
No. 8

**Folk media
and mass media
in population
communication**

*Population communication:
Technical documentation*



Folk media and mass media in population communication

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Preface

This technical document has been organized in four distinct sections: in the first section are presented the dynamics of folk media and their potentiality for deployment in communication strategies in support of population and development programmes. Experiences from the Philippines, Mexico, Indonesia and Papua New Guinea are related and a glimpse of types of folk media from Arab States presented.

Section II dwells upon definition of the methodology for utilization of the folk media and the care to be exercised in the use thereof.

Section III presents the results of a Unesco-sponsored study in Haiti to demonstrate the need for developing a scientific approach to the utilization of folk media and the evaluation of their impact.

Section IV contains the report of the Unesco Experts Meeting on the Integrated Use of Folk Media and Mass Media, held in London in November 1972.

It is suggested that this technical document be used along with the Unesco training film, "Family Planning Communication: Folk Media".

SECTION I

Dynamics of folk media

by

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As communicators we have been schooled in newspaper offices, broadcasting stations and television studios. We feel uneasy without typewriters, cameras, cassettes and VTRs. When we see professional colleagues talk of and turn to traditional forms of communication, simple questions are asked. Why? But why?

In an ancient country like India, the continental land mass has harbingered and harboured many artistic, intellectual and religious responses to the challenge of life and coexistence. Fortunately, they have had in India an identity and continuity often denied to similar efflorescence of cultural achievement in other continents. There little but ruins remain of mighty civilizations, weather-beaten or desecrated and destroyed by depredators, compradors, conquerors and imperial armies exploring a dark continent, unravelling the mysterious or exotic east, or going west with the one overpowering thought that might is right.

Understanding cultures, civilizations

Even in their ugliest moods and most destructive phases, invaders have found time to stand in awe in face of beauty of painting or sculpture and the sound of music. Their compatriots have spent full working lives to give the ancient literature their grammar, to explain their idiom, to underline the essential oneness of man's quest for artistic, plastic and literary forms of expression. In the age of imperialism, trade certainly followed the flag. But the traffic was not just of gold, ivory, spices and silk. There was a prior exchange undreamt of by invaders, idol-breakers and proselytisers. It was a commerce of ideas, of articles of culture, and of creations of the mind. This led to a better mutual understanding of cultures and civilizations.

It is this movement towards mutual regard and peaceful coexistence that has received speed and strength from the fruits of industrial development, especially in the field of communications. Road, rail, shipping, air travel and cargo - these certainly gird the globe. And up-to-date information reaching the homes of millions on account of the printing press, camera, radio, television and satellite communication has made

it possible for everyone to know and share the cultural heritage of the global village.

Linking people to people

With the use of modern technology, like-minded and affluent members of societies of the east, west, north and south speak, so to say, the same language, can share the same thoughts and "communicate". Wireless makes it instantaneous. Film and satellite television make it visual, vivid. What happens in different parts of the world can be given the semblance of a doorstep or neighbourhood event. The lateral contacts between those who have the means for them in Algiers, Beirut, Bombay, Canberra, Chicago, Houston, Johannesburg, Kuala Lumpur, London, Moscow, Ottawa, Paris, Singapore, Rio de Janeiro, Tokyo and Washington D. C. are being made as easy as direct dialling. So far so good.

Thus are the elite and the affluent being linked as one community. At the same time, the communities which were integrated societies with peoples speaking the same language, rooted in the same cultural moorings and co-existing with tolerance and peace in spite of ethnic, religious or racial differences are being riven apart. The modern techniques of communications which span the globe and give its elites the feeling of belonging to the same village are of no use in holding these historically unified communities together.

Among these peoples, internal, top-down, vertical communication between ruler and the ruled, learned and the illiterate, the media managers and the masses has been slowly getting more and more eroded. The educated ruling elites, "looking westward", are getting increasingly alienated, cut off from the roots of native culture, pushed away from their own nationals. They become strangers at home. The greater the investments in and wider the spread of the infrastructure of mass communication, the lesser seems to be the impact. And lesser still the credibility of the "westernized" media managers and manipulators.

Communication for triggering social action

This would be disquieting even if communicators had not persuaded themselves and others that they

can move the springs of social action, set the pace of development, trigger the take-off. There undeniably is a grain of truth at the heart of this belief that communication and development are closely linked. But even those who know the practical limitations of this belief do not wait to ask: What kind of communication? For what kind of development? Development for whom? Development by which methods?

Validity of folk media

The manifest failure of the electronic means of mass communication "to communicate", thanks considerably to the alienation of the communicator from his audiences, is a major reason for some modern media specialists and managers in developing countries to turn for insight to folk media. The folk media have had a continuity of historical and cultural development. They have helped peoples speaking a variety of tongues, living at different levels of appropriate technologies, professing different secular and non-secular beliefs to become civilized, tolerant, and mutually co-operative peace-loving communities. Admittedly, this process of cultural, emotional and intellectual integration took centuries to establish itself. But this achievement of and respect for unity in diversity has depended a great deal for its growth on the methods and content of communication in use.

A few centuries prior to the industrial revolution, Indians and Chinese had a fair understanding of the forces of the nature and of the properties of matter. They had acquired manual skills and ingenuity. China and India could boast of capital formation of a primitive kind. Yet in the eighteenth and nineteenth centuries, industrial revolution passed by them.

