizing the film bank to reduce costs and production time for its own films and to supplement the Dialogues. However, Airlie stated clearly that the film bank was not intended for the use of other organizations, despite the original contractual specification that the film bank was being set up for this purpose. Nevertheless, Airlie stated, "Once the contracts

and grant as now constituted are finally terminated, all the materials, together with the catalog, will be forwarded to the National Audio-visual Center at Suitland, Maryland, in compliance with the boiler plate attached to all contracts of this nature. At that point, it will be in the public domain, available for use by other contractors. The film bank per se will continue to be utilized by the Airlie Foundation in behalf of the Agency for International Development so long as the current contracts and/or grant, or subsequent contracts and/or grants, are in existence." (April 29, 1976, p. 62.) Thus it is clear the Airlie Foundation does not intend its film bank to be utilized by any other agency as long as it is a contractor to AID.

As mentioned earlier, the film bank is catalogued for the convenience of Airlie Foundation and Raven's Hollow personnel but has not been made accessible to outside contractors/users. Juárez and Associates recommends a final updating and comprehensive cataloguing of the film bank at the time Airlie's final report to AID is written for grant csd-3678. A detailed description of the film bank and how it may be used by AID and AID-authorized institutions should be included as part of the report so that when all materials are forwarded to the National Audio-visual Center at Suitland, Maryland, they may be readily utilized.

D. Distribution

The production of family-planning films is only the first step in the communications process. The second step is the distribution of these films to be viewed by the target audiences.

Since each country has a different family-planning program and the resources to carry out these programs are varied, the role of films varies for each country. But each country, within its programmatic and resource constraints, should attempt to use films to reach its target audiences in the most effective manner possible. In our evaluation of film utilization, we found variety in the methods of distribution used by each country. No country has reached anywhere near an effective use of the films; that is, nowhere is film dissemination wide and frequent enough to be called effective.

In many of the countries visited, however, the AID Population Office serves as kind of an informal clearinghouse for Airlie and other films. These films are distributed, usually in a non-systematic manner, to organizations having responsibility for family-planning activities and to other interested parties. In addition, some AID missions have been instrumental in helping local family-planning organizations set up film libraries, in providing films and equipment under a variety of funding arrangements, etc. In these instances AID enters into a formal or informal agreement with these entities and ensures that they have the facilities, maintenance capabilities, and technicians to properly care for the films. But in most instances, no provisions are made to monitor the frequency with which films are shown, the type of audience, or the reactions of the audience to any film.

Several local family-planning entities have direct contact with Airlie, generally through individuals in that organization

who have in the past had close working relationships with Airlie. Since some of the Airlie films are made expressly for such organizations, they obtain these films directly and distribute them within their organizations. These entities also do not have a systematic process of evaluating films by carefully analyzing audience reaction, thereby providing critical feedback. At best they keep track of the number of times the film was shown and the attendance. Within these entities there also exist information diffusion problems, and many clinics or smaller centers are not aware that films are even available.

Examining the extent to which Airlie films are disseminated through existing media channels, we found that these resources are not being utilized to their full potential for a number of reasons. In television, for example, one important factor is the cost of air time. Most family-planning groups do not have the necessary financial resources to consistently utilize commercial television (T.V. spots are generally run in a sporadic, short-term campaign). Another reason is that television personnel have not generally considered most Airlie films suitable for television usage. We disagree. With a few modifications, some films could be efficiently used.

But beyond the understandable factor of cost, in order to effectively utilize commercial channels of communication (T.V. and movie theaters) and thereby ensure maximum audience outreach and knowledge dispersal, imaginative techniques need to be used to gain the support of the media. Family-planning functionaries

and IE&C specialists charged with distribution of films could cultivate local media personnel at all levels to gain their support.

Regarding the intended use of films by requesting organizations, it appears that plans were frequently made to show them to client audiences only for the public relations purposes of the sponsoring organizations. We feel that not enough prior consideration was given to producing films for all the available or potential channels of communication in order to utilize them properly after production. Therefore, when efforts were made to disseminate films to general audiences through television, movie houses, agencies serving rural areas, and other organizations, it was found that they only had limited applicability.

Viewing audiences for the films ranged from medical/professional to policy/decisionmaker to the general public. But we found no systematic effort by film exhibitors to ascertain the composition, background, or socioeconomic status of viewing audiences. Audience reaction and comprehension of films were not generally noted in any formal way. Therefore, only a few organizations had data which went beyond mere listings of the number of film showings, audience size and location of showing.

Nothing resembling a comprehensive film distribution strategy was found to exist. AID missions, various in-country family-planning organizations, ministries, and the armed forces have potential distribution roles, but these have never been coordinated.

E. Cost Effectiveness

Under contract la-672, the Elite Motivation Films Contract, 64 films were produced on family planning and related subjects for Latin American audiences. (See Table III-1 for a complete listing of all films.) The total amount allocated under the contract and its amendments was \$1,761,000 for the years 1971 through 1975. In a letter to Juárez and Associates dated September 2, 1976, the Airlie Foundation stated, "It would be possible to take the total monies expended under AID/la-672 and divide that amount by the sixty-four films produced under the contract to arrive at an average cost per film." The average cost per film under contract la-672 thus calculated is \$27,516. The films range in length from 30-second TV spots to 20-minute films, but the average length is 13.4 minutes.

In an April 2, 1975, memorandum Airlie's AID Project Manager noted that the cost to date under la-672 was "approximately \$1,800 per minute of finished film. This compares to an average cost of \$1,236 per minute for the 974 films made under contract for all U.S. Government agencies in 1972. It does not include any credit for the film bank of unedited footage that was a by-product of this production nor for the 1,000 prints made and distributed. All of the films under the contract were filmed in foreign countries." For all 64 films, Juárez and Associates calculations show an average cost of

\$2,058 per minute of finished film.*

The average price per film (single copy) charged by AID according to its price list is \$71.63. This is the price recommended by Airlie, an at-cost price which includes Airlie's cost of reproduction, packaging and handling. The films may be borrowed at no charge. In contrast, the average length of a representative sample of family-planning films offered by Planned Parenthood (World Population, Los Angeles) is 19.2 minutes. The average price of those films is \$200, considerably more than the price of Airlie films offered by AID.

Contract csd-3304, which produced three worldwide training films plus materials, amounted to \$531,000 from 1972 to 1975. The average cost per film package was thus \$177,000. Airlie's comments on this were as follows: "Under AID/csd-3304, it arriving at an average cost per film is somewhat more difficult because you would have to ascribe a cost to the supplemental materials and the management delays we feel AID caused in the early months of that project before a lesser figure than the total cost could be divided by the three films to determine an average cost."

AID/csd-3678 was granted to support the continuation of the activities of the Airlie Foundation Inter-American Dialogue Center. Under this grant, 34 films have been produced

*\$1,760,000 total contract price divided by 855 minutes of finished film for films produced under contract la-672.

to date, and six more are to be made. Airlie's comments were as follows: "Under AID/csd-3678, it arriving at an average cost per film is still more difficult because the cost attributable to dialogues and educational materials should be deducted before the lesser total can be divided by the thirty some odd films produced under that grant. Very often personnel would work simultaneously on location on a dialogue and on filming activity, and this would seem to further complicate an individual film breakout." However, Juárez and Associates extracted from the budgets of the grant and its amendments all cumulative (through 3/31/76) and estimated (4/1/76 - 3/31/77) items marked "Preparation of Educational Conference Materials" and "Formal Filmwork." As a support for this, the budget attached to amendment 4 of Grant csd-3678 stated: "The line item Educational Materials includes the filming of dialogue participants and activities, and the editorial services required to include such materials in the film bank in a matter suitable to effect future retrieval, review and incorporation into formal film production," and "The line item Formal Field Work is interpreted as filming activities other than the audiovisual record made for the film bank during dialogue sessions and designed to produce finished composite release prints for uses outside and in addition to the scheduled dialogue sessions." The total figure through March 31, 1976, for these two line items is \$1,009,793. If this is divided by the 34 films

already produced, the average cost comes to \$29,700,* which is similar to the cost per film under contract la-672.

Airlie's final comments in its September 2, 1976, letter were the following: "Most of the films are also dissimilar from each other in one or more ways that make the final conclusions of average cost somewhat like trying to state the average cost of an individual article in a supermarket as factored with all other items in the store. Some films were done in a short time, some over a longer period of time, some in one location, some in six or seven countries, some with material from the film bank, and some without. If all of these variables are stated in the conclusions, which would set forth the average cost of a film, we would leave to others to determine the value of this information in an evaluation process.

Table III-1 is a listing of all films produced under both contracts and the grant. The date of completion, language, length in minutes, price per copy, number of copies requested by Latin America, total number of copies requested (in the United States and Latin America), total prints made by Airlie, and total prints on hand at Airlie are noted for each film as of July 1976. For almost all films, there is a good correlation between the total number of copies requested and the total prints made. The cases where there are more prints on hand than were

*The revised proposed "Preparation of Educational & Conference Materials" and "Formal Field Budget" items cumulative through 3/31/77 amount to \$1,340,580. Forty films are to be produced to this date; the average cost per film will then be \$33,515. This, however, includes the provision of at least 50 release prints for each film, or 300 release prints.

requested may be explained by the fact that some films were borrowed from Airlie's rotating library by various agencies and individuals and then returned. The cases where there are fewer prints on hand than were requested may be explained by the fact that some prints may have been distributed to individuals and organizations without their formal request (e.g., they were promised to consultants or consulting agencies/organizations as they were being filmed).

As can be seen by Table III-1, there are a number of films which appear to be well received in Latin America and which are requested frequently. More than 50 prints of the following films (including 35 mm, 16 mm and super 8 prints) were requested for viewing in Latin America:

- Los niños
- Candelaria: Un nuevo sistema de salud
- Hacia un futuro mejor
- Cita con el progreso
- Hacia la hora cero
- Mensajes para TV: Paternidad responsable
(Venezuela Agency Spots)
- Hoy-Mañana
- La familia ante todo
- Un país en marcha
- Tu problema es nuestro
- Salud, divino tesoro

Thirteen other films were completed in the spring of 1976, 10 of these in March as the grant period was coming to an end (March 1975 to March 1976). By July 1976 these films had not

yet had enough exposure to be well known in Latin America. Thus, according to Airlie's documents provided to Juárez and Associates, there have been few or no requests for them. However, there are many films produced from 1972 to 1975 which have not been requested at all or which have had very few requests from Latin America. This includes the three worldwide training films. The 36 films completed through 1975 which have received five or fewer requests are:

- Tesoro de la patria
- Socio-dramas
- Piensa en su hogar
- Bienvenidos
- Métodos anticonceptivos
- Mensajes motivacionales (Costa Rica)
- El ocaso de un tabú
- Cita en Santo Domingo
- Mensajes motivacionales (APROFE)
- El futuro es nuestro
- Mensajes de planificación familiar (Ecuador)
- Planificación familiar (Ecuador)
- Una solución segura
- Velamos por tu salud
- Sueño hecho realidad (Introduction by Dr. Long) (English only)
- Mensajes de planificación familiar: 1 to 12 (Jamaica) (English only)
- Mensajes de planificación familiar: 13 to 18 (Jamaica) (English only)
- Mensajes de planificación familiar (Nicaragua)

- Operación: población y desarrollo
- Un nuevo amanecer
- Cáncer
- Nutrición
- Extendiendo la ayuda
- Restaurando el equilibrio
- La lucha por un techo
- Mensaje para TV (Venezuela Agency Clip)
- La respuesta electrónica
- Forum (English only)
- Las nuevas profesionales (English only)
- Perfiles en planificación familiar
- En busca de un posible mañana
- Escudo de paz
- ¿...Y mañana que?
- IPPF -21
- Una cuestión de justicia (English only)
- La revolución pacífica (English only)

One inescapable conclusion to be drawn from the small number of requests is that these films have not had enough exposure to those Latin Americans who are in a position to use them. Juárez and Associates feels that many of these films, if they had been properly distributed, would be in use today. Also, those films produced in English only are applicable primarily in Jamaica and Guyana. Only three films have been requested for Brazil, as none are in Portuguese. Another conclusion is that the price of

most of the films, even if it is at cost, is too much for the resources and needs of family planning agencies and of other individuals and organizations in Latin America. AID and Airlie have already taken steps to remedy this condition in that the new budget provides for at least 50 release prints of all new productions to be distributed to requesting organizations.

A third conclusion is that information as to the quality of the films may not be effectively communicated. Section IV of this report contains an evaluation of the content, quality and effectiveness of the films produced by Airlie. A simple correlation was run between the overall content scores given to the individual films and the number of requests made from Latin America for these films. While a weak positive relationship was evidenced in the aggregate between film content score and the number of requests for a given film a closer examination of this relationship reveals that it is, in fact, comprised of two separate trends.

The first of these trends consists of a relatively strong positive association between film score and the number of requests. The range of this trend, however, is restricted to the highest rated films. In other words, a number of the films which were given high overall content ratings have also been requested frequently by countries within Latin America. At the same time there exists a counter-trend which suggests that a large number of films have gone unrequested, and further, that this low number of requests stands relatively independent of the overall quality of film content (i.e., the films with a low number of

*The simple correlation coefficient of 0.26 is significant at the 1% level.

requests reflect a mixture of ratings with respect to overall content).

The occurrence of these differing trends suggests several observations. First, it would appear that in some cases there are relatively effective but informal channels of information available to those in a position to make the request for family planning films. These channels are apparently acting to encourage requests for good films and to limit requests for less good films. Second, there are good-quality films which are consistently not requested. The demand for these latter films might therefore be appreciably increased by making it known that such good-quality films are currently available.

In general, at production costs of \$27,516 and \$29,700 per film it should be expected that the films would have wider distribution in Latin America than is the case at present. Juárez and Associates' recommendations for distribution are discussed in Section VI. They include the development of a comprehensive distribution network involving an overall distribution plan with appropriate implementation systems: national film clearing-houses, local film libraries, the use of existing mass communications media, and, if possible, rural film distribution. Lists and descriptions of films should be widely available with specific instructions for ordering (e.g., buying or renting) copies. Mechanisms for obtaining standardized feedback should be instituted in order to influence future film production.

Table III-1

Contract 1a - 672

Elite Motivation Films: 1971-1975

* Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	** Copies re- quested by Latin Amer.	** Total copies requested U.S. & L.A.	** Total Prints Made	** Total Prints On Hand
01	12/11/74	BOLIVIA Amanecer de una nueva era The Dawn of a New Era	Spanish	25	\$144.12	6	8	9	1
02	5/10/75	Tesoro de la patria Treasure of the Fatherland	Spanish	10	54.23	0	0	4	0
03	4/10/75	COLOMBIA La respuesta The Answer	Spanish	24	128.05	12	13	17	7
04	6/10/74	La bandera verde The Green Flag	Spanish	20	100.09	17	19	24	2
05	4/12/75	Socio-Dramas Social-Dramas	Spanish	17	94.81	3	4	4	1
06	1/10/75	Vasectomía, rural Vasectomy (Rural Program)	Spanish	4	28.34	8	8	18	8
07	8/72	Bienvenidos Welcome	Spanish	12	15.00 slide show w/ copy & cassette tape	2	4	6	1
08	8/72	Métodos anticonceptivos Contraceptive Methods	Spanish	12	25.00 slide show w/ copy	5	8	6	1
10	8/72	Candelaria: Un nuevo sistema de salud Candelaria: A New System of Health	Spanish English	26	139.60	102	124	91	13

* These numbers are intended for reference only.

** To July 1976

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
		COLOMBIA (con.)							
11	12/11/72	Los niños The Children	Spanish	4	\$25.52	194	201	201	8
12	6/19/75	Piense en su hogar Think of Your Family (Home)	Spanish	15	79.47	5	5	13	6
13	9/25/74	Técnicas de vasectomía Techniques of Vasectomy	Spanish	14	78.32	6	9	12	4
14	6/25/74	La vasectomía The Vasectomy	Spanish	7	36.84	10	13	23	8
15	1/10/75	Laparoscopia Laparoscopy	Spanish	4	25.19	10	10	18	6
16	6/10/75	La necesidad de saber The Need To Know	Spanish	22	116.53	7	7	13	3
		COSTA RICA							
17	2/20/73	Culdoscopia Culdoscopy (long)	Spanish	23	124.66	41	56	45	7
18	2/20/73	Exámen pélvico y dispositivo intra-uterino Pelvic-IUD	Spanish	8	43.41	31	36	38	2
19	9/10/74	Culdoscopia Culdoscopy (short)	Spanish	10	46.15	6	14	19	5

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & I.A.	Total Prints Made	Total Prints On Hand
		COSTA RICA (con.)							
20	2/20/73	Histerectomía Hysterectomy	Spanish	22	\$118.36	11	12	21	6
21	6/14/73	Hacia un futuro mejor Toward a Better Future	Spanish	20	95.84	91	116	115	6
22	7/12/73	Cita con el progreso Appointment with Progress	Spanish	10	60.81	64	79	92	4
23	7/12/73	Salud, divino tesoro Health - The Divine Gift	Spanish	10	77.14	52	66	83	10
24	8/15/73	Tu problema es nuestro Your Problem Is Ours	Spanish	10	46.56	52	64	79	4
25	2/8/74	Mensajes motivacionales Motivational Messages	Spanish	60,30 & 20 sec.	17.62	2	5	4	0
		DOMINICAN REPUBLIC							
26	3/15/75	El ocaso de un tabú Decline of a Tabú	Spanish	22	122.47	2	2	4	1
27	3/11/74	Educación Education (Educational Promo)	Spanish	6	34.37	0	1	2	0
28	12/28/73	Cita en Santo Domingo Appointment in Santo Domingo	Spanish	20	100.24	1	2	8	4

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
		ECUADOR							
29	3/18/74	El espíritu de Espejo The Spirit of Espejo	Spanish	15	79.47	8	11	13	3
30	5/20/74	Títeres Puppet Spots	Spanish	7 one- min.spots	49.03	7	9	12	6
31	7/19/74	Títeres en planificación familiar Puppets in Family Planning	Spanish	28	112.70	6	9	8	1
32	7/10/74	Mensajes motivacionales (APROFE) TV Motivational Messages	Spanish	7 one- min.spots	36.15	3	6	5	1
33	5/19/75	El futuro es nuestro The Future Is Ours	Spanish	17	95.98	5	6	55	3
34	3/72	Un país en marcha A Country on the Move	Spanish	17	95.30	57	66	63	2
35	7/20/73	La familia ante todo The Family Before All	Spanish	15	80.84	57	61	55	3
36	3/72	Mensajes de planificación familiar Family Planning Messages	Spanish	5 one- min.spots	38.48	1	2	2	1
37	3/72	Planificación familiar Family Planning (Show)	Spanish	7	44.14	0	0	2	1
		EL SALVADOR							
38	3/28/72	Hoy-Mañana Today-Tomorrow	Spanish	17	91.12	59	64	58	1

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
		EL SALVADOR (con.)							
39	7/10/74	El reto The Challenge	Spanish	22	\$121.74	15	16	20	5
40	5/14/74	Una solución segura A Sure Solution	Spanish	8	49.58	5	8	12	7
		GUATEMALA							
41	3/18/74	El país de la eterna primavera The Land of Eternal Spring	Spanish	20	119.32	34	35	42	1
42	3/8/74	Velamos por tu salud We Watch Over Your Health	Spanish	15	63.14	1	3	6	1
43	6/10/74	Sueño hecho realidad A Dream Come True	Spanish (Intro: Dr. Viau)	10	59.03	31	41	7	1
47	7/1/74	Sueño hecho realidad A Dream Come True	English (Intro: Dr. Long)	10	52.86				
46 48	3/1/74	Sueño hecho realidad: Quiriguá A Dream Come True: Quiriguá	Spanish & English	25/23	114.07				
44	5/10/74	Los niños sueñan Children Dream	Spanish	10	47.52	25	27	30	5
45	12/15/73	Mensajes motivacionales Motivational Messages (Spots)	Spanish	10 one- min.spots	59.03	10	10	18	0

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
		JAMAICA							
49	4/18/73	El momento de la verdad The Moment of Truth	English	10	\$63.00	27	30	29	1
50	4/25/73	Un mensaje a la nación A Message to the Nation	English	11	55.41	17	18	21	2
51	8/72	Mensajes de planificación familiar Family Planning Spots (1-12) "Better Your Life" (60-,30-,15-second spots)	English	9	80.42	3	7	4	1
54	8/72	Mensajes de planificación familiar Family Planning Spots (13-18)	English	4	28.34				
52	4/18/73	Tiempo de su vida Time of Your Life	English	11	63.00	19	23	27	5
53	12/21/72	Primera escala First Port of Call	English	23	121.47	31	32	54	5
55	4/15/73	Primera parada hacia el destino First Stop to Somewhere	English	15	52.45	24	27	30	2
56	4/20/73	Selección no azar Choice, Not Chance	English	10	58.76	35	40	31	2
		NICARAGUA							
57	10/20/73	Mensajes de planificación familiar Nicaragua Spots 6 60-sec. & 1 30-sec. Spot	Spanish	6	48.07	0	0	3	1

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
		PARAGUAY							
58	8/21/74	Antiaborto ilegal Anti Illegal Abortion	Spanish	7	\$30.13	6	7	24	10
59	8/21/74	Cáncer Cancer.	Spanish	8	36.84	5	5	24	10
60	5/1/75	Familia y futuro Family and Future	Spanish	20	100.10	11	13	14	3
61	8/15/74	Un nuevo amanecer A New Dawn	Spanish	23	125.62	4	5	6	2
62	9/20/73	Operación: Población y desarrollo Operation: Population & Development	Spanish	13	67.14	5	5	19	4
		PERU							
83	4/8/75	Nutrición Nutrition	Spanish	10	54.64	2	3	4	1
		VENEZUELA							
63	6/19/73	Mensajes motivacionales Motivational Spots	Spanish	10 one- min.spots	74.96	9	10	21	4
64	6/74	Cuando yo sea grande (Promos) When I Grow Up (Promos)	Spanish	3 one- min.spots	26.94	8	8	8	2
65	6/21/74	Cuando yo sea grande When I Grow Up	Spanish	20	108.59	39	45	59	7
		Totals: 64 films		855	\$4584	1309	1538	1787	238

Averages: 13.36 min. \$71.63

Contract csd 3304

Worldwide Training Films

and Teaching Materials: 1973-1975

Number	Date Completed	Worldwide	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
79	6/6/74	Restaurando el equilibrio Restoring the Balance	Spanish English	28	\$149.20	3	52	80	9
81 80	8/15/74	Extendiendo la ayuda Reaching Out	Spanish English	29	156.31	3	62	74	4
82	3/15/74	Habla, te escuchan Speak, They Are Listening	Spanish English	33	174.40	7	57	96	3
		Totals: 3 films (released 2/75)				13	171	250	16
		Each film package includes: Teachers utilization guide Booklet of selected readings Introductory brochure Set of 35 mm color slides							

Grant csd-3678

Inter American Dialogue Center Films 1973-1977

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
87	5/10/75	CHILE Auto-exámen del seno Breast Self-Examination	Spanish	7	\$44.82	10	12	22	9
89	12/15/75	COLOMBIA (also REGIONAL) La lucha por un techo The Struggle for Shelter (Habitat)	Spanish	26	141.60	1	1	8	0
90	1/10/76	La lucha por un techo (Promo) The Struggle for Shelter	Spanish	3	25.09	1	1	6	0
96	3/76	COSTA RICA Un pueblo en marcha A People on the Move	Spanish	13	102.76	0	0	3	3
102	-/76	Un paso adelante One Step Forward	Spanish	-	-	-	-	-	-
98	3/76	DOMINICAN REPUBLIC Mensajes-televisión Television Spots	Spanish	7	46.19	0	0	0	0
95	3/28/76	EQUADOR Justa recompensa Just Compensation	Spanish	14	83.08	0	0	3	2
100	3/76	Marcha hacia el progreso The March Toward Progress	Spanish	20	110.70	0	0	3	3

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
94	3/1/76	EL SALVADOR Mini-laparotomía Mini-Laparotomy	Spanish	13	\$70.61	1	3	8	5
99	3/76	MEXICO A través de las generaciones Across the Generations	Spanish	14	80.75	0	0	2	2
92	3/76	NICARAGUA ¡Alerta! Beware!	Spanish	15	92.89	0	0	1	0
-	3/76	PERU Charla sobre nutrición A Talk about Nutrition	Spanish	7 1/2	54.64	-	-	-	-
66	1/75	VENEZUELA Mensajes para TV - Paternidad responsable Agency Spots	Spanish	3 one- min.spots	27.28	62	62	64	1
67	3/14/75	Mensaje para TV - Paternidad responsable Agency Clip	Spanish	3	21.08	0	0	3	1
97	3/76	Lo que tu quieras Whatever You Want	Spanish	13	76.50	0	0	7	1

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
		UNITED STATES							
70	12/15/74	Las nuevas profesionales The New Professionals	English	18	98.04	0	0	9	5
71	12/74	La respuesta electrónica The Electric Answer	Spanish & English	24	129.04	0	0	12	6
72	1/15/75	Cuida a los niños Cherish the Children	Spanish & English	25	140.03	7	54	50	10
101 73	5/29/75	Perfiles en planificación familiar Profiles in Family Planning	Spanish & English	22	124.26	3	37	42	6
74	7/15/74	Forum Forum	English	31	160.96	0	5	13	5
75 78	1/18/73	Hacia la hora cero * Countdown to Collision	Spanish & English	28	125.62	66	74	15	11
69	7/9/74	En busca de un posible mañana In Search for a Possible Tomorrow	Spanish	28	154.53	1	3	5	1
77	8/16/74	Escudo de paz The Shield of Peace	Spanish	19	101.06	0	0	28	1
		REGIONAL							
84	10/31/75	¿...y mañana que? ...And Tomorrow What?	Spanish	25	140.64	0	0	4	1
93	3/18/76	Diálogo Dialogue	Spanish	14	77.05	0	0	1	0

* Airlie films produced under other contracts but translated into Spanish under Grant csd 3678.

Number	Date Completed	Country and Film	Language	Length (min.)	Price per Copy	Copies requested by Latin Amer.	Total copies requested U.S. & L.A.	Total Prints Made	Total Prints On Hand
		REGIONAL (con.)							
85	5/1/75	Nosotras We the Women	Spanish	30	\$160.00	15	20	44	23
86	5/13/76	Hablando claramente Speaking Clearly (Frankly)	Spanish	26	144.75	0	0	2	2
88	1/15/76	Recurso humano Human Resource	Spanish	17	96.04	1	1	5	2
		WORLDWIDE							
68	8/20/75	Una cuestión de justicia A Question of Justice	English	27	141.76	0	24	12	11
76	9/15/74	IPPF 21 (Brighton) IPPF 21 (Brighton)	Spanish	18	100.20	3	3	24	5
79	6/6/74	Restaurando el equilibrio* Restoring the Balance	Spanish & English	28	149.20	(See contract csd 3304)	-	-	-
81 80	8/15/74	Extendiendo la ayuda* Reaching Out	Spanish & English	29	156.31	"	-	-	-
82	3/15/74	Habla, te escuchan* Speak They Are Listening	Spanish & English	33	174.40	"	-	-	-
91	1/10/75	La revolución pacífica The Quiet Revolution	English	10	56.84	0	0	4	0
		Total 34 films		610.5 (18.50 average)	(\$100.20 average)	171	300	400	116

* Airlie films produced under other contracts but translated into Spanish under Grant csd 3678.

IV. Film Evaluation

A. Introduction

The following evaluation is based on the opinions and impressions of two independent sets of viewers: (1) a board of experts, assembled by Juárez and Associates, who reviewed the films in Los Angeles, and (2) a number of country-specific panels, consisting of medical, professional, student and general public audiences (i.e., target audiences, hereafter referred to as "indigenous panels"), who viewed the films at special screenings moderated by Juárez and Associates staff personnel.

The board of experts was interdisciplinary in composition, consisting of media specialists, family-planning counselors, and medical and paramedical personnel. Characteristically, each member viewed those films which contained subject matter germane to his or her area of expertise. The subject-matter stipulation was of course not applicable to the media specialists.

While the reviews obtained from members of the board of experts were recorded in a machine-readable format, the anticipated between-country variance in impressions and opinions expressed by the indigenous panels caused this technique to be inappropriate for collecting the responses of these indigenous panels. Consequently, an open-ended interview format was employed for the latter group.

The value of an open-ended interview format is that it does not inhibit or influence the individual impressions of the viewing

audience. Thus, application of the method is particularly appropriate where the primary effort is to obtain information involving subjectively based perceptions. At the same time, it is necessary to note that the method does impose a certain level of analytic costs. It requires that the highest possible level of consistency be maintained when summarizing and categorizing the various opinions and impressions related by these audience types. In the attempt to ensure that the overall process reflected the maximum possible amount of objectivity and consistency, the process of summarization was divided into several steps. These steps are described below.

Upon returning to the United States, the completed indigenous panel survey instruments, accompanied by the personal impressions and comments of the field interviewer, were filed with Juárez and Associates. Each interviewer then created a composite version of all panel responses structured by country and by film. Once completed, each composite was reviewed by an expert from the relevant subject area and reformatted so as to combine related subject-matter responses across audience types (e.g., a synopsis of the type of information obtained from the film by medical, professional, student, and general-public audiences combined). In compiling these synopses, however, the audience type designation was explicitly maintained for the purpose of weighting the responses of the various audience types. Finally, the aggregated composites were reviewed by a single individual to ensure format compatibility. At no time was the substantive content of the aggregated composite

altered without consultation with the original interviewer, the original instrument, and the relevant subject-area expert. In an important respect, then, this last step acted to ensure that the process reflected the necessary objectivity combined with the highest possible level of substantive consistency and integrity.

1. Film Classification

A film typology and general classification scheme was employed to categorize the films to be evaluated. This typology was created with reference to two primary variables: the principal audience for which a particular film was intended and the subject-matter content of the film. The initial strata which resulted are as follows:

- General-information film intended for an elite audience
- Motivational film intended for an elite audience
- Technical film intended for a technical/professional audience
- General-information film intended for a technical/professional audience
- Motivational film intended for a technical/professional audience
- General-information film intended for a general audience
- Motivational film intended for a general audience

In formulating this classification scheme, an elite audience was defined as consisting of decision- or policy-makers, while a technical/professional audience was defined as consisting of professionals primarily concerned with the more immediate delivery of a service related to the decisions and policies established by

members of the elite audience group. In other words, primary consideration was given to the functional occupation of a particular audience group rather than to the occupation per se. Accordingly, medical personnel serving in policy- or decision-making capacities were classified as "elite," while medical personnel working in a family-planning clinic were categorized as "technical."

In the initial stages of analysis, each of the films was placed within one of the above seven classification cells. Upon review, however, it was decided that significant distortions had been introduced in a number of instances by the attempt to distinguish between informational and motivational films. For example, a film which presents instructions on breast self-examination as a method for the early detection of cancer carries with it a strong implicit motivational message. For this reason it was ultimately decided to combine the general-information and motivational categories. Re-classification of the films resulted in the following set of audience type-film content designations:

- General-information or motivational film for an elite audience
- Technical film intended for a technical/professional audience
- General-information or motivational film for a technical/professional audience
- General-information or motivational film for a general audience

It should be noted that the decision of how to classify a particular film was at times a difficult one. This difficulty

was further aggravated by the fact that a single film was frequently described in the Airlie catalogue entitled "Programs Completed by Airlie Foundation under: AID/la-672, AID/csd-3304, AID/csd-3678, as of July 1976" as being applicable to a number of different audience types. Consequently, in the attempt to remain consistent in classifying the films for analysis, the following decision criteria were employed: if the film was described as being primarily for or of particular interest to a certain audience type, it was so classified. On the other hand, if no such recommendation was provided in the Airlie publication, and if the film was described as being applicable to more than one audience type, the film was placed in the "lowest order" audience type classification (usually general audience). The rationale for this latter procedure was based on the assumption that if a film is applicable to more than one audience type, it should be capable of being understood by the least sophisticated audience among the several for which it was designated.

2. Analytic Format

The film evaluations contained in this section are based on two sources of information: reviews by members of the board of experts ("Expert Evaluation of Films"), and reviews by indigenous country panels ("Field Evaluation of Films"). A description of these two subsections follows.

Section IV.B ("Expert Evaluation of Films") presents the evaluation of Airlie films by members of the board of experts. While the analytic format used in this section is intended to allow each set of evaluations (i.e., the evaluation of all films within a particular film-type classification) to be self-contained, it is also intended to allow cross-comparisons of a particular film with other films in the same classification, with other films in a different classification, or of an entire set of films in one classification (e.g., informational and/or motivational films for elite audiences) with those in another classification (e.g., informational and/or motivational films for general audiences).

For purposes of conducting this phase of the evaluation, reviews were obtained from members of the board of experts and used to assess three principal aspects of a particular film: content, instructional and/or motivational design, and technical quality. The results which were obtained are presented in Section IV.B by a series of six tables and a set of specific observations for films within each of the four film-type classifications described earlier (see Section IV.A.1 for an explanation of the methods used in film classification). A description of these six tables follows.

The first table of each set of evaluations contains (1) an identification number which is frequently used in later tables, and sometimes within the text of the presentation, to denote a particular film, (2) the film title, (3) the number of expert reviews on which the particular evaluation is based, and (4) if

applicable, the number of panel reviews which were obtained from the designated target-audience type. Entries in this table under the "Indigenous Panel" heading show the number of interviews (i.e., observation points) which were used in compiling the panel evaluations presented in Section IV.C ("Field Evaluation of Films"). A substantially more detailed description of these panels, broken down by country, may be obtained by reference to that section.*

Upon viewing a particular film, each expert was asked to rate the film on a number of qualitative criteria relating to film content. Using a semantic differential rating scheme, the individual reviewer assigned a value ranging from 1 (strong negative reaction) to 7 (strong positive reaction) for each of eight content-related attributes.** The second table in each set of evaluations presents

*In most cases a single film was shown only within a single country. However, exceptions were made in those instances where the film was designated by Airlie as having a regional or worldwide appeal. Where these latter films are concerned, the entries under the "Indigenous Panel" heading represent the sum, across countries, of viewings by a particular panel type. For a description of the rationale leading to the selection of specific films, and for a list and description of the films shown within various countries, please see Appendixes B, C, and D.

**The semantically differentiated attributes were as follows:
(1) Dull or Repetitive v. Interesting; (2) Not Useful v. Useful;
(3) Out-of-date v. Up-to-date; (4) Impractical v. Practical;
(5) Irrelevant v. Relevant; (6) Clumsy Presentation v. Expert Presentation; (7) Inaccurate v. Accurate; and (8) Inadequate v. Adequate.

the unweighted mean score* for all films within the particular classification on each of these eight content attributes. In this table a score greater than 4 represents a positive overall evaluation, while a score of less than 4 denotes a negative overall evaluation.

The third table in each set of evaluations is a percentage histogram which depicts the percent of the total number of films falling within a given rating interval. Accordingly, the proportion of films with positive ratings may be visually compared with the proportion of films with negative ratings. While it is also possible to use this table to compare film scores across film-type classifications, it is necessary to remember when making such comparisons that the number of films on which the various distributions are based tend to vary considerably from one film classification to another.

The fourth table of each set of evaluations contains a detailed breakdown of the ratings given to each film within the particular classification. These individual scores were used in creating the two preceding summary tables. In addition to the eight content-related attributes described previously, this table includes separate ratings on the extent to which a particular film was logically organized and the extent to which it was perceived

*An unweighted mean score was used to control for the fact that different films were viewed by a differing number of experts. Accordingly, since the ratings occupy the same dimension, the various scores may be compared with one another without concern for the possibility that a greater number of viewings of one film may have caused the particular film to exert an excessive influence on the composite rating.

as effectively communicating its intended message. Once again, the individual scores in this table range from a value of 1 (strong negative) to 7 (strong positive) with a value of 4 denoting a "neutral" rating. Consequently, numbers less than 4 should be regarded as expressing a negative evaluation and numbers greater than 4 should be regarded as expressing a positive evaluation.

Entries in the fourth table of each set of evaluations under the column headed "Index Scores" express the composite rating for the content of a particular film. The numbers in this index range from -100 (extreme negative) to +100 (extreme positive).^{*} Since all attribute and index scores have been converted to the same dimension of measurement, cross-comparisons on individual scores are entirely appropriate.

The fifth table of each set of evaluations contains a summary evaluation of the audiovisual quality for all films with the particular film-type classification. Technical quality was rated by the experts on a three-point scale with a value of 3 representing "good" quality, a value of 2 representing "fair" quality, and a value of 1 representing "poor" quality. The criteria used in assessing visual technical quality consisted of (1) focus on the

^{*}The possible point values for each of the ten attributes range from 1 (extreme negative) to 7 (extreme positive). Accordingly, a particular film could have received a low of 10 points or a high of 70 points after summing individual scores on the respective attributes.

The raw scores reported in these tables were calculated by subtracting 40 from the total points obtained by a particular film. Since 40 is the mid-point of the possible point range, this adjustment has the effect of re-scaling the total points to

(continued)

point of interest, (2) flesh tone, (3) saturation level, (4) legibility of titles, (5) lighting contrasts, (6) time sequences, (7) composition, and (8) editing. The criteria used in assessing sound quality were (1) narration, (2) volume at mid-range, (3) fidelity, and (4) choice of music.

The final table for each evaluation set contains the individual scores, by film, from which the preceding summary table was derived.

The series of six tables contained in each set of evaluations is followed by a section which contains specific observations on a number of films within the particular film-type classification. These observations are based on written and verbal comments which were frequently made by members of the board of experts after viewing a particular film. As such, they add a complementary dimension to this phase of the evaluation -- one which numbers alone cannot adequately express.

The comments elicited from members of the board of experts are presented under topic headings which pertain to film content, relevance, accuracy, and where applicable, effectiveness of the film's instructional and/or motivational design. Each such sub-heading is preceded by a breakdown of the possible responses

a range from -30 (low) to +30 (high). Finally, multiplication of the raw score by a factor of 3.33 places the overall rating on a symmetrically distributed base of 100 points. Accordingly, the index scores range from a low of -100 to a high of +100.

and the number and percent of observations falling within the respective response category for all films in the classification. While these numbers and percents are intended to place the comments which follow in perspective, they must be interpreted cautiously, since the individual expert, rather than the film itself, constitutes the unit of observation.

The major objective of the evaluation was to contribute to the improved understanding of the production of family-planning films and to enhance the quality of future films. In line with this objective, the questionnaire used by the board of experts was designed to encourage elaboration on the reasons why a particular film was given a low rating. The general tone of the comments contained in this section is therefore one of constructive criticism. As a further consequence, most of the films cited in these sections are those which received relatively low overall ratings. At the same time, several of the evaluation sets contain critical observations for films which received relatively high overall ratings. Accordingly, while these specific observations were evidently not of sufficient weight to detract significantly from the film's overall rating (i.e., the film received a high rating in spite of them), the comments were of themselves deemed of sufficient importance to warrant inclusion in the section.

Section IV.C ("Field Evaluation of Films") is comprised of impressions and comments obtained from members of the indigenous country panels. These panels consisted of up to four audience types: (1) medical personnel, (2) professional personnel,

(3) students, and (4) the general public. These panels represented the intended target audiences for the various films. Insofar as a particular film was frequently described by Airlie as being applicable to a wide range of audiences, the film could potentially have been reviewed by all four panel types.

In a fundamental regard these impressions and opinions add a new dimension to the overall evaluation by depicting (1) the level of agreement between the perceptions of experts and the perceptions of target audiences, (2) the extent to which the message transmitted by the film is comprehended by the target audiences, and (3) by implication, the ability of target audiences to comprehend and to accept the subject matter conveyed by a particular film.

Panel evaluations are presented for three of the four film classification groupings.* These evaluations are presented by film and by the country or countries in which the particular film was viewed. The primary intent in these sections is to evaluate the extent to which audience perceptions agreed with the intended message of the film and to relate actual comments made by members of the panels. Each panel evaluation is concluded by a section which re-summarizes the overall evaluation made by members of the board of experts.

*No panel reviews were obtained for films in the classification "Informational and Motivational Films for Technical/Professional Audiences."

B. Expert Evaluation of Films

1. Informational and Motivational Films for Elite Audiences

a. Indexes and Overall Ratings

Twelve films were classified as having informational or motivational content intended primarily for elite audiences. The tables used to present the experts' evaluation of these films are described in Section IV.A.2 ("Analytic Format").

Table IV-1

Films Evaluated in the Classification "Informational and Motivational Films for Elite Audiences"

Film Identification Number	Film Title	Experts	Indigenous Panels			
			Medical	Professional	Student	General
10	Candelaria: Un nuevo sistema de salud	3				
16	La necesidad de saber	3	3	23	12	6
28	Cita en Santo Domingo	3		28		
30	Títeres	3				
38	Hoy-Mañana	3				
62	Operación: Población y desarrollo	5				
68	Una cuestión de justicia	5				
69	En busca de un posible mañana	3				
76	IPPF - 21	3				
77	Escudo de paz	3				
82	Habla, te escuchan	3		39		
84	¿...Y mañana que?	4				

Table IV-2

Summary of Board of Experts' Evaluation of Content
(all films in the classification)

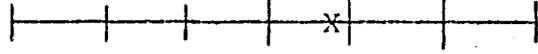
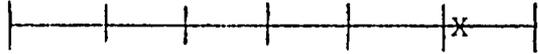
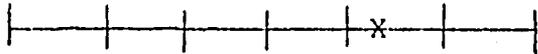
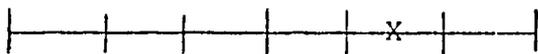
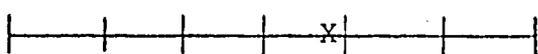
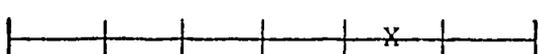
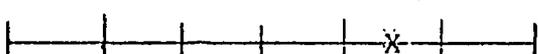
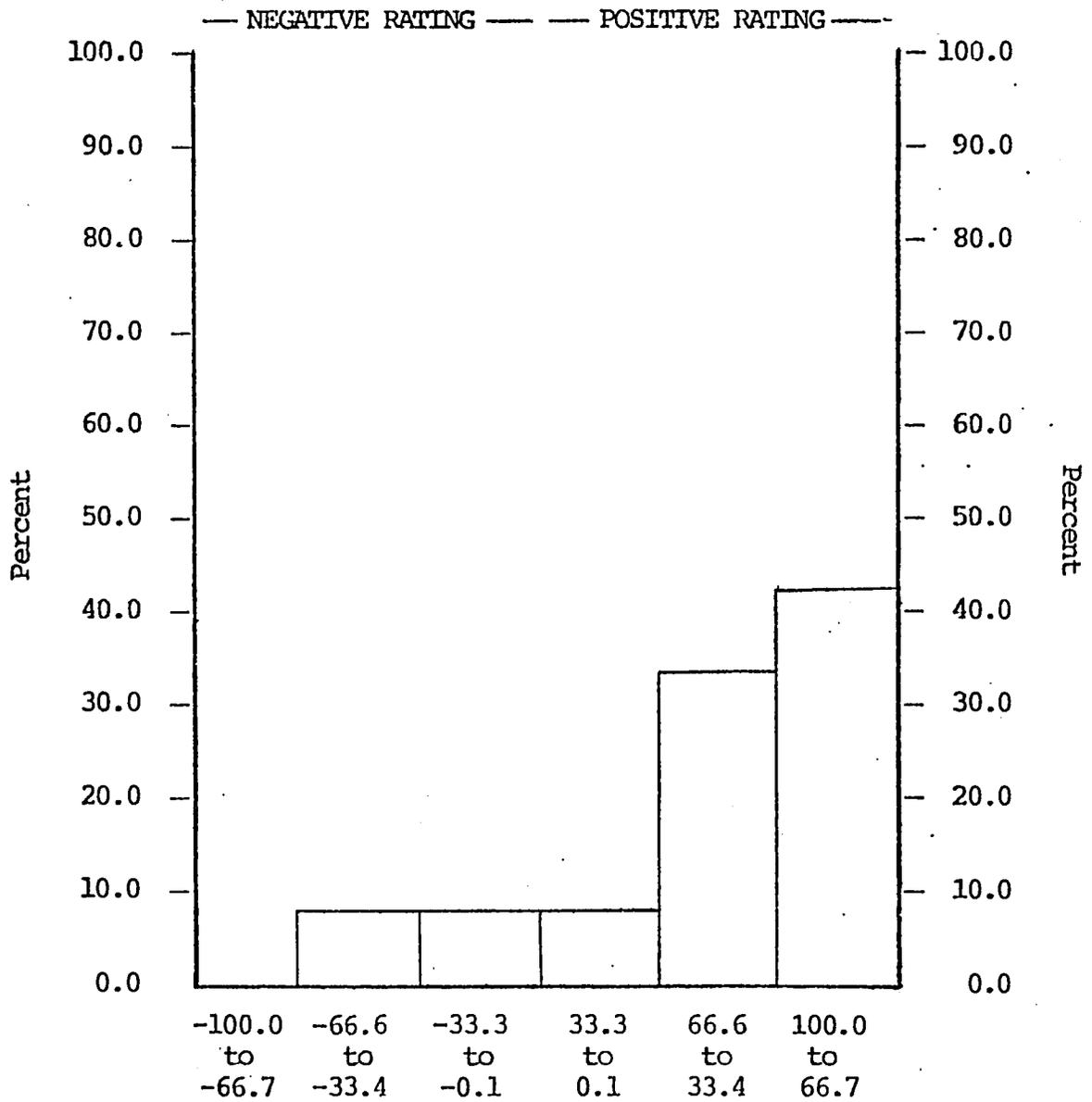
	VERY NEGATIVE	NEITHER	VERY POSITIVE	
Dull or Repetitive				Interesting
	(5.2)			
Not Useful				Useful
	(4.9)			
Out-of-Date				Up-to-Date
	(6.2)			
Impractical				Practical
	(5.3)			
Irrelevant				Relevant
	(5.5)			
Clumsy				Expert
	(4.9)			
Inaccurate				Accurate
	(5.6)			
Inadequate				Adequate
	(5.6)			

Table IV-3

Percentage Distribution of Overall Content Ratings
(all films in the classification)



Total number of films in the classification = 12

Table IV-4
Board of Experts' Evaluation of Content
(by film)

Film Identification Number	Interesting	Useful	Up-to-Date	Practical	Relevant	Expert	Accurate	Adequate ¹	Logical Organization	Effective ² Communication	Raw ³ Score	Index ⁴ Score
10	7.0	7.0	7.0	7.0	7.0	6.0	6.3	7.0	7.0	7.0	28.3	94.2
16	6.7	4.7	7.0	5.0	6.0	6.7	7.0	6.0	5.1	5.6	19.8	65.9
28	6.3	6.0	6.7	6.3	6.7	5.3	5.3	6.7	6.6	6.0	21.9	72.9
30	2.0	2.0	4.0	3.7	3.3	1.7	4.0	2.3	2.8	3.2	-11.0	-36.6
33	5.0	4.7	5.0	6.0	6.0	6.0	5.7	6.0	5.2	5.2	14.8	49.3
62	3.2	3.0	5.4	3.0	3.2	3.6	4.8	3.2	5.6	4.5	-0.5	-1.7
68	5.8	5.8	7.0	5.8	6.2	6.6	6.2	6.6	6.7	7.0	23.7	78.0
69	4.7	4.7	6.3	5.0	5.0	3.3	5.0	5.7	6.0	6.0	11.7	39.0
76	5.7	4.7	6.3	5.3	5.7	5.3	5.7	6.0	5.6	5.6	15.9	52.9
77	3.0	3.3	6.5	3.3	3.7	2.3	5.0	3.7	5.6	4.9	1.3	4.3
82	6.7	6.3	6.3	6.3	6.7	6.3	6.3	6.7	5.6	6.0	23.2	77.3
84	6.5	6.5	6.8	6.5	6.5	6.0	6.0	6.8	6.7	6.7	25.0	83.3

¹ Entries in columns 2 through 9 are weighted mean scores based on a seven-point scale. For all individual scores contained in columns 1 through 11, a value of 1 (one) represents an extreme negative rating and a value of 7 (seven) represents an extreme positive rating. A value of 4 (four) signifies a neutral rating.

² The original five-point scales used for the attributes in columns 10 and 11 have been converted to seven-point scales for purposes of compatibility.

³ A value of 40 represents the mid-point of the possible point range. Subtracting 40 from the sum of the ten attribute scores therefore yields a point range from -30 (extreme negative) to +30 (extreme positive).

⁴ Raw scores have been adjusted by a factor of 3.33 to convert to a plus and minus 100-point index.

Table IV-5

Summary of Board of Experts' Evaluation of Technical Quality
(all films in the classification)

	VISUAL			SOUND		
	POOR	FAIR	GOOD	POOR	FAIR	GOOD
Focus on the point of interest	-----	-----	-----X	-----	-----	-----X
			(2.8)			(2.8)
Saturation level	-----	-----	-----X	-----	-----	-----X
			(2.9)			(2.8)
Legibility of titles	-----	-----	-----X	-----	-----	-----X
			(2.9)			(2.9)
Lighting contrast	-----	-----	-----X	-----	-----	-----X
			(2.9)			(2.9)
Time sequences	-----	-----	-----X	-----	-----	-----
			(2.9)			
Composition	-----	-----	-----X	-----	-----	-----
			(2.9)			
Flesh tone	-----	-----	-----X	-----	-----	-----
			(2.8)			
Editing	-----	-----X	-----	-----	-----	-----
			(2.5)			

Table IV-6
Board of Experts' Evaluation of Technical Quality
(by film)

Film Identification Number	Focus on Point of Interest	VISUAL							SOUND			
		Saturation Level	Legibility of titles	Lighting Contrast	Time Sequences	Composition	Flesh Tone	Editing	Narration	Volume Mid-Range	Fidelity	Choice of Music
10	2.0	3.0	3.0	2.0	3.0	3.0	2.0	2.0	3.0	2.0	3.0	3.0
16	2.0	2.7	3.0	3.0	2.7	3.0	2.7	2.0	3.0	3.0	3.0	2.3
28	2.7	2.7	2.7	2.7	2.5	3.0	3.0	3.0	3.0	3.0	3.0	3.0
30	2.7	2.7	2.7	3.0	2.7	2.7	2.3	2.7	1.7	1.3	2.3	2.7
38	3.0	3.0	3.0	3.0	3.0	2.3	2.3	2.0	3.0	3.0	3.0	3.0
62	3.0	3.0	3.0	2.8	3.0	3.0	3.0	3.0	2.8	3.0	3.0	3.0
68	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
69	3.0	3.0	3.0	3.0	3.0	2.7	3.0	2.7	3.0	3.0	3.0	3.0
76	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.3	3.0	2.7	3.0
77	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.5	3.0	3.0	3.0	3.0
82	3.0	3.0	2.7	3.0	3.0	3.0	3.0	2.3	3.0	3.0	3.0	3.0
84	3.0	3.0	3.0	3.0	2.7	3.0	3.0	2.5	3.0	3.0	3.0	3.0

b. Specific Observations

Film Content Relevant to the Situation of the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
All of the time:	24	58.5	58.5
Most of the time:	12	29.3	87.8
Seldom:	<u>5</u>	<u>12.2</u>	100.0
	41	100.0	

All three experts viewing Titeres (#30) termed the film "seldom" relevant to the situation of the target audience. Specifically, these experts felt that the terms used in the film caused it to be unsuitable for a general audience,* and further, that the film's intended message was unclear.

Two out of the three experts who reviewed En busca de un posible mañana (#69) expressed concern over a perceived tendency of the film, which concerned a population conference held at Airlie, to rely heavily on a depiction of the attractive environment and conditions which surrounded the conference. Accordingly, these experts felt that the conditions presented by the film were in direct contrast to those faced by individuals in Latin America who must deal with the reality of population problems.

*Although this film was classified for purposes of analysis as being primarily for an elite audience, there is nothing in Airlie's description of the film which would preclude its being used for general audiences.

Any Terms and/or Concepts Difficult for the Target Audience to Understand?

	<u>No. of Reviews</u>	<u>Percent</u>
Yes:	3	7.5
No:	<u>37</u>	<u>92.5</u>
	40	100.0

As noted previously, two experts commented that a majority of the terms used in Titeres (#30) were not appropriate for a general audience.

Language Used Appropriate for the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	31	75.6	75.6
Somewhat appropriate:	8	19.5	95.1
Fairly appropriate:	1	2.4	97.5
Not at all appropriate:	<u>1</u>	<u>2.4</u>	99.9
	41	99.9*	

Consistent with earlier observations, one expert termed the language used in Titeres (#30) "fairly appropriate" while another termed it "not at all appropriate." By way of elaboration, one expert stated that the film's language tended to "make the rural people sound childish and undignified."

*Total percents may not add up to 100.0 because of rounding.

Does the Film Effectively Reach the 'Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very well:	15	37.5	37.5
Fairly well:	17	42.5	80.0
No opinion:	5	12.5	92.5
Not well:	<u>3</u>	<u>7.5</u>	100.0
	40	100.0	

The ability of Titeres (#30) to effectively reach the target audience was rated low by two of the three experts viewing the film (the third did not express an opinion). Both of these experts stated that the information contained in the film was incomplete. It was mentioned specifically that (1) the film did not provide any reason for the use of the various contraceptive methods which were presented, and (2) the contraceptive devices were not adequately explained.

Although Operación: Población y desarrollo (#62) was rated as reaching the target audience "fairly well" by two out of three experts, one individual viewing the film suggested that it was somewhat deficient in providing a proper level of motivation in support of family planning.

Any Misinformation Given by the Film?

	<u>No. of Reviews</u>	<u>Percent</u>
Yes:	6	15.4
No:	<u>33</u>	<u>84.6</u>
	39	100.0

The three experts who viewed Candelaria: Un nuevo sistema de salud (#10) felt that a question raised concerning the IUD was not answered adequately. It should be noted, however, that the film received generally high ratings in terms of content attributes.

One expert who viewed Titeres (#30) suggested that the film's lack of explanation of the use and effectiveness of contraceptive devices could lead to confusion on the part of the target audience. A second expert objected to the film's reference to the Dalkon Shield, which is currently banned from use. Further, this latter expert felt that the film was deficient for not presenting birth-control pills as a form of contraception.

Several of the experts viewing Operación: Población y desarrollo (#62) took issue with the film's representation of the curtailment of population growth as a panacea for all social and economic ills. To a notable degree this objection would appear to be responsible for the low rating received by this film in terms of overall content attributes.

Are the Teaching Strategies Used by the Film Appropriate?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	2	22.2	22.2
Somewhat appropriate:	4	44.4	66.6
Fairly appropriate:	1	11.1	77.7
Not at all appropriate:	<u>2</u>	<u>22.2</u>	99.9
	9	99.9	

Is the Instructional Design Appropriate?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	2	28.6	28.6
Somewhat appropriate:	4	57.1	85.7
Fairly appropriate:	<u>1</u>	<u>14.3</u>	100.0
	7	100.0	

There was a consensus among the three experts viewing Titeres (#30) that deficiencies as to content, relevance, and appropriateness tended to detract from the instructional design of the film in particular, and from the ability of the film to effectively reach the target audience in general.

2. Technical Films for Technical/Professional Audiences

a. Indexes and Overall Ratings

Eighteen films were classified as having technical and/or instructional content intended primarily for technical and/or professional audiences. The tables used to present the experts' evaluation of these films are described in Section IV.A.2 ("Analytic Format").

Table IV-7

Films Evaluated in the Classification "Technical Films for Technical/Professional Audiences"

Film Identification Number	Film Title	Experts	Indigenous Panels			
			Medical	Professional	Student	General
3	La respuesta	3				
7	Bienvenidos	4				
79	Restaurando el equilibrio	3				
81	Extendiendo la ayuda	4				
83	Nutrición	6				
89	La lucha por un techo	6				
90	La lucha por un techo	3				

Table IV-8

Summary of Board of Experts' Evaluation of Content
(all films in the classification)

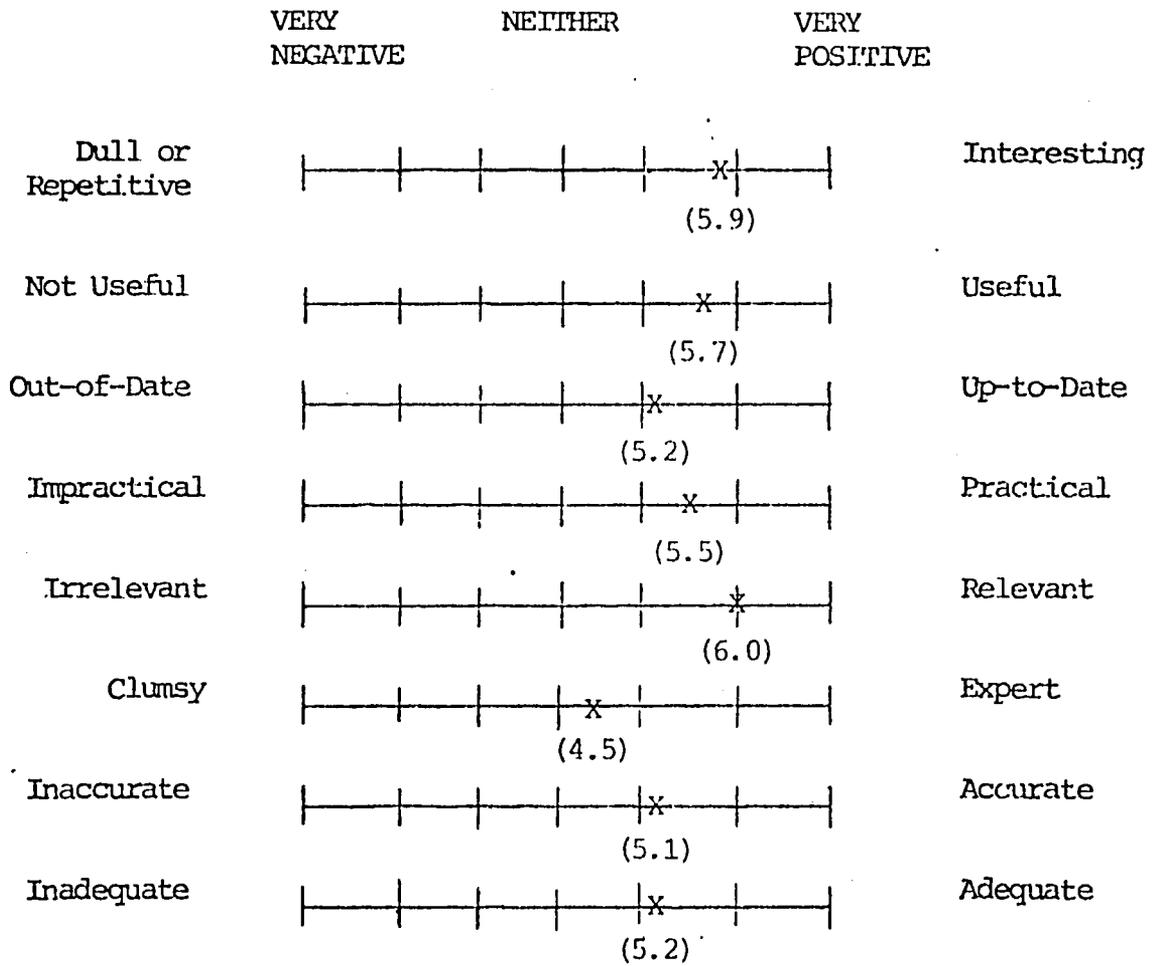
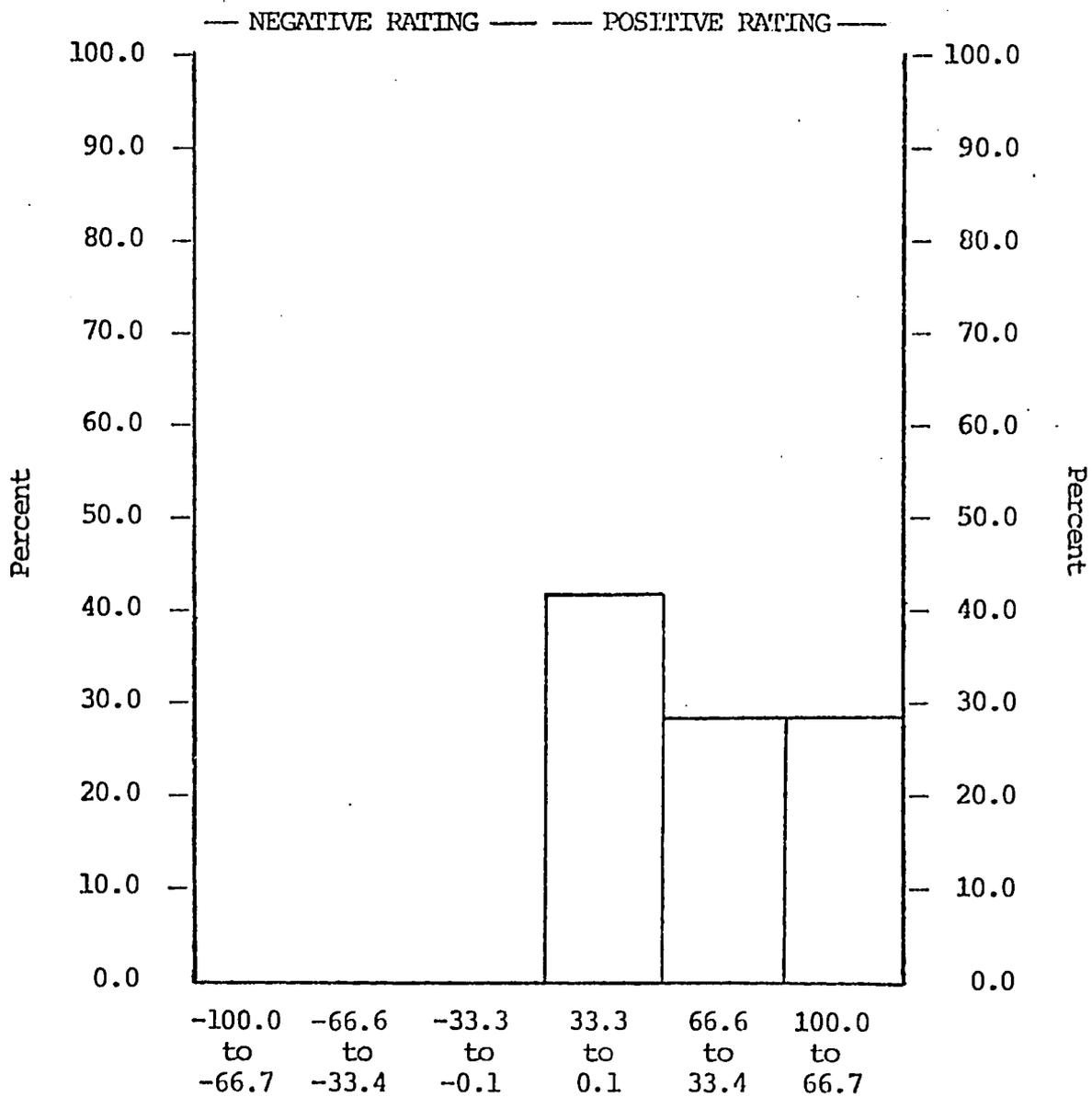


Table IV-9

Percentage Distribution of Overall Content Ratings
(all films in the classification)



Total number of films in the classification = 7

Table IV-10

Board of Experts' Evaluation of Content
(by film)

Film Identification Number	Interesting	Useful	Up-to-Date	Practical	Relevant	Expert	Accurate	Adequate ¹	Logical Organization	Effective ² Communication	Raw ³ Score	Index ⁴ Score
3	7.0	6.7	7.0	7.0	7.0	4.0	7.0	7.0	6.0	7.0	25.7	85.6
7	4.5	4.8	4.0	3.8	4.3	3.5	4.8	3.5	6.3	4.2	3.7	12.3
79	6.7	6.7	6.0	6.0	6.7	5.7	5.0	6.7	5.6	6.6	21.7	72.3
81	5.5	6.3	3.3	6.3	6.5	4.5	3.8	5.8	6.3	6.3	14.6	48.6
83	5.7	6.0	5.7	5.8	5.8	5.3	5.7	4.7	5.3	4.6	14.6	48.6
89	6.0	4.3	6.3	5.4	5.5	3.3	3.8	4.7	3.5	4.5	8.3	27.6
90	5.7	5.3	4.3	4.3	5.3	5.3	5.7	4.3	3.8	6.0	3.3	33.3

¹Entries in columns 2 through 9 are weighted mean scores based on a seven-point scale. For all individual scores contained in columns 1 through 11, a value of 1 (one) represents an extreme negative rating and a value of 7 (seven) represents an extreme positive rating. A value of 4 (four) signifies a neutral rating.

²The original five-point scales used for the attributes in columns 10 and 11 have been converted to seven-point scales for purposes of compatibility.

³A value of 40 represents the mid-point of the possible point range. Subtracting 40 from the sum of the ten attribute scores therefore yields a point range from -30 (extreme negative) to +30 (extreme positive).

⁴Raw scores have been adjusted by a factor of 3.33 to convert to a plus and minus 100-point index.

Summary of Board of Experts' Evaluation of Technical Quality
(all films in the classification)

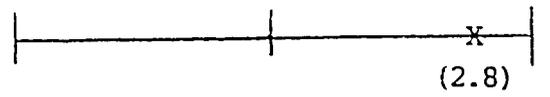
VISUAL

SOUND

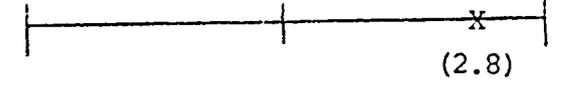
POOR FAIR GOOD

POOR FAIR GOOD

Focus on the point of interest



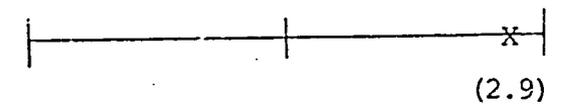
Narration



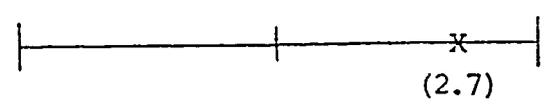
Saturation level



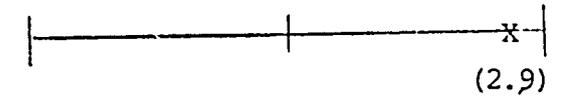
Volume at mid-range



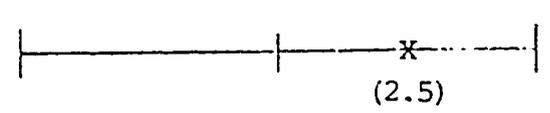
Legibility of titles



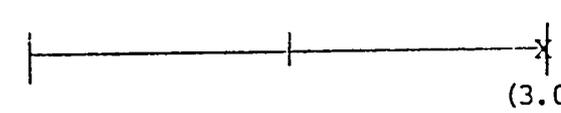
Fidelity



Lighting contrast



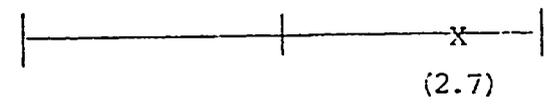
Choice of music



Time sequences



Composition



Flesh tone



Editing



Table IV-12

Board of Experts' Evaluation of Technical Quality
(by film)

Film Identification Number	Focus on Point of Interest	VISUAL							SOUND			
		Saturation Level	Legibility of titles	Lighting Contrast	Time Sequences	Composition	Flesh Tone	Editing	Narration	Volume Mid-Range	Fidelity	Choice of Music
3	3.0	3.0	3.0	3.0	3.0	3.0	2.7	3.0	3.0	3.0	3.0	3.0
7	2.3	1.0	1.5	1.0	1.5	3.0	2.0	1.0	2.7	3.0	3.0	n.d.
79	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
81	3.0	2.8	2.8	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.8	3.0
83	2.2	2.6	2.6	1.6	2.7	2.7	2.5	2.3	2.4	2.8	2.7	n.d.
89	3.0	3.0	3.0	3.0	3.0	2.7	2.8	2.3	2.8	2.5	3.0	2.8
90	3.0	3.0	3.0	3.0	2.3	1.7	2.0	2.0	3.0	3.0	2.7	3.0

b. Specific Observations

Film Content Relevant to the Situation of the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
All of the time:	90	66.7	66.7
Most of the time:	31	23.0	89.7
Seldom:	8	5.9	95.6
Never:	<u>6</u>	<u>4.4</u>	100.0
	135	100.0	

Medical doctors who viewed the short version of Culdoscopia (#19) felt that there were several deficiencies that diminished the film's effectiveness and that could result in the hazardous use of the procedure if the film constituted the sole source of viewer knowledge of culdoscopy. Specifically, they mentioned drawings which did not clearly illustrate the patient's position and that the cul-de-sac ballooning was not discussed as a criterion for judging the safety of the operation for a particular patient. Further, two doctors objected to the use of the Pomeroy technique, which they regarded as being out of date (laparoscopy has replaced the procedure).

Rather extensive criticisms were voiced against the film Forum (#74). Essentially this film was perceived as having little relevance for any audience type.

Any Terms and/or Concepts Difficult for the Target Audience to Understand?

	<u>No. of Reviews</u>	<u>Percent</u>
Yes:	23	16.0
No:	<u>121</u>	<u>84.0</u>
	144	100.0

Métodos anticonceptivos (#08) was cited by several viewers as containing a number of terms and concepts which would make the slides inappropriate for showing to general audiences. Although the slides have been classified for purposes of analysis as being primarily for a technical and/or professional audience, the objection is worth noting in that Airlie describes them as being for "women requesting family-planning services."

Approximately 23 percent of those viewing Examen pélvico y dispositivo intra-uterino (#18) felt that the technical terms and/or concepts which the film contained were not accompanied by sufficient explanation. At the same time, several viewers stated that the reason for applying a Schiller stain was not sufficiently documented by the film.

Language Used Appropriate for the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	119	77.8	77.8
Somewhat appropriate:	27	17.6	95.4
Fairly appropriate:	5	3.3	98.7
Not at all appropriate:	<u>2</u>	<u>1.3</u>	100.0
	153	100.0	

Does the Film Effectively Reach the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very well:	74	49.0	49.0
Fairly well:	48	31.8	80.8
No opinion:	7	4.6	85.4
Not well:	16	10.6	96.0
Not at all:	<u>6</u>	<u>4.0</u>	100.0
	151	100.0	

Four out of the six experts who viewed the Spanish-language introduction for Sueño hecho realidad (#43) termed it "boring and monotonous." For this reason, they stated, the introduction was not effective in reaching the target audience. Similar sentiments were also expressed concerning the film Forum (#74) by all experts who viewed it. Finally, in addition to being regarded as boring, Métodos anticonceptivos (#08) was perceived as being excessively vague, a trait which detracted from the ability of the film to communicate its message.

Any Misinformation Given by the Film?

	<u>No. of Reviews</u>	<u>Percent</u>
Yes:	32	29.1
No:	<u>78</u>	<u>70.9</u>
	110	100.0

The following films were perceived by a significant proportion of the experts who viewed them as containing misinformation: Métodos anticonceptivos (#08), Examen pélvico y dispositivo intrauterino (#18), and the short version of Culdoscopia (#19).

While several objections to Culdoscopia were noted earlier (see "Film Content Relevant to the Situation of the Target Audience?"), exception was taken in this particular instance to the technique of culdoscopy presented by the film. Several medical professionals on the board of experts regarded certain aspects of the technique as being incorrect and potentially dangerous.

Examen pélvico was the subject of a series of objections. Among the most prominent were that specific information concerning the Dalkon Shield and the techniques of conducting the examination were misleading and/or inaccurate (according to one expert, the film gives the impression that a Schiller stain should be done during all routine pelvic examinations).

Are the Teaching Strategies Used by the Film Appropriate?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	69	51.1	51.1
Somewhat appropriate:	36	26.7	77.8
Fairly appropriate:	19	14.1	91.9
Not at all appropriate:	<u>11</u>	<u>8.1</u>	100.0
	135	100.0	

A series of questions relating to the accuracy of the Métodos anticonceptivos (#08) slides combined with criticism of their technical quality resulted in a low rating of the slides' teaching strategies. A significant majority of the slide titles were unreadable (i.e., cut off). Further, virtually every slide was judged to contain some form of inaccuracy or misleading information. Among those cited were the contention that the pill "contains the exact amount of hormone for you" (slide 7); the inaccurate and confusing instructions given with reference to missed pills (slide 12); and specific instances of misinformation concerning use of the IUD in terms of perforation and expulsion (i.e., "it rarely happens").

Several experts objected to the manner in which the woman patient was treated in Examen pélvico (#18); one expert remarked that the woman was treated with "complete disregard." Similar sentiments were expressed with reference to Mini-laparotomía (#94), in which, it was stated, the patient in the film was treated "as an object rather than as a human being."

Is the Instructional Design Appropriate?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	72	54.1	54.1
Somewhat appropriate:	37	27.8	81.9
Fairly appropriate:	12	9.0	90.9
Not at all appropriate:	<u>12</u>	<u>9.0</u>	99.9
	133	99.9*	

*Total percents may not add up to 100.0 because of rounding.

The specific objections made in this instance were similar to, or the same as, those made under "Are the Teaching Strategies Used by the Film Appropriate?"

3. Informational and Motivational Films for Technical/Professional Audiences

a. Indexes and Overall Ratings

Seven films were classified as having informational or motivational content intended primarily for technical and/or professional audiences. The tables used to present the experts' evaluation of these films are described in Section IV.A.2 ("Analytic Format").

Films Evaluated in the Classification "Informational and Motivational Films for Technical/Professional Audiences"

Film Identification Number	Film Title	Experts	Indigenous Panels			
			Medical	Professional	Student	General
4	La bandera verde	3				
5	Socio-Dramas	3	3	21		43
8	Métodos anticonceptivos	4				
13	Técnicas de vasectomía	16	6	8		
15	Laparoscopía	3				
17	Culdoscopía (versión larga)	3				
18	Exámen pélvico	40				
19	Culdoscopía (versión corta)	3				
20	Histerectomía	3				
31	Títeres en planificación familiar	5				
43	Sueño hecho realidad (español)	19				
46	Sueño hecho realidad: Quiriguá	22				
47	Sueño hecho realidad (inglés)	3				

Film
Identification

Indigenous Panels

<u>Number</u>	<u>Film Title</u>	<u>Experts</u>	<u>Medical</u>	<u>Professional</u>	<u>Student</u>	<u>General</u>
49	El momento de la verdad	3				
70	Las nuevas profesionales	3				
71	La respuesta electrónica	4				
74	Forum	3				
94	Mini-laparotomía	16	6			

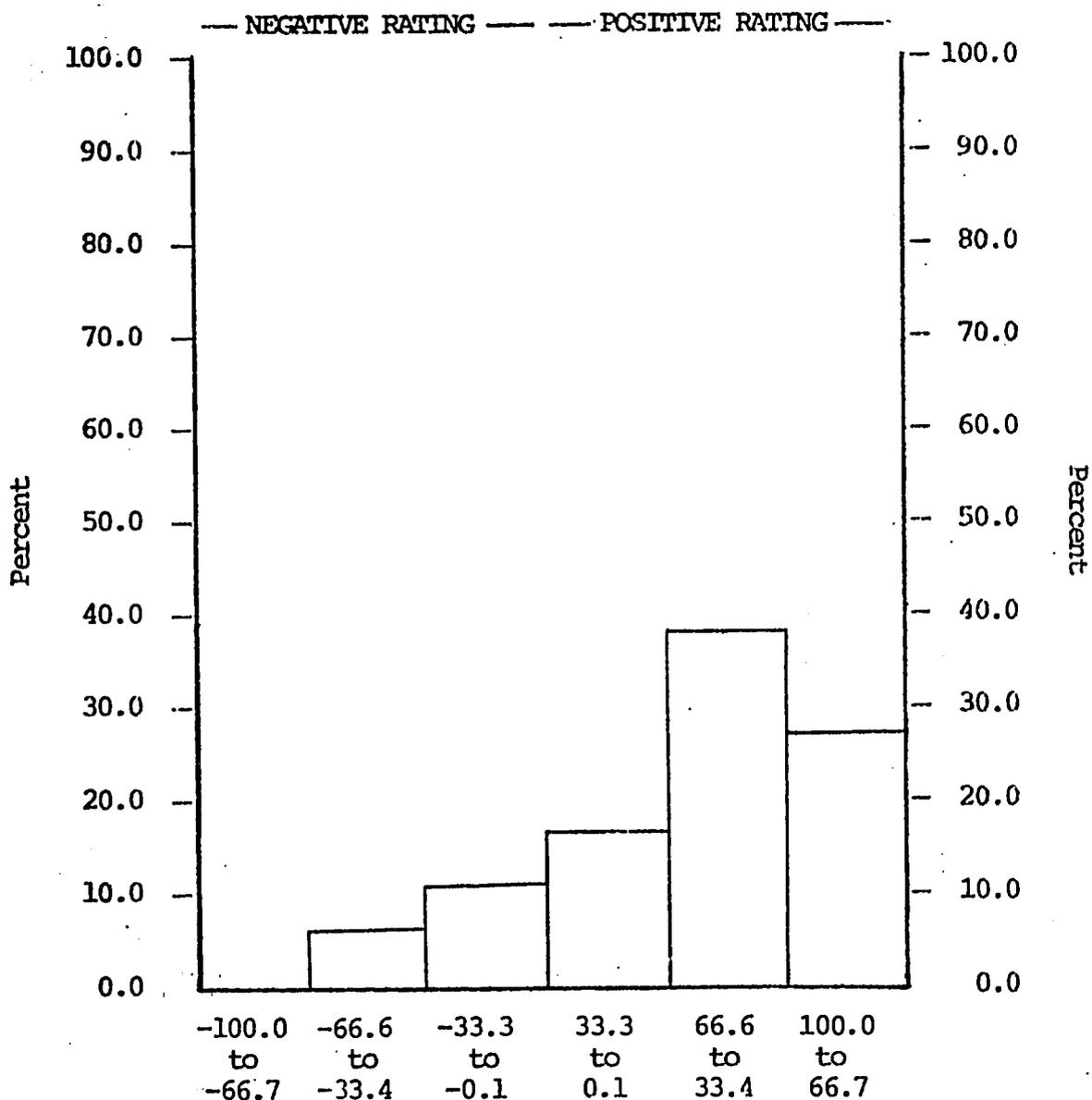
Table IV-14

Summary of Board of Experts' Evaluation of Content
(all films in the classification)

	VERY NEGATIVE	NEITHER	VERY POSITIVE	
Dull or Repetitive	----- ----- ----- ----- -----	----- ----- ----- ----- -----	----- ----- ----- ----- -----	Interesting
			(5.2)	
Not Useful	----- ----- ----- ----- -----	----- ----- ----- ----- -----	----- ----- ----- ----- -----	Useful
			(5.1)	
Out-of-Date	----- ----- ----- ----- -----	----- ----- ----- ----- -----	----- ----- ----- ----- -----	Up-to-Date
			(5.1)	
Impractical	----- ----- ----- ----- -----	----- ----- ----- ----- -----	----- ----- ----- ----- -----	Practical
			(5.2)	
Irrelevant	----- ----- ----- ----- -----	----- ----- ----- ----- -----	----- ----- ----- ----- -----	Relevant
			(5.3)	
Clumsy	----- ----- ----- ----- -----	----- ----- ----- ----- -----	----- ----- ----- ----- -----	Expert
			(5.4)	
Inaccurate	----- ----- ----- ----- -----	----- ----- ----- ----- -----	----- ----- ----- ----- -----	Accurate
			(5.5)	
Inadequate	----- ----- ----- ----- -----	----- ----- ----- ----- -----	----- ----- ----- ----- -----	Adequate
			(5.3)	

Table IV-15

Percentage Distribution of Overall Content Ratings
(all films in the classification)



Total number of films in the classification = 18

Table IV-16

Board of Experts' Evaluation of Content
(by film)

<u>Film Identification Number</u>	<u>Interesting</u>	<u>Useful</u>	<u>Up-to-Date</u>	<u>Practical</u>	<u>Relevant</u>	<u>Expert</u>	<u>Accurate</u>	<u>Adequate</u> ¹	<u>Logical Organization</u>	<u>Effective</u> ² <u>Communication</u>	<u>Raw</u> ³ <u>Score</u>	<u>Index</u> ⁴ <u>Score</u>
4	7.0	7.0	7.0	7.0	7.0	6.0	7.0	7.0	4.0	4.7	27.2	90.6
5	6.0	6.3	7.0	5.7	6.3	4.0	5.7	6.3	6.1	6.3	19.7	65.6
8	1.5	2.8	4.0	3.8	4.0	2.0	3.5	3.3	6.0	4.2	-4.9	-16.3
13	6.6	6.6	6.6	6.8	6.6	6.6	6.4	6.3	6.4	6.9	25.8	85.9
15	6.0	5.3	3.3	5.0	5.0	5.0	5.3	6.0	5.1	5.1	11.1	37.0
17	6.0	4.5	1.5	6.0	4.0	6.5	6.0	6.5	6.5	6.5	14.0	46.6
18	4.9	4.7	2.6	4.2	4.4	5.2	4.2	3.9	4.8	5.6	4.5	15.0
19	5.0	2.7	3.3	3.3	4.0	4.7	3.3	4.7	5.6	6.1	2.7	9.0
20	7.0	7.0	7.0	7.0	7.0	7.0	7.0	6.0	6.3	7.0	28.3	94.2
31	5.6	6.2	6.6	6.6	6.4	5.2	5.0	6.0	4.8	6.2	18.6	61.9
43	2.3	4.0	5.5	5.6	4.9	5.0	5.2	5.3	4.8	4.1	6.7	22.3
46	5.8	6.2	5.7	5.7	5.5	6.0	6.3	6.0	6.0	6.6	19.8	65.9
47	1.7	1.7	5.7	1.7	5.0	4.7	6.3	2.7	5.6	3.3	-1.6	-5.3
49	6.3	6.3	6.7	6.0	6.3	5.3	5.3	6.3	6.0	6.6	22.1	73.6

Film Identification Number	Interesting	Useful	Up-to-Date	Practical	Relevant	Expert	Accurate	Adequate ¹	Logical Organization	Effective ² Communication	Raw ³ Score	Index ⁴ Score
70	6.3	6.3	5.7	5.7	5.7	5.3	5.3	6.3	6.6	6.6	19.8	65.9
71	6.8	6.3	7.0	6.3	6.0	7.0	6.3	6.8	7.0	7.0	26.5	88.2
74	2.3	2.0	2.5	1.3	1.3	4.0	5.0	1.0	3.2	2.4	-15.0	-50.0
94	6.2	6.4	4.3	5.5	5.8	6.8	5.5	5.3	4.3	5.7	15.8	52.6

¹Entries in columns 2 through 9 are weighted mean scores based on a seven-point scale. For all individual scores contained in columns 1 through 11, a value of 1 (one) represents an extreme negative rating and a value of 7 (seven) represents an extreme positive rating. A value of 4 (four) signifies a neutral rating.

²The original five-point scales used for the attributes in columns 10 and 11 have been converted to seven-point scales for purposes of compatibility.

³A value of 40 represents the mid-point of the possible point range. Subtracting 40 from the sum of the ten attribute scores therefore yields a point range from -30 (extreme negative) to +30 (extreme positive).

⁴Raw scores have been adjusted by a factor of 3.33 to convert to a plus and minus 100-point index.

Summary of Board of Experts' Evaluation of Technical Quality
(all films in the classification)

VISUAL

SOUND

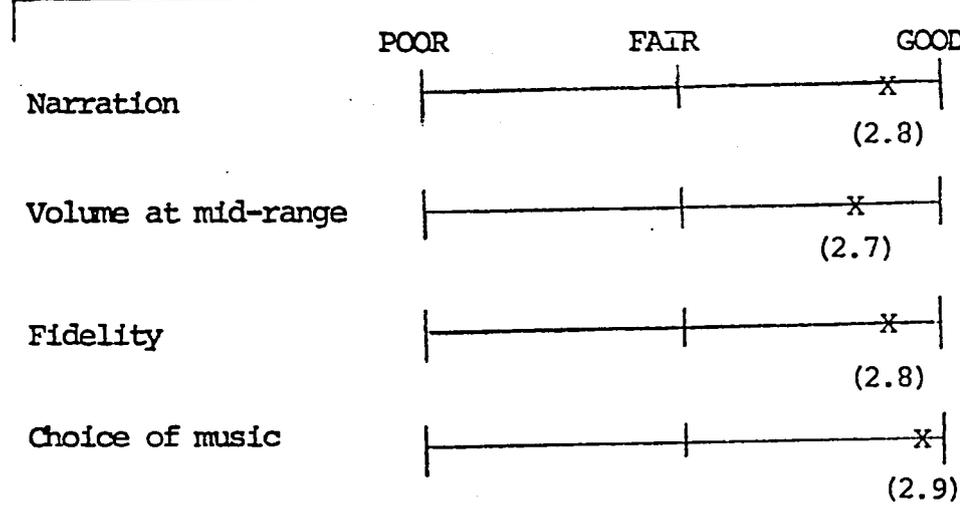
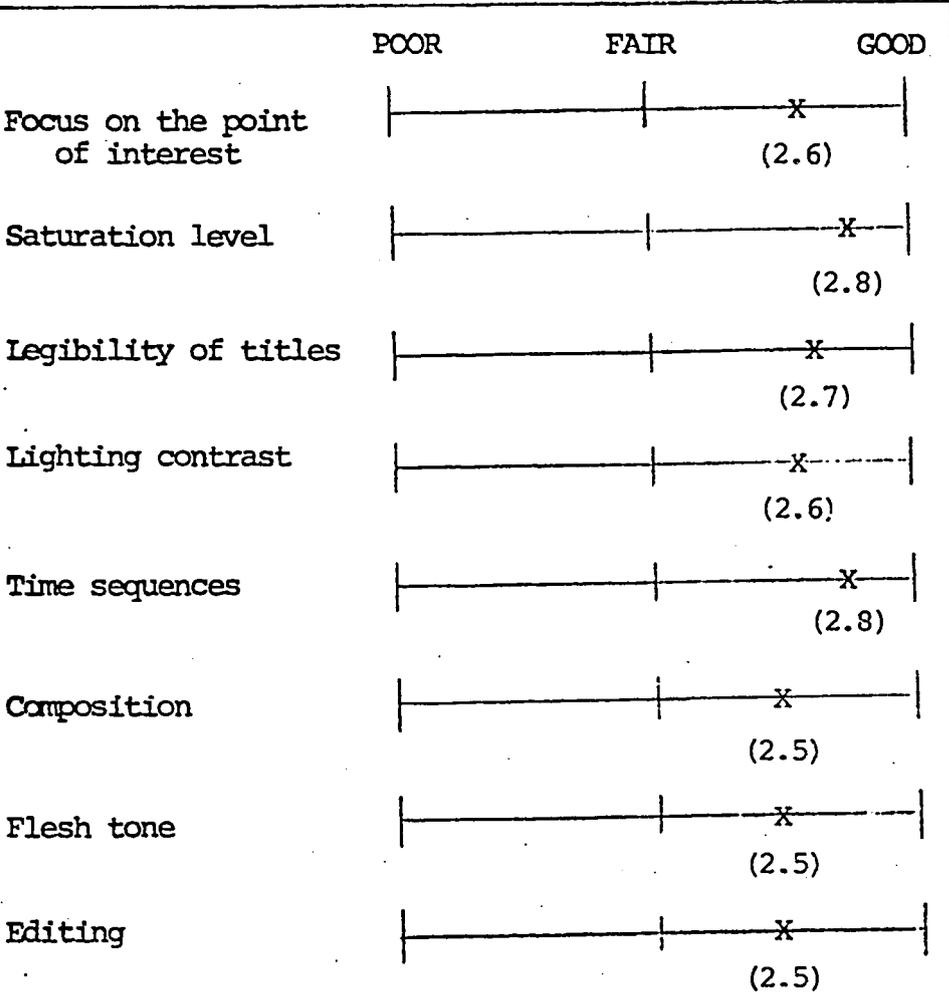


Table IV-18

Board of Experts' Evaluation of Technical Quality
(by film)

<u>Film Identification Number</u>	<u>Focus on Point of Interest</u>	<u>VISUAL</u>							<u>SOUND</u>			
		<u>Saturation Level</u>	<u>Legibility of titles</u>	<u>Lighting Contrast</u>	<u>Time Sequences</u>	<u>Composition</u>	<u>Flesh Tone</u>	<u>Editing</u>	<u>Narration</u>	<u>Volume Mid-Range</u>	<u>Fidelity</u>	<u>Choice of Music</u>
4	3.0	3.0	3.0	2.3	3.0	2.0	3.0	2.3	3.0	3.0	3.0	3.0
5	3.0	3.0	3.0	3.0	3.0	2.3	3.0	2.7	3.0	2.7	3.0	3.0
8	1.5	1.3	1.3	1.3	2.0	-	1.7	1.3	n.d.	n.d.	n.d.	n.d.
13	2.8	2.9	2.8	2.9	2.9	2.9	2.9	2.8	2.9	2.8	2.9	3.0
15	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.7	3.0	2.3	2.7	3.0
17	2.7	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
18	2.5	2.6	2.5	2.5	2.7	2.5	2.3	2.4	2.4	2.5	2.6	2.3
19	2.3	3.0	2.7	3.0	2.7	2.3	2.0	2.0	2.3	3.0	3.0	3.0
20	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
31	2.8	3.0	2.6	3.0	2.8	1.8	2.8	1.8	2.4	2.8	2.8	3.0
43	1.8	2.5	2.3	1.6	2.4	2.4	2.1	2.1	2.3	2.4	2.4	1.7
46	2.9	2.8	2.7	2.7	2.7	2.9	2.7	2.8	2.7	2.8	2.6	2.7
47	3.0	3.0	3.0	1.7	3.0	1.7	1.7	2.3	3.0	3.0	3.0	3.0
49	1.7	2.0	2.3	2.7	2.3	3.0	2.7	3.0	2.7	1.3	1.7	3.0
70	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.7	2.7	2.7
71	2.8	3.0	3.0	2.8	3.0	2.8	2.5	3.0	2.8	3.0	3.0	3.0

<u>Film Identification Number</u>	<u>VISUAL</u>							<u>SOUND</u>				
	<u>Focus on Point of Interest</u>	<u>Saturation Level</u>	<u>Legibility of titles</u>	<u>Lighting Contrast</u>	<u>Time Sequences</u>	<u>Composition</u>	<u>Flesh Tone</u>	<u>Editing</u>	<u>Narration</u>	<u>Volume Mid-Range</u>	<u>Fidelity</u>	<u>Choice of Music</u>
74	3.0	3.0	3.0	3.0	3.0	1.7	1.3	2.0	2.7	3.0	3.0	3.0
94	2.5	2.9	2.8	2.9	2.8	2.6	2.6	2.8	2.8	2.8	2.8	3.0

b. Specific Observations

Film Content Relevant to the Situation of the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
All of the time:	15	60.0	60.0
Most of the time:	8	32.0	92.0
Seldom:	1	4.0	96.0
Never:	<u>1</u>	<u>4.0</u>	100.0
	25	100.0	

In the opinion of two experts who viewed Extendiendo la ayuda (#81), the film tended to sanction abortion as a method of family planning. This contention, these two experts noted, is contrary to AID's mandate in the area of family planning.

Any Terms and/or Concepts Difficult for the Target Audience to Understand?

	<u>No. of Reviews</u>	<u>Percent</u>
Yes:	9	36.0
No:	<u>16</u>	<u>64.0</u>
	25	100.0

Language Used Appropriate for the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very:	14	56.0	56.0
Somewhat:	7	28.0	84.0
Fairly:	3	12.0	96.0
Not at all:	<u>1</u>	<u>4.0</u>	<u>100.0</u>
	25	100.0	

Although Nutrición (#83) was classified for purposes of the analysis as being for technical and/or professional audiences, the Airlie description of this film states that it is also applicable for "mothers of young children." However, a number of experts who viewed it felt that a variety of technical terms contained in the film caused it to be inappropriate for showing to general audiences.

Two experts who viewed Restaurando el equilibrio (#79) stated that certain accents in the film were difficult to understand, although they did not object to the language itself.

Does the Film Effectively Reach the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very well:	9	37.5	37.5
Fairly well:	10	41.7	79.2
No opinion:	3	12.5	91.7
Not at all:	<u>2</u>	<u>8.3</u>	<u>100.0</u>
	24	100.0	

The only film receiving specific mention in this regard was La lucha por un techo (#89), which was judged to be too vague and confusing to reach the target audience effectively.

Any Misinformation Given by the Film?

	<u>No. of Reviews</u>	<u>Percent</u>
Yes:	9	45.0
No:	<u>11</u>	<u>55.0</u>
	20	100.0

The provision of birth-control pills without the patient's first having seen a medical doctor was perceived as source of misinformation contained in Extendiendo la ayuda (#81). Similar objections were raised with respect to Restaurando el equilibrio (#79), which, it was felt, tended to condone the distribution of birth-control pills without adequate medical supervision.

Are the Teaching Strategies Used by the Film Appropriate?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate	5	26.3	26.3
Somewhat appropriate:	9	47.4	73.7
Fairly appropriate:	3	15.8	89.5
Not at all appropriate:	<u>2</u>	<u>10.5</u>	100.0
	19	100.0	

Experts viewing Nutrición (#83) and La lucha por un techo (#89) felt that the lack of specific objectives in these two

films tended to detract from the teaching strategies used in them.

Is the Instructional Design Appropriate?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	7	38.9	38.9
Somewhat appropriate:	4	22.2	61.1
Fairly appropriate:	6	33.3	94.4
Not at all appropriate:	<u>1</u>	<u>5.6</u>	100.0
	18	100.0	

4. Informational and Motivational Films for General Audiences
- a. Indexes and Overall Ratings

Sixty films were classified as having informational or motivational content intended primarily for general audiences. The tables used to present the experts' evaluation of these films are described in Section IV.A.2 ("Analytic Format").

Table IV-19

Films Evaluated in the Classification "Informational and Motivational Films for General Audiences"

Film Identification Number	Film Title	Experts	Indigenous Panels			
			Medical	Professional	Student	General
1	Amanecer de una nueva era	3				
2	Tesoro de la patria	3				
6	Vasectomía (rural)	6				
11	Los niños	3				
12	Piense en su hogar	14				
14	La vasectomía	3				
21	Hacia un futuro mejor	5				6
22	Cita con el progreso	3				3
23	Salud, divino tesoro	16				6
24	Tu problema es nuestro	3				6
25	Mensajes motivacionales	3				
26	El ocaso de un tabú	19		9	39	43
27	Educación	3				
29	El espíritu de espejo	3				

Film Identification Number	Film Title	Experts	Indigenous Panels			
			Medical	Professional	Student	General
32	Mensajes motivacionales (APROFE)	4				
33	El futuro es nuestro	3				
34	Un país en marcha	3				
35	La familia ante todo	3				
36	Mensajes de planificación familiar	3		8		36
37	Planificación familiar	6		5		37
39	El reto	3		9	14	
40	Una solución segura	3		4		
41	El país de la eterna primavera	3			6	6
42	Velamos por tu salud	7				
44	Los niños sueñan	4			40	15
45	Mensajes motivacionales	3				
50	Un mensaje a la nación	4				

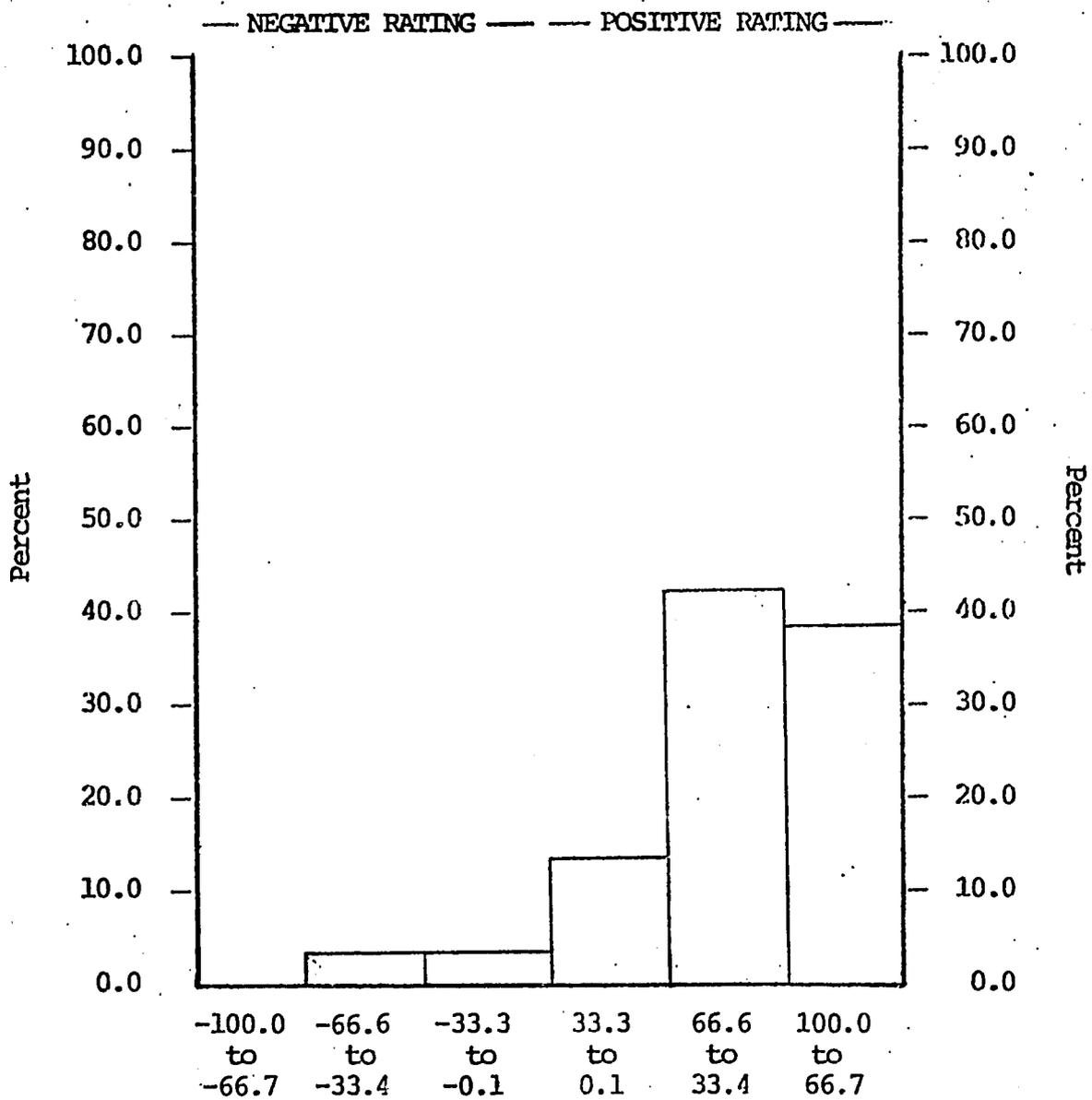
Film Identification Number	Film Title	Experts	Indigenous Panels			
			Medical	Professional	Student	General
51	Mensajes de planificación familiar	3				
52	Tiempo de su vida	3				
53	Primera escala	3				
54	Mensajes de planificación familiar	5		8		36
55	Primera parada hacia el destino	3				
56	Selección no azar	5				
57	Mensajes de planificación familiar	3				
58	Antiaborto ilegal	4				
59	Cancer	23				
60	Familia y futuro	3				
61	Un nuevo amanecer	3				
63	Mensajes motivacionales	3				
64	Cuando yo sea grande	4				

<u>Film Identification</u> Number	<u>Film Title</u>	<u>Experts</u>	<u>Indigenous Panels</u>			
			<u>Medical</u>	<u>Professional</u>	<u>Student</u>	<u>General</u>
65	Cuando yo sea grande	3		17	12	4
66	Mensajes para t.v.	3				
67	Mensaje para t.v.	3				
72	Cuida a los niños	3				
75	Hacia la hora cero	4				
85	Nosotras	3	15	16		9
86	Hablando claramente	6	8	51	28	21
87	Auto-examen del seno	3				
88	Recurso humano	4				
91	La revolución pacífica	5				
92	Alerta	3				
93	Diálogo	3				
95	Justa recompensa	3				
96	Un pueblo en marcha	3				

Film Identification		<u>Experts</u>	<u>Indigenous Panels</u>			
<u>Number</u>	<u>Film Title</u>		<u>Medical</u>	<u>Professional</u>	<u>Student</u>	<u>General</u>
97	Lo que tu quieras	3		18		2
98	Mensajes televisión	3				
99	A través de las generaciones	3				
100	Marcha hacia el progreso	4		14		
101	Perfiles en planificación familiar	6				
102	Un paso adelante	9				

Table IV-21

Percentage Distribution of Overall Content Ratings
(all films in the classification)



Total number of films in the classification = 61

Table IV-22

Board of Experts' Evaluation of Content
(by film)

<u>Film Identification Number</u>	<u>Interesting</u>	<u>Useful</u>	<u>Up-to-Date</u>	<u>Practical</u>	<u>Relevant</u>	<u>Expert</u>	<u>Accurate</u>	<u>Adequate¹</u>	<u>Logical Organization</u>	<u>Effective² Communication</u>	<u>Raw³ Score</u>	<u>Index⁴ Score</u>
1	4.0	5.0	5.0	5.7	5.7	5.7	5.7	5.7	3.2	6.5	12.2	40.6
2	6.7	6.7	7.0	6.7	6.7	7.0	7.0	7.0	7.0	7.0	28.8	95.9
6	4.8	4.0	6.3	4.3	4.7	4.6	4.8	3.5	5.3	4.2	6.5	21.6
11	6.7	6.7	7.0	7.0	6.7	6.0	6.0	6.7	6.5	7.0	26.3	87.6
12	6.4	6.6	6.4	5.3	5.9	6.1	6.7	6.6	5.0	5.7	20.7	68.9
14	5.0	5.0	4.0	3.7	4.3	4.7	4.3	4.3	5.2	5.6	6.1	20.3
21	6.5	6.4	6.6	6.4	6.2	5.6	4.8	6.2	6.2	6.2	21.1	70.3
22	6.3	5.7	7.0	6.0	6.7	5.3	7.0	6.7	6.0	4.9	21.6	71.9
23	6.5	6.6	6.6	6.7	6.6	5.1	6.4	6.8	5.5	6.7	23.5	78.3
24	6.3	6.3	7.0	6.7	6.3	5.7	4.3	4.5	6.3	6.3	20.1	66.9
25	6.3	6.3	4.5	5.0	6.3	6.3	6.3	6.3	6.6	7.0	20.9	69.6
26	6.4	6.3	4.7	5.3	5.5	5.1	6.0	5.4	6.3	6.3	17.3	57.6
27	1.7	1.3	3.0	1.7	1.0	5.3	4.7	1.3	6.6	1.8	-11.6	-38.6
29	6.0	6.0	6.7	6.0	6.0	5.3	5.7	6.0	6.6	6.0	20.3	67.6
32	6.3	4.5	6.0	5.3	4.8	6.8	5.0	4.8	6.3	6.0	15.8	52.6
33	4.7	5.7	4.7	5.7	6.0	6.7	6.0	5.0	5.6	6.0	16.1	53.6
34	7.0	7.0	7.0	7.0	7.0	7.0	7.0	7.0	7.0	7.0	30.0	100.0
35	6.3	4.3	n.d.	6.7	6.7	5.7	4.0	6.3	6.0	6.6	—	—

Film Identification Number	Interesting	Useful	Up-to-Date	Practical	Relevant	Expert	Accurate	Adequate ¹	Logical Organization	Effective ² Communication	Raw ³ Score	Index ⁴ Score
36	4.3	3.3	5.0	4.3	4.0	4.7	4.3	4.3	3.8	3.8	1.8	6.0
37	3.2	2.8	6.0	3.5	4.0	3.4	4.2	3.7	3.9	3.9	-1.4	-4.7
39	6.3	7.0	6.3	7.0	7.0	5.7	7.0	7.0	6.0	6.6	25.9	86.3
40	7.0	7.0	7.0	7.0	7.0	7.0	7.0	7.0	7.0	7.0	30.0	100.0
41	5.7	5.3	6.7	5.3	4.3	5.3	6.0	5.7	3.9	4.1	13.2	44.0
42	4.7	4.7	5.4	4.7	5.0	5.4	5.1	5.3	5.5	5.5	11.3	37.6
44	6.0	6.8	6.8	6.8	6.8	5.8	6.8	6.8	5.8	5.6	24.0	80.0
45	2.7	2.3	3.7	2.7	2.7	3.3	3.0	2.7	5.6	5.6	-10.8	-36.0
50	5.0	5.0	7.0	5.2	5.3	5.0	6.0	5.5	6.3	5.6	15.9	53.0
51	6.5	6.7	7.0	6.3	7.0	6.5	7.0	7.0	6.0	7.0	27.0	89.9
52	6.3	6.0	4.0	5.3	5.3	6.3	5.7	4.3	6.0	5.6	14.8	49.3
53	6.0	6.0	5.0	5.0	4.7	6.0	6.0	5.3	5.5	5.6	15.2	50.6
54	5.0	5.0	5.8	5.2	5.2	3.4	5.6	4.6	5.5	5.5	7.6	25.3
55	6.7	7.0	6.3	6.3	6.3	6.3	6.3	6.3	6.6	6.6	24.7	82.3
56	5.6	5.4	6.2	5.2	6.3	4.2	5.6	5.0	4.9	5.6	14.0	46.6
57	6.0	5.7	5.0	6.3	6.0	5.3	6.3	4.7	5.6	5.6	16.5	55.0
58	5.8	5.8	4.5	5.8	5.8	4.0	4.8	5.8	6.0	6.0	14.3	47.6
59	5.7	5.9	5.4	5.3	5.7	5.2	5.9	5.7	5.7	6.3	16.8	55.9

Film Identification Number	Interesting	Useful	Up-to-Date	Practical	Relevant	Expert	Accurate	Adequate ¹	Logical Organization	Effective ² Communication	Raw ³ Score	Index ⁴ Score
60	5.0	3.7	5.3	4.0	4.0	4.0	4.7	4.0	5.2	4.2	4.1	13.7
61	4.7	5.0	4.5	5.0	5.0	3.3	5.3	4.0	2.8	4.6	4.2	14.0
63	5.3	5.3	6.0	5.3	5.7	5.3	5.7	5.3	5.2	3.2	12.3	41.0
64	7.0	6.8	6.8	7.0	6.8	6.8	6.5	6.8	6.3	6.7	27.5	91.6
65	5.0	6.0	7.0	6.3	6.3	5.0	5.3	6.7	5.6	5.6	18.8	62.6
66	6.3	6.7	7.0	6.7	7.0	6.0	6.7	7.0	6.6	5.6	25.6	85.3
67	6.7	6.3	5.0	4.7	5.0	6.3	6.3	5.0	6.6	7.0	18.9	62.9
72	7.0	6.0	7.0	6.3	7.0	6.0	7.0	7.0	7.0	6.6	26.9	89.6
75	7.0	6.8	4.8	6.5	7.0	6.5	6.0	7.0	7.0	6.7	25.3	84.2
85	4.3	3.0	7.0	5.0	4.7	5.7	5.5	4.0	5.6	4.6	10.4	34.6
86	6.7	6.7	6.4	6.5	6.7	6.0	6.0	6.7	6.7	6.7	25.1	83.6
87	6.0	5.7	4.7	6.3	5.7	5.7	3.7	3.7	5.6	7.0	14.1	47.0
88	5.0	6.3	5.8	5.5	6.8	4.8	5.0	4.0	4.6	5.6	13.4	44.6
91	7.0	7.0	6.8	7.0	7.0	6.4	6.6	7.0	7.0	7.0	28.8	95.9
92	5.7	5.3	4.0	5.3	5.0	5.0	5.3	5.0	5.2	3.8	9.6	32.0
93	5.0	5.7	6.0	6.0	6.0	5.3	6.0	5.0	5.1	5.6	15.7	52.3
95	5.0	5.3	5.3	5.0	5.0	5.3	4.7	4.7	5.6	5.2	11.1	37.0
96	6.3	5.7	6.3	5.3	6.0	6.0	6.0	6.0	6.6	6.0	20.2	67.3

Film Identification Number	Interesting	Useful	Up-to-Date	Practical	Relevant	Expert	Accurate	Adequate ¹	Logical Organization	Effective ² Communication	Raw ³ Score	Index ⁴ Score
97	5.7	1.0	6.7	1.3	1.0	2.0	6.0	1.3	1.8	3.2	-10.0	-33.3
98	5.7	2.7	6.3	3.3	4.0	3.7	5.3	3.0	3.2	2.8	0.0	0.0
99	6.3	6.3	5.0	6.0	6.3	6.3	6.3	6.7	6.6	7.0	22.8	75.9
100	5.5	4.8	6.5	6.0	5.5	5.5	6.0	6.3	3.5	3.9	13.5	45.0
101	4.3	5.5	6.8	5.6	5.8	5.2	6.2	5.2	5.6	4.7	14.9	49.6
102	3.9	4.8	5.0	4.6	5.1	4.8	4.4	4.4	4.9	4.7	11.0	36.6

¹Entries in columns 2 through 9 are weighted mean scores based on a seven-point scale. For all individual scores contained in columns 1 through 11, a value of 1 (one) represents an extreme negative rating and a value of 7 (seven) represents an extreme positive rating. A value of 4 (four) signifies a neutral rating.

²The original five-point scales used for the attributes in columns 10 and 11 have been converted to seven-point scales for purposes of compatibility.

³A value of 40 represents the mid-point of the possible point range. Subtracting 40 from the sum of the ten attribute scores therefore yields a point range from -30 (extreme negative) to +30 (extreme positive).

⁴Raw scores have been adjusted by a factor of 3.33 to convert to a plus and minus 100-point index.

Table IV-24

Board of Experts' Evaluation of Technical Quality
(by film)

Film Identification Number	Focus on Point of Interest	VISUAL							SOUND			
		Saturation Level	Legibility of titles	Lighting Contrast	Time Sequences	Composition	Flesh Tone	Editing	Narration	Volume Mid-Range	Fidelity	Choice of Music
1	2.7	2.7	3.0	3.0	3.0	2.0	2.3	2.7	2.7	2.7	3.0	3.0
2	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
6	2.8	3.0	3.0	3.0	3.0	2.6	2.6	2.8	3.0	2.8	3.0	1.8
11	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.7
12	2.3	1.8	2.3	2.8	2.6	2.2	1.9	2.3	2.6	2.4	2.6	2.7
14	2.0	2.7	2.0	2.5	2.7	2.0	2.0	1.7	2.0	2.3	2.0	n.d.
21	2.2	3.0	2.8	3.0	3.0	2.8	2.2	2.6	3.0	2.6	2.4	2.2
22	1.7	3.0	3.0	3.0	3.0	2.3	2.7	2.3	3.0	2.7	3.0	2.7
23	2.7	2.8	2.9	2.9	2.9	2.5	2.8	2.7	2.9	3.0	3.0	2.9
24	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
25	3.0	3.0	3.0	3.0	3.0	2.3	2.7	2.3	3.0	3.0	3.0	3.0
26	2.7	2.6	2.7	2.8	2.6	2.9	2.6	2.8	2.7	2.8	2.8	2.8
27	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
29	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.7
32	3.0	3.0	3.0	3.0	3.0	2.8	3.0	2.8	3.0	3.0	3.0	2.5
33	3.0	3.0	3.0	3.0	3.0	2.7	2.7	2.3	3.0	3.0	3.0	2.7

VISUAL

SOUND

Film Identification Number	Focus on Point of Interest	VISUAL							SOUND			
		Saturation Level	Legibility of titles	Lighting Contrast	Time Sequences	Composition	Flesh Tone	Editing	Narration	Volume Mid-Range	Fidelity	Choice of Music
34	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
35	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
36	2.3	2.7	2.7	2.7	2.7	1.7	1.7	1.3	2.3	2.3	2.7	3.0
37	2.4	3.0	3.0	3.0	2.6	2.8	2.5	2.4	2.4	1.8	2.8	2.5
39	2.3	3.0	3.0	3.0	3.0	3.0	2.0	2.0	3.0	3.0	3.0	3.0
40	3.0	3.0	3.0	3.0	3.0	3.0	2.0	3.0	3.0	3.0	3.0	2.5
41	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.7	3.0	3.0	3.0	3.0
42	2.2	3.0	3.0	2.9	3.0	2.7	2.9	2.9	2.4	2.4	2.7	3.0
44	2.5	2.8	3.0	3.0	2.3	3.0	2.8	2.6	3.0	3.0	3.0	3.0
45	1.6	2.3	2.3	3.0	2.3	2.3	2.3	2.0	3.0	3.0	3.0	3.0
50	2.5	3.0	2.8	3.0	3.0	3.0	2.5	1.5	3.0	3.0	3.0	3.0
51	3.0	2.7	3.0	2.7	3.0	2.5	2.7	3.0	3.0	3.0	3.0	3.0
52	3.0	3.0	2.7	3.0	2.7	3.0	3.0	3.0	3.0	3.0	3.0	3.0
53	3.0	3.0	3.0	3.0	3.0	3.0	2.3	3.0	3.0	2.0	3.0	3.0
54	3.0	3.0	3.0	3.0	3.0	2.3	2.2	1.6	2.8	2.8	2.8	3.0
55	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.7	3.0	3.0

Film Identification Number	VISUAL								SOUND			
	Focus on Point of Interest	Saturation Level	Legibility of titles	Lighting Contrast	Time Sequences	Composition	Flesh Tone	Editing	Narration	Volume Mid-Range	Fidelity	Choice of Music
56	3.0	2.0	2.4	3.0	2.0	2.6	2.8	2.8	3.0	3.0	3.0	3.0
57	3.0	3.0	3.0	3.0	3.0	2.0	2.3	2.0	2.3	2.7	3.0	3.0
58	2.8	3.0	3.0	3.0	2.8	2.8	3.0	2.8	2.8	2.8	3.0	3.0
59	2.7	2.7	2.6	2.9	2.6	2.6	2.7	2.6	2.8	2.7	2.7	2.7
60	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
61	2.7	3.0	3.0	2.7	3.0	2.3	2.7	2.7	2.0	1.7	2.7	3.0
63	2.7	3.0	3.0	3.0	3.0	2.3	2.3	2.3	3.0	3.0	3.0	2.7
64	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
65	2.5	3.0	3.0	3.0	3.0	3.0	3.0	2.7	3.0	3.0	2.5	2.3
66	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.7	3.0	3.0	3.0
67	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
72	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
75	3.0	2.8	2.5	3.0	2.8	3.0	3.0	2.8	2.5	2.0	2.0	2.5
85	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.7	3.0	2.7	3.0
86	2.5	2.8	3.0	3.0	2.5	3.0	2.8	3.0	3.0	3.0	2.8	3.0
87	3.0	2.7	2.7	3.0	3.0	3.0	3.0	3.0	1.7	3.0	1.7	2.3
88	3.0	2.3	2.5	3.0	2.8	2.5	2.8	2.3	2.8	2.8	2.8	3.0

Film Identification Number	VISUAL								SOUND			
	Focus on Point of Interest	Saturation Level	Legibility of titles	Lighting Contrast	Time Sequences	Composition	Flesh Tone	Editing	Narration	Volume Mid-Range	Fidelity	Choice of Music
91	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
92	3.0	3.0	3.0	3.0	3.0	2.0	2.3	2.7	3.0	3.0	3.0	3.0
93	3.0	3.0	3.0	3.0	3.0	1.7	2.0	2.3	3.0	3.0	3.0	3.0
95	3.0	3.0	3.0	3.0	3.0	2.7	2.7	3.0	3.0	3.0	3.0	3.0
96	3.0	3.0	3.0	3.0	2.7	3.0	3.0	3.0	3.0	3.0	3.0	3.0
97	3.0	3.0	3.0	3.0	3.0	3.0	3.0	2.3	3.0	3.0	3.0	3.0
98	3.0	3.0	3.0	3.0	3.0	1.7	3.0	2.0	3.0	3.0	3.0	2.7
99	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0	3.0
100	2.8	3.0	3.0	3.0	3.0	2.5	2.8	2.3	2.5	2.5	2.5	1.5
101	2.7	2.8	2.8	3.0	3.0	3.0	3.0	3.0	1.7	2.7	2.7	3.0
102	2.6	2.8	2.4	3.0	2.9	2.1	2.4	2.1	2.7	2.6	2.4	2.9

b. Specific Observations

Film Content Relevant to the Situation of the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
All of the time:	162	61.8	61.8
Most of the time:	81	30.9	92.7
Seldom:	13	5.0	97.7
Never:	<u>6</u>	<u>2.3</u>	100.0
	262	100.0	

Of the 60 films in this classification, 12 were rated by at least one expert as being either "seldom" or "never" relevant to the situation of the target audience. A discussion follows of those films which were believed by a majority of experts to be lacking in relevance.

Three out of the four experts viewing Mensajes motivacionales (Ecuador: #32) felt that the spots were entirely irrelevant to the situation of lower-class and marginal peoples. In the words of one expert, "The families represented were middle-upper classes. This is not where the main problem of family planning is. The film will give members of the lower classes the impression that family planning is not for them. Also, showing only one child per family is ineffective. Most [families] want two to three children. Seeing only one child may foster the belief that family planning will result in families having only one child."

While the primary purpose of Nosotras (#85) was to show the progress being made by Latin American women, all three experts

viewing the film stated that it presented an unrealistic picture. According to one expert, "the women portrayed are a few exceptions --not at all representative of Latin American women." Additionally, it was stated, the film rarely mentioned the topic of family planning.

A general comment voiced against Perfiles en planificación familiar (#101) was that the Spanish translation of the film was done poorly. More specifically, it was stated that the American accents which were evident in the film would tend to detract substantially from the relevance of the film for Latin American audiences.

Any Terms and/or Concepts Difficult for the Target Audience to Understand?

	<u>No. of Reviews</u>	<u>Percent</u>
Yes:	44	16.9
No:	<u>217</u>	<u>83.1</u>
	261	100.0

Two out of three experts who viewed El reto (#39) felt that a number of terms and concepts used in the film would be difficult for some members of a general audience to understand. Similar sentiments were expressed with respect to Mensajes motivacionales (Guatemala: #45) and Diálogo (#93) by a majority of the experts viewing these films. Finally, some of the medical terms used in Un paso adelante (#102) were deemed inappropriate for general audiences by several of the experts viewing this film.

Language Used Appropriate for the Target Audience?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	199	72.1	72.1
Somewhat appropriate:	61	22.1	94.2
Fairly appropriate:	10	3.6	97.8
Not at all appropriate:	<u>6</u>	<u>2.2</u>	100.0
	276	100.0	

Does the Film Effectively Reach the Target Audience?

The three experts who viewed Educación (#27) found the film to have little, if any, content in which target audiences would be interested. Accordingly, they termed the film both boring and monotonous.

Mensajes de planificación familiar (Ecuador: #36) were regarded as being excessively vague by a number of experts who viewed them. Further, it was felt that several of the spots tended to present inherently contradictory messages. While three out of six experts also stated that Planificación familiar (#37) was vague, the objection in this case involved the belief that the film attempted to cover too much material in a short period of time.

Mensajes motivacionales (Venezuela: #63) produced conflicting opinions. Two of the three experts viewing these spots felt that their emphasis on white, middle-class families detracted from the ability of the spots to effectively reach members of the marginal population. However, the third expert questioned the

validity of this observation in relation to Venezuela. According to this expert, "In most Latin American countries lower socioeconomic groups cannot identify with middle-class values. But in the case of Venezuela, I think we are dealing with a more success-oriented population where middle-class motivation might be more relevant and effective."

Two of the three experts viewing Justa recompensa (#95) felt that the film did not contain sufficient information on family planning. Even the brief segments which did deal specifically with the topic of family planning were somewhat deficient, according to these two experts. One stated, "I suggest that during the explanation of family planning to the woman patient they (i.e., Airlie) should allow the doctor's words to be heard." (In the film, the narration obscures the voice of the doctor.)

Any Misinformation Given by the Film?

	<u>No. of Reviews</u>	<u>Percent</u>
Yes:	53	22.7
No:	<u>181</u>	<u>77.3</u>
	234	100.0

The impression given by La vasectomía (#14) that the seminal vesicles routinely contain sperm was cited as a source of misinformation by two of the three experts who viewed this film. Additionally, it was felt by these two experts that the film should have contained some treatment of the possible side-effects and/or complications relating to the procedure.

All five experts who evaluated Hacia un futuro mejor (#21) felt that the film tended to place too much emphasis on over-population as the basis of all forms of social and economic problems. Further, it was suggested, the film gave the impression that the rate of population growth experienced by Costa Rica was characteristic of all other countries in the world.

Of the six experts who viewed Planificación familiar (#37), five took exception to a statement made in the film concerning the effectiveness of the IUD. According to these experts, the contention that the IUD was "the most effective form of birth control" was not true.

All six of the experts who viewed Hablando claramente (#86) cited the film as containing misinformation. Principal among these was the failure of the film to distinguish accurately between the functions of the vagina and the vulva. A further comment expressed by two experts was the opinion that the film tended at times to be too dogmatic in its treatment of sexual matters.

Auto-examen del seno (#87) was said by two out of three experts to contain misinformation and to lack information that was necessary. According to two medical experts, the examination technique was inaccurate for the following reasons: (1) only light palpation was taught; (2) the axilla was mentioned but not examined; and (3) non-breast tissue in the upper chest and the supraclavicular areas was examined. Additionally, these two experts noted that the film did not inform the viewer of what symptoms to look for during the course of the examination.

Two of the three experts who reviewed ¡Alerta! (#92) felt that the film did not present a sufficiently candid treatment of the IUD. Specifically, there was no mention or depiction in the film of the possible discomfort of being fitted with the device. These two experts also took exception to the statement made by the doctor in the film that the woman was "completely secure" in terms of contraception.

Are the Teaching Strategies Used by the Film Appropriate?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	70	54.7	54.7
Somewhat appropriate:	41	32.0	86.7
Fairly appropriate:	14	10.9	97.6
Not at all appropriate:	<u>3</u>	<u>2.3</u>	99.9
	128	99.9	

Is the Instructional Design Appropriate?

	<u>No. of Reviews</u>	<u>Percent</u>	<u>Cumulative Percent</u>
Very appropriate:	68	55.3	55.3
Somewhat appropriate:	40	32.5	87.8
Fairly appropriate:	8	6.5	94.3
Not at all appropriate:	<u>7</u>	<u>5.7</u>	100.0
	123	100.0	

Does the Film Give Adequate Treatment to the Possible Side-Effects of Contraception?

Note: The above question is given explicit treatment in this evaluation set owing to the important implications which it holds for those who might view films in this general-audience classification. General audiences, particularly those who are unfamiliar with family-planning techniques, may not be sufficiently aware of the possible side-effects of the contraceptive methods which the films, by inference and by design, encourage them to use. Therefore, in this instance, possible side-effects cannot adequately be dealt with simply as a source of misinformation or a general inadequacy.

	<u>No. of Reviews</u>	<u>Percent</u>
Yes:	21	13.8
No:	<u>131</u>	<u>86.2</u>
	152	100.0

A number of films in this classification were regarded by members of the board of experts as not containing sufficient treatment of the possible side-effects of contraception. Essentially, the objections were based either on a perceived lack of information or on what was felt to be a superficial treatment of the matter. A listing follows of films for which a significant number of reviewers expressed this opinion. The two-part expression following the film identification number represents the number of experts who voiced the objection and the total number of experts who viewed the film: Vasectomía, rural (#06), 6/6; Piense en su hogar (#12), 10/14; La vasectomía (#14), 3/3; Cita con el progreso (#22), 2/3; Salud, divino tesoro (#23), 14/16; Tu problema es nuestro (#24), 2/3; Mensajes motivacionales (Costa Rica: #25), 2/3;

El ocaso de un tabú (#26), 11/19; El futuro es nuestro (#33), 2/3;
Mensajes de planificación familiar (#36), 3/3; Planificación
familiar (#37), 6/6; Los niños sueñan (#44), 4/4; Mensajes de
planificación familiar (#51), 3/3; Tiempo de su vida (#52), 2/3;
¡Alerta! (#92), 3/3; Justa recompensa (#95), 2/3; A través de
las generaciones (#99), 3/3; Un paso adelante (#102), 5/9.

C. Field Evaluation of Films

1. Informational and Motivational films for Elite Audiences

A common concern of audiences who viewed the three films in the elite classification was the vagueness of the theme, or the lack of a specific message. This was mentioned regarding all three films.

There was some confusion over what constituted the target audience for these films --the elite or the general public. Viewers were less critical of the films as elite motivational tools than as general-audience films.

Most viewers felt that the technical quality of the films was good.

There seemed to be a call for films which present a positive and well-focused motivation for family planning, and for films which present birth-control methods clearly and completely. Impatience was expressed with films which hedged around the issue of family planning.

FILM: La necesidad de saber (#16)

Intended message: "Important as a reference point for the formulation of programs similar to FUNOF, an institution dedicated to the dissemination of information on sex education and family well-being." (Airlie)

Audience Reaction

La necesidad de saber was shown to three professional panels and one general-audience panel in Bogotá, and to two professional panels and one student panel in the Dominican Republic.

Colombia

Professionals saw the film as portraying the work of FUNOF and the problems and advantages of sex education in Colombia. The message that family planning is important to Colombia was understood. The general public saw the film as conveying information about family-planning methods and programs.

However, some felt that the film was too vague and did not give a specific message.

Professionals did not see the film as having a strong motivational value. They felt a strong central theme was lacking and stated that a film should use "positive instead of negative motivation for family planning."

The general public viewed the film more positively, feeling that it would motivate audiences to seek family-planning services.

Dominican Republic

Professionals saw the film as attempting "to arouse consciousness of the need for family planning." Both professionals and students saw it generally as discussing family planning, the demographic explosion, and responsible parenthood.

Professionals felt the film was interesting, practical, adequate, and correct. Some felt that all types of audience could view the film, while others felt that it should be shown only to professionals.

Students felt the film could be shown to general audiences, and that it should be accompanied by a discussion.

Technical quality was considered good to excellent.

Expert Reaction

La necesidad de saber received a mid-range positive rating on overall content (65.9). Specific comments were not made by the experts who reviewed this film.

FILM: Cita en Santo Domingo (#28)

Intended message: "This film...is an instrument for promoting other encounters of this nature /seminar on the condition of women and family planning/ for informing men about the feelings of woman in her many roles, and for stimulating the involvement of men in family planning."
(Airlie)

Audience Reaction

Cita en Santo Domingo was shown to twenty-eight professionals in the Dominican Republic, including medical personnel.

The film was understood as presenting the ways in which women have incorporated themselves into the family-planning program and into the country's economic development. To this ex-

tent, the Airlie message was conveyed. However, the audience felt that the portrayal of women did not reflect reality—that women are not as "liberated" as they are shown to be in the film. One viewer stated, "Those women senators are a joke... they have no power." Viewers also noted that there was little direct family-planning motivation or information provided.

Viewers also noted that the film was "already an antique": that several of the people in the film no longer held the same position.

The film was seen as basically a tool for elite or middle-class motivation, but its value was questioned owing to the problems mentioned above. Comments were made that it was "not useful for the community as a whole." And one viewer said, "I don't know who they would show this film to; maybe the people who were in it."

Expert Reaction

Cita en Santo Domingo was rated relatively high in terms of overall content. While the terms and concepts used in the film were judged highly applicable for the primary target audience, the film received a comparatively low score on the sophistication of the approach adopted (i.e., the score under "Expert"). Additionally, the film was rated only marginally better than "slightly accurate" in content.

FILM: Habla, te escuchan (#82)

Intended message: "Shows ways in which a number of countries have used mass media, opinion makers, groups, folk arts, and other means to communicate the facts of family planning." (Airlie)

Audience Reaction

Habla, te escuchan was shown to ten professionals in the Dominican Republic, nine in Colombia, and ten in Venezuela.

Dominican Republic

In the Dominican Republic the audience saw Habla, te escuchan as a motivational film designed for elite audiences, encouraging them to start or improve their family-planning services. Viewers considered the review of family-planning methods, programs, and media techniques to be superficial.

Some viewers felt the film was boring and slow-moving. Others said that they would like to use it for showing to other professionals.

Viewers noted that the technical quality was good.

Colombia

While in the Dominican Republic the response to the film was lukewarm, Colombian response was negative. They saw the film as "superficially about family planning" but "a mixture of too many ideas; has no clear message." They felt that there was not enough information on birth-control methods and not enough emphasis on Latin America.

Comments included, "have seen films that are much better," and "not appropriate to show to rural or city."

It seems that the Colombian audience was judging the film on its appropriateness for general audiences, while the Dominican audience saw it specifically as an elite film. Airlie recommends it for both types of audiences.

Venezuela

Venezuelans saw the film's message as an illustration of the different methods of communication which might be useful in family-planning work.

It was considered by all to be a training film rather than a general motivational film.

For the most part, viewers felt the film was useful and well done, and that the material was presented clearly. The only criticism was that the film did not focus on Latin America.

It is interesting that the audiences in Venezuela, the Dominican Republic, and Colombia all identified the target audience differently--as elite, general, or technical. Opinions of the films also differed radically and seemed to be colored by the target audience presumed by the viewer.

Expert Reaction

Habla, te escuchan was given a relatively high rating on

overall content (77.3). While admitting that the observation was somewhat subjective, one expert felt that the film tended to adopt too dogmatic an approach about certain aspects of sex.

2. Technical Films for Technical/Professional Audiences

Audience reaction to the four technical films was extremely varied, ranging from a positive evaluation for Técnicas de vasec-tomía, to a mixed response to Socio-Dramas, and a negative response to Mini-laparotomía.

The concerns expressed by audiences regarding the technical films are summarized below, followed by the number of films to which the comment refers. It should be noted that the last two criticisms were counteracted by comments from other viewers of the same film who felt that the film was "a positive force" and "shows the very real problem."

- Incorrect medical technique portrayed (2)
- Conditions are worse than those presented (1)
- Important information was lacking (1)
- Did not show respect for people (1)
- Portrayed negative motivations for family planning (1)
- Presentation was superficial (1)

FILM: Socio-Dramas (#05)

Intended Message: "An inventive attempt at communication...the rural people themselves...create and dramatize the different social conditions and occurrences which affect populations." (Airlie)

Audience Reaction

Shown in Bogotá to three medical personnel and one sociologist, and in the Dominican Republic to twenty family-planning professionals and forty-three members of the community.

Colombia:

The response to this film in Bogotá was primarily negative. It was seen as portraying machismo in rural life and family-planning programs in a negative and superficial way. One viewer commented that, "It makes you think family planning is the solution to each social problem; this is deceiving."

It was suggested that the film be utilized to teach professionals to use socio-dramas as a way of starting a discussion group.

Dominican Republic:

Response to Socio-Dramas in the Dominican Republic was much more positive than in Colombia. Among both professionals and the public the film was seen as dealing with family planning in rural areas and with problems (e.g., machismo) related to its use.

Professional response included the statement that "the film shows the very real problem the rural people have regarding family planning...showed family planning as a positive force." The public felt that "it is very true of our problems."

Both professionals and public stated that there could be more specific information about birth control methods.

Expert Reaction

Socio-Dramas received a mid-range positive rating on overall content. According to the experts who viewed this film, the treatment of the possible side-effects of contraception was not adequate. At the same time the film was regarded as being relatively effective (6.3) in communicating the subject matter which it did contain.

FILM: Técnicas de vasectomía (#13)

Intended Message: "Dr. Sarria...presents two different methods of vasectomy--the traditional and his own... and the complete procedure for each." (Airlie)

Audience Reaction

This film was shown to six medical students and eight staff members at a family-planning clinic in the Dominican Republic.

Viewers understood the message of the film--some were surprised at how simple the operation was. They felt the film was valuable in showing M.D.'s how the operation is done and in giving other health personnel both information and a more positive attitude.

Those who filled out technical forms rated the film as good to excellent on content, technical quality, and instructional/motivational value. All felt that the information presented was correct.

One student commented that "it would be well to focus on the psychological aspect in a country where machismo reigns."

Expert Reaction

Técnicas de vasectomía was given a high rating in terms of overall content. Although one medical doctor on the board of experts regarded the film as being essentially accurate and effective in communicating with the target audience, he did feel that the film gave too much attention to the preparatory phase of the surgery, and expressed a mild amount of concern over the fact that the doctor in the film appeared nervous.

FILM: Sueño hecho realidad: Quiriguá (#46)

Intended Message: "The training center in Quiriguá offers...a realistic and practical system for training health technicians." (Airlie)

Audience Reaction

Sueño hecho realidad was shown in Guatemala to one medical panel consisting of thirty medical individuals.

This film was seen primarily as a description of a training program and secondarily as providing training and usable information to the viewer.

The two uses for this film which were mentioned by viewers were (1) to gain support and develop respect for the rural health workers portrayed, and (2) to disseminate information about hygiene, malnutrition, etc., to the viewers. While some felt that the movie was practical for use in rural areas, at least one viewer felt it could best be used among the middle class.

Respondents basically agreed with the content of the film, but expressed concern that the people teaching such courses be well prepared. One viewer felt strongly that the film "does not reflect reality. There are many terrible situations which were not presented. They should not show scenery for the tourists. The reality of Guatemala is very different." One expressed concern that a child portrayed in the movie was not injected properly.

Viewers stated that the film increased their knowledge about the particular program filmed; gave them a better understanding of the rural areas; and gave them factual information about nutrition, hygiene, and child care.

Expert Reaction

Sueño hecho realidad: Quiriguá received a mid-range positive rating on overall content.

FIIM: Mini-laparotomía (#94)

Intended message: "Explains the mini-laparotomy procedure...for audiences within the medical community." (Airlie)

Audience Reaction

The six Costa Rican gynecologists who viewed this film were critical on several points. They felt that many important steps could not be seen. Information regarding pre-medication and lab work was lacking. Part of the doctor's technique was criticized, such as the way he pulled at the woman's peritoneum. Finally, it

was felt that little respect was shown for the patient (e.g., photographing her bare-breasted unnecessarily).

It was also said, "We need more demonstration films in this area. The film is important because we have so few audiovisual aids."

Expert Reaction

Mini-laparotomia received a mid-range positive score on overall content. While the experts viewing this film regarded it as appropriate for showing to technical audiences, a considerable amount of concern was voiced over the manner in which the patient in the film was treated. According to several experts, the doctor performing the operation showed little personal regard for the woman on whom the technique was demonstrated.

3. Informational and Motivational Films for General Audiences

The most common statement made by viewers of these sixteen films was that the family-planning information was spotty or incomplete. This was pointed out for over one-third of the films in this general-audience category. This concern about the adequacy of the family-planning information was followed closely by a concern that the entire message of the film was too vague, abstract, or varied.

While each of these comments applied to at least one-third of the films in this category, the following applied to two or three of the films:

- Women were treated in a disrespectful or culturally offensive way.
- Misinformation about family planning or sexuality was presented.
- Language was too technical.
- Presented a negative approach to family planning or sexuality.
- Population explosion was overemphasized as the root of social problems.
- Too "touristy," with disconnected film sequences.

Generally, the professional and student audiences were more critical of the films than were the less highly educated audiences. All audience types called for a more complete presentation of birth-control methods.

The technical quality of the films was considered very good by most panel members.

FIIM: Hacia un futuro mejor (#21)

Intended message: "[this film] is a study of the Costa Rican demographic situation and the problems of migration from the countryside...opening with a symphonic youth concert and stressing responsible parenthood." (Airlie)

Audience Reaction

This film was shown to a general audience of six in Costa Rica.

As might be expected from the diverse nature of the intended message stated by Airlie, the audience described the film as being about a variety of topics:

- "about the future of our people"
- "responsible parenthood and the richness of our country"
- "about the material life"

Most viewers heard something about family planning and felt that it was useful. They also felt that the film was "Very pretty; you can see the country."

They felt the film would be useful for people of lower economic status, campesinos, people in other countries, and "people with vices."

Expert Reaction

Although Hacia un futuro mejor received a relatively high overall content rating, several experts who viewed the film felt that it tended to place too much emphasis on overpopulation as the source of a variety of social and economic problems. Further, it was suggested that the film conveyed the misleading impression that the population growth rate in Costa Rica is characteristic of that for the world in general.

FILM: Cita con el progreso (#22)

Intended message: "Family planning ought to be discussed openly within the family circle." (Airlie)

Audience Reaction

This film was viewed in Costa Rica by three post-partum patients in their early twenties.

The women understood the message as pointing to a relationship between the practice of family planning and the ability to provide a better life. They did not mention anything about the importance of communication between wife and husband.

All found the film useful, especially for persons of little education, campesinos, and students.

The interviewer noted that two were rhythm-method users and the third expressed a desire to become one. They had little confidence in methods other than rhythm.

Expert Reaction

Cita con el progreso received a relatively high overall content rating despite a relatively low positive score on its ability to effectively communicate to the target audience. In good part this rating resulted from the belief of the board of experts that the film was directed primarily at members of the middle class.

FILM: Salud, divino tesoro (#23)

Intended message: "Shows the wide-ranging mother and child care programs in Costa Rica." (Airlie)

Audience Reaction

Salud was shown to one general audience of six adults in Costa Rica.

The audience received various messages. For one individual, the message was how "to avoid alcoholism and sickness." Several saw it in terms of children's health care. Other responses were,

"tells us where to get health services," and "Watch out for the water!" Most viewers did receive some message about family planning.

Viewers felt that services at Social Security were not as good as those portrayed in the movie.

No strong opinion of the movie was expressed.

Expert Reaction

Salud, divino tesoro was given a relatively high (78.3) overall content rating by the board of experts. However, several experts felt that the film's treatment was at times overly general. This latter observation would appear substantiated by the fact that fourteen of the experts who viewed the film regarded its treatment of the possible side-effects of contraception as being inadequate.

FILM: Tu problema es nuestro (#24)

Intended message: "The film sets forth in precise terms the family planning message, available methods, correct usage and sources for information and guidance." (Airlie)

Audience Reaction

Tu problema es nuestro was shown to a general audience of six in Costa Rica.

The viewers interpreted the film as advocating family planning and responsible parenthood. They heard, "Have three children; they are easier to take care of."

They felt information about family planning was useful, but could be clearer. The importance of communication between parents was mentioned.

Viewers felt the film would be useful for "women who live badly," for "irresponsible homes," and in rural areas.

Expert Reaction

Tu problema es nuestro was given a mid-range positive score on overall content. While this film was intended to provide information on family-planning techniques, two of the three experts who reviewed the film felt that it gave inadequate treatment to the possible side-effects of contraception.

FILM: El ocaso de un tabú (#26)

Intended message: "Shows the way attitudes about family size are changing and demonstrates the government's concern with family planning programs." (Airlie)

Audience Reaction

Shown in the Dominican Republic to thirty-nine university students, nine professionals, and forty-three viewers from the community.

The public simply saw the message as "family planning and what it's about." Professionals mentioned family-planning motivation and information, and "how sexual tabú is being dispelled in the Dominican Republic." Students mention responsible parenthood, sex education, and the interdependence of family planning and the country's progress.

All agreed with the film's message, but about half the professionals and some students had criticisms. While the public stated that they were able to learn the birth-control methods from the film, both students and professionals felt that the treatment of methods was brief and superficial.

As with other films, professionals felt that "a lot of time is lost giving a political-touristic vision," and that there is "not enough information regarding family-planning methods."

Expert Reaction

The opinion expressed by some panel members that the film was lacking in its treatment of birth-control methods was also shared by a majority of experts viewing the film. Further, the experts apparently had some reservations over the contemporary nature of the film. This observation is based on the low positive score (4.7) given to the film on its "up-to-date" attribute.

FILM: Mensajes de planificación familiar (#36)

Intended message: "Emphasizes the need for and importance of a planned family among women of Ecuador." (Airlie)

Audience Reaction

These television spots were shown to eight health professionals and thirty-six family-planning patients in Quito.

Professionals and public saw the message as dealing with "responsible parenthood" and child spacing. The public had very little to say about the spots, beyond voicing general agreement with them.

The professionals were more critical, mentioning that the message was vague and family planning was only alluded to. They also felt that the women shown in the spots did not accurately depict Ecuadorian women. One professional felt that the spots "propagate the myth that to plan your family you have to be white and middle class." In general, the professionals were disappointed with the spots.

Expert Reaction

Mensajes de planificación familiar was given a slight positive rating on overall content (6.0). In general the experts viewing this film regarded the spots as being vague, while stating that several tended to present inherently contradictory messages. These latter observations are supported by the low negative scores which the spots received in terms of their logical organization (3.9) and their ability to effectively communicate to the target audience (3.9).

FIIM: Planificación familiar (#37)

Intended message: "Shows the various action systems which provide Ecuadorians with family-planning information and services and also shows the attempts made from many sectors to retain the traditions and natural resources of the country." (Airlie)

Audience Reaction

This film was shown to five health professionals and thirty-seven clinic users in Quito.

Professionals saw the film as depicting family-planning clinics and users in Ecuador, and as motivating people to use these clinics. The public heard information about family-planning and the benefits of limiting the number of their children.

The general public agreed with the message and expressed that it would motivate them to continue as family planners.

Both the general public and the professionals felt that specific information on birth-control methods was spotty and incomplete. One viewer felt that the film "should have said more about the methods—when and when not to use a method." Another said that the information was correct, but incomplete.

There was also the complaint that the "film has too much sight-seeing and switches back and forth from tourist spots to family planning."

Expert Reaction

Planificación familiar received a low negative rating (-4.7) on overall content. Although the film was designated as being for general audiences, one expert felt that the medical terms used in the film were not appropriate for this type of audience. Additionally, one expert regarded the film as being too vague in its approach to the subject matter. Another stated that the attempt to give a complete presentation of the subject matter in a short period of time significantly detracted from the ability of the film to convey its message. Finally, five out of the six experts viewing the film were critical of the film's unqualified representation of the IUD as the most effective method of contraception.

FILM: El reto (#39)

Intended message: "Ways and alternatives which can help El Salvador arrive at a solution to its problems make this an informative and persuasive general audience film." (Airlie)

Audience Reaction

El reto was shown to fourteen male students, nine professionals, and thirty-eight members of the general public in El Salvador.

Both the students and the general public clearly saw the film's message in terms of overpopulation and the need for family planning. All respondents heard that "there are too many people" and that having fewer children is both a personal and a social solution.

Both groups generally agreed with the film's message, and felt that the film should be shown more widely, especially to rural audiences.

Professionals who viewed the film were more critical of the way the film presented its message. They mentioned an overemphasis on poverty, overly technical language, and that the solution to El Salvador's problems is "a matter of social change, not population limitations."

Expert Reaction

El reto was given a high overall rating on content by the board of experts (86.3). While the experts tended to regard the language used in the film as being appropriate for general audiences,

all three experts cited what they perceived as deficiencies in the film's technical quality. Primarily, these objections centered on film focus and the belief that some of the subjects in the film (e.g., the pregnant woman) were not treated with a proper amount of decorum.

FILM: Una solución segura (#40)

Intended message: "Describes...laparoscopy. A motivational film for women who contemplate sterilization." (Airlie)

Audience Reaction

Una solución segura was shown to four social workers and ten contraceptive users in El Salvador.

Both professionals and public saw the film as a promotion of laparoscopy. Professionals felt the film was useful, but one expressed concern that actually showing the surgery might induce fear in potential users. The public did express some apprehension ("I want to be sterilized, but I am afraid"), but it seems that this fear may have been present prior to viewing the film.

Response to the film was generally positive. One social worker suggested that it "would be nice if it showed an entire process from the moment a patient decides to have surgery; what happens until the moment she leaves."

Expert Reaction

Una solución segura received the highest possible rating by the board of experts on all aspects of film content. While one

expert commented on a perceived tendency of the film to exaggerate the benefits of sterilization, this perception does not appear to have in any way affected the overall scores given to the film.

FIIM: El país de la eterna primavera (#41)

Intended message: "This...documentary shows a broad panorama of Guatemala...and describes the problems which change has created." (Airlie)

Audience Reaction

The audience consisted of six student viewers from a military school and a general public audience of six female clinic users in Guatemala.

Viewer perception of the film's message was well within the scope of the movie as described by Airlie. Students mentioned the socioeconomic system of the country, a "general overview of the structure and problems of the country;" and "the best and the worst aspects of society." The military students saw the movie as an idealistic, patriotic appeal to improve Guatemalan life.

The general public spoke in more specific terms about the country's production, agriculture, public health, and family planning. They saw the film as "good for friends and relatives who have not traveled."

The general public agreed with the film's message. Student comments included the need for emphasis on rural-urban migration. Family planning was not identified as a major part of the film's message.

When asked whether they had learned anything from the film, students said "no," while others mentioned various matters unrelated to the intended message of the film, such as bottling plants, paper factories, and the ruins at Antigua.

Expert Reaction

El país de la eterna primavera was rated slightly negative (3.9) in terms of logical organization and essentially neutral in terms of its relevance (4.3) and its ability to effectively communicate with the target audience (4.1).

FIIM: Los niños sueñan (#44)

Intended message: "Designed to call the attention of parents to their responsibility concerning the future of their children." (Airlie)

Audience Reaction

Los niños sueñan was shown to fifteen women at a family-planning clinic and to forty teenage boys in Guatemala.

The students saw the film as dealing with the problems of a large family, and understood it in terms of their future role as parents. One young man stated the message as, "We should not have children." Others were more temperate in their interpretations. Students also heard a message to themselves to study hard and better themselves.

The family-planning patients also saw the film in terms of their responsibilities as parents, linking it more specifically to family planning.

Several students denied that there was a population explosion or that people had trouble meeting their housing needs because of large families. The adults who viewed the film, however, felt that it was realistic, including the portrayal of a woman with a large family who could not find housing.

Expert Reaction

While Los niños sueñan received a relatively high overall rating in terms of film content, the four experts who viewed the film felt that it was deficient in its treatment of the possible side-effects of contraception.

FILM: Cuando yo sea grande (#65)

Intended message: "Portrays a young boy brought up in a suburban Venezuelan slum without a father...searching for friendship of the kind only a father can give." (Airlie)

Audience Reaction

Shown to eight professionals and twelve students in the Dominican Republic, nine professionals in Ecuador, and a general-public audience of four in Venezuela.

Dominican Republic

Students understood the message that "everyone who wants children has the obligation to provide for them." Professionals felt that the message was "a little abstract, limiting the explanation at some levels of audience," and that it could be more clearly defined.

Both groups felt that the message was important: "We see the consequences of abandoned children everywhere." The approach of portraying the problem "in the form of a novel" was also approved.

Ecuador

Viewers saw the film as being about illegitimate children and disoriented youth. No direct connection with family planning was made. It was suggested that the film showings be accompanied by a discussion. There was little audience response to the film.

Venezuela

Viewers saw the film as dealing with responsible parenthood and the hardships imposed on a child by the lack of a stable family. They heard that a woman should only have the children that she can care for, and that she "shouldn't have various men because she will have a child by each one and the father doesn't care for the stepchildren."

There were no specific comments about the quality of the film, either positive or negative.

Expert Reaction

Quando yo sea grande was given a high overall content rating by the experts who viewed this film. Although specific comments concerning the film were extremely limited, one expert stated that the film was very good in reaching its objectives.

FILM: Nosotras (#85)

Intended message: "The film tells the story of the emergence of the traditionally sheltered Latin American woman into positions of strength and responsibility." (Airlie)

Audience Reaction

Nosotras, an Inter-American Dialogue Center film, was shown in Guatemala to a group of fifteen medical personnel and a group of six other professionals. In El Salvador, it was shown to a general audience of nine women; in Costa Rica, to ten health professionals.

Guatemala

Both audiences saw the film as portraying the progress women have made and the important role women can play in the community. They saw it as instructional and, to some extent, inspirational for themselves and their children.

They found the information on family planning to be vague.

El Salvador

The general audience in El Salvador perceived a greater emphasis on the importance of family planning than did the Guatemalan audience.

Like the Guatemalans, however, the Salvadorans saw the film primarily in terms of motivating women and the young to improve women's position. There seemed to be a greater emphasis here on women's responsibility to participate in social welfare projects.

Costa Rica

Audience reaction in Costa Rica was very different---strongly opposed to the entire concept of the film. Below are listed their comments, which reflect a generally critical tone.

- "This movie is an insult to the Latin American woman."
- "It does not portray the true Latin American woman, the campesina, the factory worker, the mother. The real working woman does not appear, but the desk-minded executive."
- "The liberated woman is portrayed as the one who will be able to do exactly the same thing as the men, defects included."
- "It has little to do with the reality of the Latin American working woman. In order to be like these women it is necessary to already be rich."
- "The idea of a modeling show is insulting to women. The idea of a modeling show for the poor (to raise funds) is insulting to the poor."
- "It is useful only to elevate the ego of elite women."
- "It is a useful movie to show what the Latin American woman should not be."

Expert Reaction

Nosotras was given a relatively low positive score on overall content. The three experts viewing the film stated that it presented an unrealistic picture of the situation experienced by most women in Latin America.

FILM: Hablando claramente (#86)

Intended message: "This film shows some of the new approaches to teaching sex education in order to fit youngsters and adults into well adjusted family members."
(Airlie)

Audience Reaction

Guatemala

The intended message appears to have been effectively communicated to all four audience groups (medical, professional, student, and general). Collectively, the four groups stated that the film contains information on sex education which is appropriate for adolescents, premarital couples, and entire families. These target groups were mentioned interchangeably by the four audience types and in some cases were mentioned in conjunction by a single respondent. The film would therefore appear to have been interpreted by the viewers as communicating information to a general range of age groups.

A number of objections were expressed by professional, student, and medical audiences. Common to all three groups was mention of the film's inaccurate or confusing distinction between the vagina and the vulva. Additional objections ranged from the opinion that the film was too long to the observation that "the Mexican teacher is not clear."

Several student viewers expressed the opinion that sex education information should be directed at specific age groups and that it was inappropriate to attempt to address all segments of the population in a single film. Although one paramedic expressed the belief that the terms used in the film were too difficult to understand (note: it is not clear whether this difficulty was experienced by the individual or whether the individual was attempting to generalize about the ability of general viewing

audiences to comprehend the language of the film), no other viewers expressed difficulty in understanding the language used in the film.

El Salvador

The intended message appears to have been effectively communicated to the three audience groups interviewed (the El Salvador showing did not include a medical personnel panel for this film). As was true in Guatemala, the different audience groups--children, adolescents, and premarital couples--were again designated as target audiences which would benefit from viewing the film. One notable difference between the two countries, however, was that the Salvadoran panels did not explicitly mention the family as a basic unit for disseminating information on sex education.

As in Guatemala, Salvadoran viewers mentioned the confusion between the vagina and the vulva. Objections were also made to the language used in the film. In this respect, one student viewer suggested that the word "breakage" would be more easily understood than the term "defloration." One professional suggested that "universalized Spanish terms" would clarify the message and understanding of the film, and that terms should be explained by drawing upon "knowledge that the children already have. The teacher in the movie uses a recriminatory, negative approach when a child uses the street term for penis."

On a more personal level, one student objected to the film from the belief that it advocated sex education be given at too

early an age, while a member of the general-public audience felt that the film did not give sufficient consideration to the psychological aspects of sexual relations. Professional panelists pointed out that the nervousness expressed by the people shown in the film, especially the couples and speakers, perpetuated an attitude of discomfort towards sex.

There were several complaints about the quality of the sound, and suggestions that a film such as this would be more effective if it were aimed at one age level rather than being all-inclusive.

Costa Rica

The Costa Rican panel, consisting only of professional personnel, tended to view the film as presenting a collection of approaches and methods for communicating sex education. In this instance, little mention was made of the ability of the film to appeal to a range of age groups. Although the content of the film was accurately delineated, the target audiences were generally thought to be either parents or teachers. In this respect, one social worker remarked that the film would not be useful in communicating information directly to children and adolescents.

On the whole, the medical and professional audiences in Costa Rica were considerably more critical than the audiences in Guatemala or El Salvador. According to a Costa Rican nurse, the film contained an excessive number of mistakes about, for example, the vagina, ova, and menstruation. It was also stated that the film "shows how people are still afraid of sex. It continues to tie sex to something dirty." There was a general objection that the

film did not adequately address relevant topics ("Even the approach to genital organs is vague").

With respect to technical quality, one health educator stated that the film suffered from a lack of graphic aids. Further, a general criticism was made that there was a disturbing lack of sequence. One viewer described the film as "a salad; there is no connection between different scenes. It looks like they put separate scenes together."

Colombia

Two professional panels and one general-audience panel were convened in Colombia. While both audience types regarded the content of the film as being sex education, the professional panels viewed the film as being a motivational instrument targeted to professional, general public, and student audiences. Additionally, the professional panels tended to view the film within a general family-planning context.

The general public audience found no reason to disagree with the above.

According to the professional panels, the film makes several points which are either subject to dispute or erroneous. These concern masturbation, ovulation during the menstrual period, and urination via the vagina. Additionally, it was felt that the talk to the Bolivian group was too technical for a rural group to understand.

Ecuador

Interviews in Quito were obtained from professional and medical personnel panels. Both audience groups interpreted the film as containing information on sex education, although the professional panels were somewhat more inclined to extend the message of the film to the more general area of family planning.

The words of one professional panel viewer to the respect that "...some of these concepts cannot be discussed in public in our country" summarize the perception by several viewers that the contents and subject matter of the film were either controversial or not appropriate for Quito. This general sentiment was reinforced by the belief of one medical doctor that the material contained in the film was not appropriate for children because they would not understand the subject matter.

There would appear to be some degree of discrepancy over the perceived accuracy of the film. While members of the professional panel cited certain areas of misinformation (i.e., urinating from the vagina and masturbation), one member of the medical panel regarded the content of the film as being essentially accurate while expressing doubt over the propriety of communicating the information to pre-school children.

Venezuela

The film was shown to a panel of nine professionals in Venezuela. They saw the film as being about sex education.

Although some viewers had positive comments about the clarity and the approach of the film, the majority of the audience had

negative comments about some aspect of the film. Some of these are listed below:

- "To give sex education it is necessary to understand that it is not a problem to resolve, but a normal situation."
- "It gives me an idea of the inadequacies in sex education, from birth through the machismo and philosophy that reigns in our programs."
- "The message isn't spontaneous because it is given in a didactic way."
- "It utilizes incorrect concepts, such as men and women arrive at orgasm spontaneously."
- "The speakers had tabus and weren't prepared to give their talks."
- "They don't speak of love, only philosophy."
- "Reaffirms only what one ought not to do working in sex education."

Commonalities

While the general public in all countries expressed basic agreement with the information and messages of the film, the professional and medical audiences expressed several reservations. Perhaps the most important was the feeling in every country that misinformation about body functioning was being spread by Hablando claramente. Urination through the vagina was commonly mentioned as an example of this misinformation.

These audiences often expressed the feeling that a film would be more effective if it were aimed at a single age group rather than at both children and adults. Another frequent complaint pertained to the vagueness and indirectness of the language; it was felt that a more direct, open approach to sexuality might be more

effective. The fact that instructors in the film did not appear comfortable with the topic of sexuality was also noted.

Expert Reaction

While Hablando claramente received a comparatively high overall rating, being judged well in terms of its interesting (6.7), useful (6.7), up-to-date (6.4), practical (6.5), relevant (6.7), and adequate (6.7) attributes, objections were expressed in several instances over misinformation presented in the film. Principal among these was the film's misrepresentation of the distinction between the vagina and the vulva. Additionally, several experts felt that the film tended to adopt an unnecessarily dogmatic approach to sex at times.

FIIM: Lo que tu quieras (#97)

Intended message: "A look at the difference between the way of life we all want and the life we now endure in the overcrowded cities." (Airlie)

Audience Reaction

This film was shown to a panel of eighteen professionals and to a general public panel of two.

Professionals saw the film's message as an expression of the problems of the demographic explosion. Although most professionals heard the message about overpopulation, there were criticisms that "there are too many isolated ideas that don't come together to transmit the intended message."

Some professionals felt that the film oversimplified Venezuelan problems. Several stated that for Venezuela the problems lay more in the distribution of wealth than in the problem of overpopulation.

Professionals also felt that the film was not appropriate for general audiences because "the message isn't at the level of consciousness of the marginal people."

The general audience heard nothing about the abstract problem of overpopulation. They heard that it is nice for children to paint and that it is important to provide a good education and food for children. One mentioned the importance of having only one or two children and stated, "I want to plan my family, but I don't know how."

Expert Reaction

Lo que tu quieras was given a negative overall content rating by the board of experts (-33.3). With the exception of the "interesting," "up-to-date," and "accurate" attributes, all content attributes received negative scores. While the experts regarded this film as being entertaining, they also stated that the intended message did not come across at all. It was additionally remarked that the film was lacking in a central theme.

FIIM: Marcha hacia el progreso (#100)

Intended message: "The film shows the government has expanded family-planning services in programs outside the Ministry of Health, including...the Army."
(Airlie)

Audience Reaction

The film was shown to four health professionals in Bogotá and to ten health professionals in Quito.

Colombia

The Colombian audience saw the film as giving a general idea of the clinics and services offered by the Army. They felt that the film was good for motivating people to use family-planning clinics, but that it might not be applicable for use other than with military personnel and dependents.

They felt the film was somewhat vague, with no strong central theme.

Ecuador

The professionals in Ecuador saw the film as a documentary portraying the clinical services offered by the military.

They felt that the information about family planning was vague and sometimes erroneous, and that the film "took forever to get to the point of family planning."

Opinions were mixed on whether the film had any motivational impact.

Other comments focused on the discontinuity of the film--that it "jumps back and forth from family planning to tourist shots." However, they felt the technical quality was good.

Some felt that the film was too long and "very slow and boring." One viewer characterized it as "disappointing."

The film was also shown to a group of the military in Ecuador. After initial changes in the film made by Airlie, the military was satisfied with the film.

Expert Reaction

Marcha hacia el progreso was given a relatively low positive overall rating on content. Fundamental in contributing to this rating was the film's low positive score in terms of being useful (4.8) and low negative scores in terms of its being logically organized (3.5) and effective in communicating to the target audience (3.9).

V. Findings

The overall results of the preceding evaluation suggest that the films produced by Airlie are generally sufficient as regards Airlie's contractual obligations. At the same time there appear to be a number of weaknesses which by virtue of their reoccurrence and importance may warrant remedial action on the part of the producers.

With a few exceptions the visual and audio quality of all films reviewed was rated very highly by members of the board of experts and members of the indigenous country panels. However, in the few cases where technical flaws were perceived, they tended to detract significantly from the overall credibility of the film. If a viewer has difficulty in reading titles or is distracted by poor camera angles or focus, this relatively minor deficiency is likely to detract from and interfere substantially with the extent to which he or she is able to receive the message which the film attempts to communicate. In general, the more sophisticated the audience, the less tolerant they are likely to be of flaws in technical quality (see, for example, the comments made about the slide series Métodos anticonceptivos (#08) in Section IV.B.2b).

In a number of instances the films were regarded by at least a portion of the viewing audience as being "vague" or "superficial" in their treatment of the subject matter. The intermixing of esthetically pleasing scenery was at times perceived by viewers as contributing to the vague nature of a particular film.

The results of the in-country panel evaluations suggest that viewers tend to rate the accuracy and strength of a particular film's ability to communicate its intended message according to relatively personal and immediate criteria. These criteria would appear to consist of considerations relating to (1) the level of sophistication of the viewing audience, and (2) unique circumstances and conditions which characterize the country in which the individual viewer resides.

With respect to the first point, information gathered from the in-country panels suggests that while general audiences are relatively susceptible to the information presented by a particular film (given that the information is new and does not strongly conflict with personal preconceptions and moral beliefs), technical and/or professional audiences view films with critical eyes and are consequently liable to react negatively to what they perceive as omissions in content (see, for example, the panel reviews of Mini-laparotomía) or inaccuracies in film content (Sueño hecho realidad).

The fact that a number of films were judged to contain, at least in part, inaccurate or misleading information is by itself sufficient reason for contending that increased attention is needed in this area. However, the need for such attention is made even more imperative by the fact that less sophisticated audiences may not recognize the information as being inaccurate or incomplete and may, as a result, premise future behavior or beliefs on erroneous information which they believe to be true. In this latter

respect it is important to note that a number of the films which are intended for general audiences were judged by members of the board of experts to be lacking sufficient information on the possible side-effects of contraception.

With respect to the second point noted above, the reviews suggest that while a number of countries within Latin America may share common problems (e.g., excessive rates of population growth and the need for practical information on family planning and contraceptive techniques), the unique circumstances and conditions of a particular country will tend to influence the degree to which a particular film is regarded as being "useful" and/or "accurate." Consistent with this observation is the fact that while Socio-Dramas was received poorly in Colombia (in the words of one viewer, "It makes you think family planning is the solution to each social problem; this is deceiving"), general audiences in the Dominican Republic regarded the film as being "very true of our problems."

Insofar as there was evidenced on the part of the panel audiences a tendency to "personalize" films which are intended to be primarily motivational in scope, and to the extent that personal perceptions will in good part determine the extent to which an individual "feels" motivated by a particular film, regional-purpose motivational films must have content with which viewers in each of the different countries can identify. While the observation is obviously not applicable to technical-content films, which are more universal in approach and appeal, it is important that this type of film give a thorough and accurate treatment of

the subject matter. As noted by one medical doctor on the board of experts, inaccurate or incomplete information on a surgical procedure can lead to hazardous results if the film constitutes the sole source of knowledge about the technique.

Surgeons and professors in the surgical field in Latin America repeatedly acknowledged the utility and necessity of films which present current procedures and techniques. At the same time, there is a desire for such films to be supplemented by written and graphic materials which clearly illustrate all steps of a particular procedure or technique. Further, it is important that differing techniques or schools of thought be acknowledged, especially when a film focuses on a single individual's technique of performing a particular type of surgery. Finally, the constant need to update existing information and to disseminate new information in these areas makes the rapid and efficient distribution of the materials imperative.

The panel results indicate that there is a continuing need for Spanish-language family-planning films within Latin America. At the same time, however, motivation is not now as relevant as it was in 1971 when the original contract was written. Rather, people now say that they want specific information on birth-control methods and related family-planning techniques. This type of information, then, is likely to be consistent with the requirements for giving a particular film cross-country appeal.

Many of the Airlie films produced for Latin America were conceived as documentaries which would expose a situation in a

particular country or depict ways in which various in-country organizations have attempted to cope with a particular situation or problem. As a result, many of the country-specific films intended for showing to general audiences tended to multi-faceted information on problems affecting the population and on the many ways to deal with these problems (e.g., health care, family planning, environmental control, recreation, etc.). In such cases, however, the sheer amount of information which was presented frequently acted to de-personalize the message of family planning and to diminish its impact on the target audience. To a significant extent the impact of these films would have been greater if they had been modeled for specific situations. It is our impression that the fact that the number of films which were regarded as being excessively vague or superficial is a direct consequence of attempting to address too many audience types through a single film. It would appear that the ability of a given film to effectively communicate its subject matter would be significantly enhanced by a more restricted definition of the intended target audience. In turn, this approach would allow the breadth and sophistication of the particular film to be determined by the characteristics and needs of the designated target audience.*

*In its Media Development/Family Planning Project report for Costa Rica, El Salvador and Guatemala (AID/CM/pha-C-73-29), Juárez and Associates made a series of final media recommendations which appear applicable to Airlie films. These recommendations were that (1) the language of messages should be as simple as possible; (2) messages should be kept short; (3) messages should be self-contained and provocative; (4) message design, target audience, and clinical service information should be fully integrated; (5) well-mixed media approaches are vital to family-planning program success; (6) messages should be directed to pre-specified and well-defined target audiences (e.g., young couples, men, women, families); and (7) the listener/viewer coverage of radio/television stations used to disseminate family-planning messages and programs should be assessed periodically.

VI. Recommendations

Planning

1. Airlie should hire a staff population and family-planning professional with Latin American experience.
2. Sufficient short- and long-range planning should be carried out before major film production is continued. Such planning should specifically address content, distribution, and utilization. Moreover, the end product should take into consideration the agency's overall policies and objectives, and congressional mandates.
3. An individual agreement (or a subagreement to follow a global contract) should be drawn up for each film with all specific steps and deliverables spelled out. Approval in writing should be given by the agency contracting officer to the contractor during critical production stages but within specified time frames, so that if time elapses without written approval having been received, concurrence may be assumed and the contractor may proceed to the next production stage. All the constraints and approval stages should be set in the contract initially, after which only a minimum of day-to-day involvement by the AID project officer should be necessary.
4. Each future film should be carefully conceived from beginning to end. It should have a specific purpose or rationale, a central theme or message, and a specified target audience, and should utilize the most up-to-date family-planning infor-

mation. Scripts, scenarios, or treatments should be carefully scrutinized for misinformation, inaccuracies and obsolete information during the entire production process.

5. Juárez and Associates recommends a final updating and comprehensive cataloging of the film bank at the time Airlie's final report to AID is written for grant csdl-3678. A detailed description of the film bank and how it may be used by AID and AID-authorized institutions should be included as part of the report so that when all materials are forwarded to the National Audio-visual Center at Suitland, Maryland, they may be readily utilized.

Production

6. Technical and semi-technical films on family planning and related topics should continue to be produced by AID as an integral part of information, education, and communication (IE&C) efforts. Films for general audiences should deal with specific family-planning methods. However, all efforts should first be made to determine the availability of similar films which AID can use at a reasonable cost (i.e., be certain an existing film cannot be effectively translated into Spanish before a new one is made).
7. Where possible, efforts should be made to encourage local participation in production of family planning films and media materials in joint ventures or as part of undertakings with U.S. contractors.

8. Most persons interviewed found it easier to identify with country-specific motivational films. Some individual country treatment should be continued, but Juárez and Associates feels that films that have regional applicability should be given greater consideration. Medical/technical films should be made for universal distribution.
9. In films intended for regional audiences, dialogue should be spoken slowly and clearly.
10. Films should avoid the use of personalismo as much as possible — politicians and popular figures may prejudice the films or cause them to become quickly outdated.
11. Appropriate AID mission personnel should be involved in varying degrees throughout the planning, production, and distribution of film and media materials.

Distribution

12. Lists of available films and descriptions of films should be made available to all interested groups along with specific instructions for ordering copies.
13. Each country should be encouraged to set up a national film clearinghouse whose responsibility it would be to obtain and distribute films, and provide feedback on film effectiveness. This entity could be an organization established for that specific purpose and made up of representatives of various family-planning organizations.

14. Local entities with family-planning responsibilities should be assisted in setting up film libraries. Before becoming eligible for this assistance, these entities should demonstrate that they have a proven clientele, technical personnel, and a capacity to store and maintain films. Field staff of these local family-planning groups should be trained in maximizing the use of films to communicate family-planning messages to target audiences.
15. Organizations with family-planning responsibilities should be encouraged to develop a projected plan for using films (and other media). This plan would identify the purpose for showing specific films, the timing of the showing, and the target audience to be reached. This procedure would show possible gaps in film distribution in either geographic or audience terms.
16. Major efforts need to be made to overcome obstacles to rural film distribution. This, however, would entail major resource outlays for obtaining necessary additional equipment. It would also include consideration of rural needs in the planning and production processes.
17. Greater efforts need to be made to gain increased participation by the existing mass media channels in the film distribution plan. To realize this objective, close ties need to be established with mass media personnel to gain their support in using available films.

Evaluation

18. Films should be pretested on subject audiences before they are released. Paramount considerations should be sensitivity to potential family-planning users and other audiences, respect for the human body, the language and customs of indigenous groups and individuals, and awareness of the state of the art (that is, the whole field of family planning including all contraceptive methods).
19. In-country and regional review panels, selected from various groups with family-planning responsibilities, should be convened to make recommendations on film production, utilization and distribution.
20. A standardized target audience evaluation system should be developed for use by the local film libraries. This would include systematic record-keeping of film showings, audience make-up, and audience reactions to films. This information should be transmitted periodically to the in-country film clearinghouse and serve as feedback for future film production.
21. AID should obtain the on-going services of an independent organization or agency to do the following:
 - a. Assist AID in setting guidelines and priorities in production, utilization, and distribution of films and media materials on population and family planning.
 - b. Evaluate all future AID-produced films in population and family planning as to content, utilization and distribution.

- c. Evaluate films on the market that are non AID produced to determine their possible use (e.g., via Spanish translation) by AID and other organizations engaged in population and family planning.
- d. Conduct a study on existing film and media channels of distribution and how they can be incorporated for possible use by AID or, where not possible, how new systems can be established. The end result would be to set up a distribution plan for films and media materials to be used by AID in population and family planning.

APPENDIX A

Film Evaluation Questionnaire

FILM EVALUATION -SPECIAL INSTRUCTIONS

PLEASE READ THIS PAGE BEFORE VIEWING THE FILM.

The following is a questionnaire for the evaluation of films on family planning and related topics, which is being conducted for the Agency for International Development by Juárez and Associates of Los Angeles, California. You will be asked to evaluate content (the material presented), instructional and motivational design, and aspects of technical quality. We would like to thank you for agreeing to help us perform this important study.

It is not necessary to write your name on this questionnaire. Your answers will not be attributed to you -- they will be held in the strictest confidence. Please ignore the precolumned numbers in the right-hand margin; they are for keypunching and computer tabulation.

Please answer every question, after you have seen the film. You should answer the questions by circling the number following the choice you have selected if there is a number, or by writing out the answer if there is a line. If you do not know the answer to a question, write "D.K." or "Don't know." If you think the question is not applicable for this film, write "N.A." or "Not applicable." Include additional comments on specific subjects, scenes and techniques at the end of the questionnaire, page 9.

PLEASE PRINT

Thank you again for your cooperation.

Juárez and Associates
Los Angeles, California
Summer 1976
PHA-C-1141

FILM EVALUATION FORM - DESCRIPTION

Date: _____
Begin Deck 1

1. Film I.D.# _____ 1-3/
2. Title: _____ 4-6/
3. General subject matter: (CIRCLE ONE)
 - Family planning services: information 7-8/
 - and motivation 01
 - Health 02
 - Nutrition 03
 - Contraceptive methods 04
 - Contraceptive technology 05
 - Responsible parenthood 06
 - The family 07
 - The individual 08
 - Other _____ 09
 - (SPECIFY)
4. Country produced in: _____ 9-10/
5. Country or region recommended for: _____ 11-12/
6. Language version:
 - Spanish 1 13/
 - English 2
7. Film class:
 - Technical/Instructional 1 14/
 - General information 2 15/
 - Motivation. 3
8. Audience : (CIRCLE ALL THAT APPLY)
 - Elite 1 16/
 - Technical 2 17/
 - General 3
 - Urban 1
 - Semi-urban. 2 18/
 - Rural 3 19/
9. (a) Supplementary materials provided: Yes 1 20/
 - No 2
 (b) IF YES, nature of materials _____ 21-22/
10. Media type:
 - Film (16 mm.) 1 23/
 - T.V. Spots 2
 - Slides/recording 3
11. Duration: _____ 24-26/
12. Production date: _____ 27-28/

FILM DESCRIPTION CONT.

13. Information on previous screenings: _____ 29-30/

14. Evaluator: Media specialist 1
 Family planning counselor . . . 2 31/
 Medical/Paramedical profes-
 sional 3 32/
 Other _____ 4
 (SPECIFY)
15. Sex: Female 1
 Male 2 33/
16. Country of evaluator: _____ 34-35/

I. CONTENT EVALUATION

17. Briefly summarize the main objective/purpose of the film:

40-41/

18. Briefly summarize the content of the film: _____

42-43/

19. Listed below are a series of categories which describe the content of the film. Please circle the number that, in your opinion, is closest in evaluating the content of the film:

	Very	Fairly	Slightly	Neither	Slightly	Fairly	Very		
a. Dull or Repetitive	1	2	3	4	5	6	7	Interesting	44/
b. Not useful	1	2	3	4	5	6	7	Useful	45/
c. Up-to-date	1	2	3	4	5	6	7	Out-of-date	46/
d. Practical	1	2	3	4	5	6	7	Impractical	47/
e. Relevant	1	2	3	4	5	6	7	Irrelevant	48/
f. Biased	1	2	3	4	5	6	7	Unbiased	49/
g. Clumsy	1	2	3	4	5	6	7	Expert	50/
h. Inaccurate	1	2	3	4	5	6	7	Accurate	51/
i. Adequate	1	2	3	4	5	6	7	Inadequate	52/

20. For what audience is this film intended? (CIRCLE ALL THAT APPLY)

- General public 01
- Married women 02
- Married men 03
- Single women 04
- Single men 05
- Children and adolescents 06
- Family 07
- Urban areas 08
- Semi-urban 09
- Rural 10
- Literate persons 11
- Illiterate persons 12
- Family planning professionals
(e.g., doctors, nurses, advisors) . . . 13
- Military 14
- Administrative professionals 15
- Other _____ 20

(SPECIFY)

21. (a) Is the content of the film relevant to the culture and the socioeconomic conditions of the people or groups portrayed in this film?

- Yes, all of the time 1 61/
- Yes, most of the time 2
- Seldom 3
- Never 4

(b) IF 2, 3, or 4, Please explain _____ 62-63/

22. (a) Is the content relevant to the culture and socioeconomic conditions of the target audience?

- Yes, all of the time 1 64/
- Yes, most of the time 2
- Seldom 3
- Never 4

(b) IF 2, 3, or 4, Please explain _____ 65-66/

23. According to this film, what benefits are derived from family planning and its related topics? (CIRCLE ALL THAT APPLY)

- Benefits to the . . .
- World 01 67-68/
 - Continent 02
 - Country 03 69-70/
 - Region 04
 - Local area 05 71-72/
 - City or town 06 73-74/
 - Family 07
 - Individual male 08
 - Individual female 09
 - Children 10
 - Other _____ 11

(SPECIFY)

Begin Deck 2

24. According to this film, who benefits most from family planning and its related topics? _____

7-8/

25. Is the content organized in a logical fashion?

Very well organized	1	9/
Well organized	2	
Neither	3	
Not well organized	4	
Very badly organized	5	

26. (a) Are any of the terms and concepts difficult for the target audience to understand?

Yes	1	10/
No	2	

(b) IF YES, what terms and concepts? _____
_____ 11-12/

27. (a) Is the general level of the language appropriate for the target audience?

Very appropriate	1	13/
Somewhat appropriate	2	
Fairly appropriate.	3	
Not appropriate	4	

(b) IF NOT APPROPRIATE why? _____
_____ 14-15/

28. (a) Does the film effectively reach the audience for which it was intended?

Yes, very well	1	16/
Yes, fairly well	2	
Neither.	3	
No, not too well	4	
No, not at all	5	

(b) IF NO, why? _____
_____ 17-18/

29. (a) Does the film adequately cover side effects of the various contraceptive methods discussed?

Yes	1	19/
No	2	

(b) IF NO, why? _____
_____ 20-21/

30. Who is asked to participate actively in making decisions related to family planning or its related topics? (CIRCLE ALL THAT APPLY)

- Married women 01 22-23/
- Married men 02
- Young, single persons 03 24-25/
- The family 04 26-27/
- Family planning professionals . 05
- Clinics, local organizations. . 06 28-29/
- Other _____ 07

(SPECIFY)

31. (a) Is there any misinformation given in the film?

- Yes 1 30/
- No 2

(b) IF YES, what misinformation is given? _____

31-32/

33-34/

32. In your opinion, what is the overall rating of the content of the film?

- Excellent 1 35/
- Good 2
- Fair 3
- Poor 4

II. INSTRUCTIONAL/MOTIVATIONAL DESIGN

33. (a) Are the participants convincing in their roles?

- Very convincing 1 36/
- Somewhat convincing 2
- Fairly convincing 3
- Not at all convincing 4

(b) IF NOT, which participants? _____

37-38/

39-40/

34. (a) Are the setting and scenery appropriate?

- Very appropriate 1 41/
- Somewhat appropriate. 2
- Fairly appropriate 3
- Not at all appropriate. 4

(b) IF NOT, why not? _____

42-43/

35. (a) Is the medium used appropriate? (e.g., T.V. and film)

Very appropriate	1	
Somewhat appropriate	2	44/
Fairly appropriate	3	
Not at all appropriate	4	

(b) IF NOT APPROPRIATE, why not? _____

45-46/

36. IF APPLICABLE:

(a) Are the teaching strategies appropriate for the objectives of the film?

Very appropriate	1	
Somewhat appropriate	2	47/
Fairly appropriate	3	
Not at all appropriate	4	

(b) IF NOT APPROPRIATE, why not? _____

48-49/

37. IF APPLICABLE:

(a) Is the instructional design appropriate for the objectives of the film?

Very appropriate	1	
Somewhat appropriate	2	50/
Fairly appropriate	3	
Not at all appropriate	4	

(b) IF NOT APPROPRIATE, why not? _____

51-52/

38. In your opinion, what is the overall rating of the instructional/ motivational design of the film?

Excellent	1	
Good	2	53/
Fair	3	
Poor	4	

III. TECHNICAL QUALITY

39. Circle the number that best describes the following visual characteristics of the film and its sound quality:

PLEASE USE THE DK COLUMN WHEREVER YOU FEEL THAT THE TERMS AND CONCEPTS ARE NOT FAMILIAR.

Visual Quality	Good	Fair	Poor	DK	
a. Focus of the point of interest	1	2	3	8	54/
b. Flesh tone	1	2	3	8	55/
c. Saturation level	1	2	3	8	56/
d. Legibility of titles	1	2	3	8	57/
e. Lighting contrast	1	2	3	8	58/
f. Time sequences	1	2	3	8	59/
g. Composition	1	2	3	8	60/
h. Editing	1	2	3	8	61/
i. Animation/graphics	1	2	3	8	62/

40. Sound quality

a. Narration	1	2	3	8	63/
b. Volume at mid-range.	1	2	3	8	64/
c. Fidelity	1	2	3	8	65/
d. Choice of music.	1	2	3	8	66/
e. Mixing	1	2	3	8	67/

41. In your opinion, what is the overall rating of the technical quality?

Excellent	1				
Good.	2				
Fair	3				68/
Poor	4				

42. (a) Would you order this film for your country?

Yes, would like to buy it	1				69/
Yes, would like to rent it	2				
Yes, if it would be free	3				
No, probably not	4				
No, never	5				

(b) IF NO, why not? _____

ADDITIONAL COMMENTS:

71-72/

73-74/

APPENDIX B

Film Selection

In selecting the films that were to be evaluated in each Latin American country, we included representative films from Airlie's total film production: worldwide, regional, country-specific, and technical films.

- The worldwide film Habla, te escuchan was selected because it includes two Latin American countries in its presentation of worldwide family-planning services.
- Under the classification of regional films we selected Hablando claramente in order to measure the impact of direct statements regarding sex and sex education on Latin American audiences; Nosotras and Cita en Santo Domingo to measure the appeal of Airlie films to the Latin American woman; and Cuando yo sea grande because it deals with the common Latin American problem of child abandonment and because it departs from the documentary approach.
- Country-specific films (technical and general motivation and information films) were randomly selected. The selection process was determined by the country, subject matter and available number of appropriate films.

APPENDIX C

Films Shown, by Country

Films Shown, by Country

Colombia

Habla, te escuchan (worldwide)

Hablando claramente (regional)

Marcha hacia el progreso

La necesidad de saber

Socio-Dramas

Costa Rica

Cita con el progreso

Examen pélvico

Hablando claramente (regional)

Hacia un futuro mejor

Mini-laparotomía

Nosotras (regional)

Salud, divino tesoro

Tu problema es nuestro

Dominican Republic

Cita en Santo Domingo (regional)

Cuando yo sea grande (regional)

Habla, te escuchan (worldwide)

La necesidad de saber

El ocaso de un tabú

Dominican Republic (Continued)

Socio-Dramas

Técnicas de vasectomía

Ecuador

Cuando yo sea grande (regional)

Hablando claramente (regional)

Marcha hacia el progreso

Mensajes motivacionales (APROFE)

Planificación familiar

El Salvador

Hablando claramente (regional)

Nosotras (regional)

El reto

Una solución segura

Guatemala

Hablando claramente (regional)

Los niños sueñan

Nosotras (regional)

El país de la eterna primavera

Un sueño hecho realidad

Venezuela

Cuando yo sea grande

Hablando claramente (regional)

Habla te escuchan (worldwide)

Lo que tu quieras

Mensajes motivacionales

The following films were shown by Airlie to family-planning professionals from various Latin American countries during an IADC dialogue held in the Dominican Republic (October 17-20, 1976). Juárez and Associates personnel took the opportunity to obtain evaluations from several of the dialogue participants.

Un paso adelante

Un sueño hecho realidad

APPENDIX D

Descriptions of Films Shown to Indigenous Panels

The following descriptions of films shown to the indigenous panels were taken from the Airlie catalogue entitled, "Programs Completed by Airlie Foundation under AID/la-672, AID/csd-3304, AID/csd-3678, as of July, 1976."

A. Worldwide Film

1. Habla, te escuchar. "This film, one of a trilogy on world family planning offers the proposition that one-to-one communication and education is probably the best method of bringing people into a family planning program, and admits the scope of such an approach will remain too costly and too limited for a long time to come. The film shows ways in which a number of countries have used mass media, opinion makers, groups, folk arts and other means to communicate the facts of family planning. Appropriate for general audiences and of particular interest to family planning policy-makers."

B. Regional Films

1. Cita en Santo Domingo. "The United Nations and the Dominican Republic opened a seminar on the condition of women and family planning in Santo Domingo. The demographic realities of the Republic and the opinions of many of the seminar's participants make up this film, which is an instrument for promoting other encounters of this

nature, for informing men about the feelings of woman in her many roles, and for stimulating the involvement of men in family planning."

2. Quando yo sea grande. "This story film portrays a young boy brought up in a suburban slum without a father, who unsupervised and uncared for, finds himself in bad company, lonely and searching for friendship of the kind only a father can give. This motivational film is appropriate for exhibition in theatres or on television."
3. Hablando claramente. "In cooperation with Dr. Berg, Dominican Republic doctor and leader in the increasingly professional approach to teaching sex education, this film shows some of the new approaches to teaching sex education in order to fit youngsters and adults into well-adjusted family members. 'Speaking Clearly' is of particular interest to educators and sociologists but is appropriate as a sex education lecture for all mature audiences."
4. Nosotras. "This film tells the story of the emergence of the traditionally sheltered Latin American woman into positions of strength and responsibility. A remarkable number of these new leading women are active in the family planning field and have had a deep influence on the current history of Latin American Women. This film has special appeal to women of all ages."

C. Country-Specific Films

Colombia

1. La necesidad de saber. "This film documents the work of FUNOF, a wide-ranging institution in Cali, dedicated to the dissemination of information on sex education and family well-being. Under the director, Mrs. Villegas, FUNOF organizes conferences, meetings and training programs for teachers and family planning personnel. Most important, its services reach into the rural areas. Appropriate for all audiences but particularly important as a reference point for the formation of similar programs."
2. Socio-Dramas. "PROFAMILIA's 'Social-Dramas' are an inventive attempt at communication, in which the rural people themselves are the ones who create and dramatize the different social conditions and occurrences which affect populations. This film depicts several brief dramas and, as well as being instructional for social workers, is interesting for a general audience."

Costa Rica

1. Cita con el progreso. "This general audience documentary follows a family which practices family planning. The simple dialogue and frank conversation make this film an excellent vehicle for demonstrating that family planning ought to be discussed openly within the family circle. Especially good for young couples."

2. Examen pélvico. "In the Hospital México, Dr. Mario Pacheco Mena performs, with an explanation during the process, a complete pelvic exam prior to the insertion of an IUD and demonstrates an insertion. The film is technical and aimed at the medical community and health personnel."
3. Hacia un futuro mejor. "This documentary is a study of the Costa Rican demographic situation and the problems of migration from the countryside to the cities. Opening with a symphonic youth concert and stressing responsible parenthood, this general audience film is particularly suitable for television, schools and all concerned groups."
4. Mini-laparotomía. "Dr. Madrigal of El Salvador explains the mini-laparotomy procedure as he performs his fast, safe and simple sterilization operation. Made for audiences within the medical community, this film follows Dr. Madrigal's surgery closely providing a clear view of each move."
5. Un paso adelante. (A new film not listed in the Airlie catalogue.)
6. Salud, divino tesoro. "An individual's good or ill health depends to a great extent on adequate nutrition in childhood and even in the womb. This general audience film shows the wide-ranging mother and child care programs in Costa Rica. Since the mother's health is affected by the number of children she bears, the programs also provide family planning assistance. Especially useful for mothers and expectant mothers."

7. Tu problema es nuestro. " 'Your Problem is Ours' was developed in response to the need for more and better knowledge of the different contraceptive methods. It sets forth in precise terms the family planning message, available methods, correct usage and sources for information and guidance. Addressed to audiences at all levels."

Dominican Republic

1. El ocaso de un tabú. "Ideas passed from one generation to the next ultimately become regarded as laws or binding rules, especially the idea that having many children is desirable. The 'Decline of a Tabu' shows the ways in which the attitudes of the people of the Dominican Republic are changing and demonstrates the government's concern with family planning programs. Appropriate for all audiences."
2. Técnicas de vasectomía. "Dr. Sarria of PROFAMILIA presents two different methods of vasectomy -- the traditional method and his own. The film shows the instruments involved and then the complete procedure of each. Designed for professional and medical audiences."

Ecuador

1. Marcha hacia el progreso. "What with the extremely high population rate in Ecuador, the government has expanded family planning services in programs outside the Ministry

of Health, including, as this film shows, in the family welfare department of the Army. This film is suitable for all audiences."

2. Mensajes motivacionales (APROFE). "These seven messages, designed for the Association for Ecuadorian Family Well-Being or APROFE, show young couples giving their individual explanations of why they chose to plan their families as a formula for adjusting the family size to the possibilities of the future. Appropriate for all audiences, but aimed at young people contemplating marriage."
3. Planificación familiar. "Programs related to the demographic situation of Ecuador have made substantial progress in a very short time. This general audience film shows the various action systems which provide Ecuadorians with family planning information and services and also shows the attempts made from many sectors to retain the traditions and natural resources of the country."

El Salvador

1. El reto. "Appalling scenes of life in suburban slums coupled with ways and alternatives which can help El Salvador arrive at a solution to its problems with population make this an informative and persuasive general audience film. The problem is being attacked in the government as well as the private sectors as is demonstrated by the statements of various persons in the film."

2. Una solución segura. "This short film describes one of the methods of female sterilization used by the Demographic Association, laparoscopy. Dr. Madrigal briefly discusses the procedure and instruments, then performs the operation. A motivational film for women who contemplate sterilization, it features a couple who are happy with the results."

Guatemala

1. Los niños sueñan. "This documentary is designed to call the attention of parents to their responsibility concerning the future of their children. It points to the work which the Department of Family Orientation has accomplished in promoting improved education of parents and includes the testimony of slum inhabitants."
2. El país de la eterna primavera. "This general audience documentary shows a broad panorama of Guatemala; her glorious past, her modernization, her typical markets and describes the problems which change has created. With an emphasis on family planning, this film is highly suitable for health personnel and urban planners."
3. Un sueño hecho realidad. "The training center in Quiriguá offers intensive courses in a variety of related technical subjects, including family planning and hygiene and is a realistic and practical system for training health technicians. Designed for professionals or future professionals in the health field, this film also delves into the workable budgeting necessary for such programs."

Venezuela

1. Lo que tu quieras. "A look at the difference between the way of life we all want and the life we now endure in the overcrowded cities, featuring Venezuelan personalities' views on modern urban problems. This film is particularly appealing to a broad spectrum of viewers because of the contribution of Levy Rosell's well-known theatrical group."
2. Mensajes motivacionales. "This series of ten spots for television consists of two groups of messages -- a young couple in different stages of their lives together -- emphasizing family planning, and opinions from outstanding Venezuelan personalities, declaring their support for family planning. This is useful material in the countries where responsible parenthood is accepted but family planning isn't."

APPENDIX E

Panel Guidelines and Film Evaluation Forms

PAANEL GUIDELINES

Objective: Determine the conscious message received by the viewer.

- A. Have you seen this film before?
- B. Tell us what you think the film is about.
 - 1. Did the film tell you anything that you can use in your daily life?
 - 2. What did the film tell you about family planning?
 - a. Do you agree with the information/message presented in the film?
 - b. Why or why not?
- C. Did you learn anything from seeing the film that you did not know before? If you learned something new, tell us in your own words the most important things you learned as a result of seeing the film.
- D. Do you believe that people who see this film will do what is suggested there? Why or why not?

Secure:

Sex _____

Age _____

Occupation _____

Spouse Occupation _____

Highest grade completed _____

User _____

FILM EVALUATION

Interview Guide for use with AID Mission personnel, in-country organizations, agencies, consultants and other interested parties.

Name _____ Position _____

Location _____

1. Would you please tell me what your position is, as well as your general background and experience (e.g., family planning background, film production background)?
2. What part or role, if any, did you play in the production of Airlie film(s)?
3. Do you know who requested the film to be made and why it was produced?
4. How were the films intended to be used and by whom (TV, theater, clinics, etc; organizations, i.e., Army, Ministries, etc.)?
5. Can you give us a general profile of the viewers and an estimate of the audience for each film that has been distributed? Size? Composition? Background? Socioeconomic condition?
6. What part or role, if any, have you played in the distribution or making available of Airlie film(s) for viewing? (Probe: Who received the films, what were the reactions, who saw the films, how many times shown, etc.)
7. Would you give us your opinion on the quality and effectiveness of Airlie films? (Did many come to see the film? Did people understand and accept it? Do you have any evidence as to the effects of the film?)

8. Can you compare the Airlie films with other films not produced by Airlie in terms of quality and effectiveness?
9. What part or role do you think films should play in family planning programs? Do you think Airlie films play such a part or role? Why or why not?
10. Can you identify some major family planning problem areas to which future films might be directed?

APPENDIX F

Audience/Panel Selection

The various audiences chosen to evaluate the films fell into the following recruitment categories.

- Audiences recruited through invitation. These panels were made up of a limited number of individuals with whom a specific date was made to carry out the evaluation. Most of these panels were composed of professionals who were contacted at their places of work.
- Captive audiences. Most films designated for general audiences were evaluated by a "captured audience." For example, post-partum patients, students, and adult community members would be recruited on the spot to view a film. In many cases, on agreement by the respective leaders and organizers, the evaluation took place instead of a scheduled class, conference or meeting. If the number of viewers was more than six, the evaluators were picked at random, or were volunteers who were eager to discuss the film.
- Requesters. In a few cases technical or professional personnel asked to see a particular film. We complied with their requests whenever possible.