Word power before media advance

So the printing press came to India only with the foreign missionaries and the British rulers. Until then, lore and learning in most of the Indian languages was preserved on palmyra manuscripts and in texts written out on hand-made paper. This involved labour. The caste system had also changed to mean that the ability to read, write and teach should remain the preserve of the few "twice-born". The literature, scriptures and philosophical writings were accessible only to a minority.

This did not mean, however, that the average Indian was removed from religious thinking, ethics, literary characters and historical traditions or even flights of philosophical fancy. A unique situation is thus to be found in India. The Indian civilization boasts of a parallel system of learning and culture which preceded and outgrew the written word. All this owes itself to the spoken word.

In fact, the spoken word was considered more sacred than the written. Even in the medieval and early modern periods when literacy spread and printing made inroads, the spoken word was the word of honour. It was respected and abided by, whatever the cost. For a few hundred years before the advent of the British, big commercial and trade transactions used to take place without any written

record and only by word of mouth not merely between Indians and Indians in different parts of the country, but between Indians and foreigners in the Gulf countries, Sri Lanka, Indonesia and elsewhere.

The sacredness of this mode and methods of communication made the systems of Indian learning and culture essentially democratic, that is, shared by the common masses. As a result, millions of Indians, otherwise uneducated and illiterate, were not merely wordly wise but trained to think, at ease in understanding social and economic inter-connections. They were persons of deep culture. They built up a long tradition of oral learning which extended itself beyond the frontiers of the country.

Oral transmission went a long way in preserving a bewildering variety of traditional, scriptural, religious and philosophical thought. It also spread many forms of drama, music, dance and the crafts far and wide. Great traditions in culture, architecture and medicine were passed on, sometimes hereditarily and for centuries orally. The substance of Indian philosophy, thus preserved, fostered and developed through oral tradition, is to be found today in folk art, folklore and folk entertainment or traditional techniques of communication.

Evolution of traditional media

Different regions of India have evolved a large variety of traditional mass media. They are to be seen in fairs and festivals. Some of the techniques are plain story-telling, songs, group singing, devotional gatherings, puppet performances, stage plays. They have different names in different parts of the country - harikatha, jatra, bhavai, and so on - while there is also a great variety of form. The forms themselves can remain constant: the content changes with the changing audiences and messages. It has become possible to convey new messages because of the continuity and flexibility of a widely shared cultural heritage of which these folk forms and traditional mass media are a part.

This too is mass communication but not in the sense we understand it. It is not immediate, instantaneous, one-way, and overpowering in its audio-visual impact. It does not depend much on hardware. It is two-way and inter-personal, an exchange of ideas and experience through a process in which the distinctions fade away between learner and teacher, audience and communicator, follower and leader, the backward and the advanced or developed. The two speak not from different levels but are on the same plane, engaged in a search for understanding or an agenda for action. It is more a combined exploration of ideas and experience, a joint venture rather than a studied effort of a hidden persuader.

Traditional communication began in a non-monetised, non-commercial context. But it persists in a production for a profit-through-exchange economy. There earlier was not profit motive to promote the "sale" or "buying" of an idea or a commodity. And yet the methods of traditional and inter-personal communication were extremely successful. It is therefore hardly surprising that

the thoughts of researchers and electronic media managers should turn to the traditional media.

Communication and change

This renewal of interest in indigenous forms of communication would have lacked all but intellectual curiosity and support, were it not to come in the wake of the essays and experiments in development, planned growth and social engineering of the post-war years. Gone is the belief in the automaticity of growth, of industrial development spreading itself inevitably if slowly from the metropolitan country to the colonies, from the urban industrial centres to the rural countryside, from the educated and affluent few to the illiterate and deprived millions.

The thirties and the post-World War II years have provided good experience in prime-pumping devices, and in export - or industry - led growth. Developing nations have at great cost located heavy industry in underdeveloped and depressed areas in the hope that there will be a multiplier effect that will spread all over before it spends itself. Yet there have been no great successes in developing rural hinterlands of sparsely or heavily populated South Asia or Latin America by the centre-periphery or top-to-bottom approach to development. With this experience, the theories of communication associated with the bullet spray and two steps and ripples have also had a hard going. The infrastructure of communication is not enough. Also communication and change are too important to be left only to communicators.

Post-war essays and experiments in development, state planned or forced by a market economy, have at the same time exacted enormous social costs. They widen economic and income disparities. They push those whom development was supposed to benefit and befriend below the poverty line. They are disillusioned, deprived and have no sense of belonging or participation in the development process. They stand apart, almost as victims or guinea-pigs of development.

Process leading to rediscovery of folk media

In UN's second Development Decade, when the aim is that the fruits of development are widely and evenly shared, the strategy of development has come to be in need of rethinking. The experience of the industrial revolution and the heavy-industry-first and capital-intensive, bureaucracy- / or technocracy-led development is but a poor guide to solving the problems of rural poverty or dispersed and disguised unemployment. And it is far removed from a process of decentralized decision-making which makes the common people partners in development.

It was primarily the irrelevance of the traditional western developmental models and strategies which has led everywhere to a search for "another development" based on alternative strategies.

This search for indigenous policies, home-made solutions and "domestic products" has accelerated the re-discovery of the traditional forms of communication. The folk media had great many

things to commend them. They were labour-intensive rather than capital intensive. There already was sufficient native talent well versed in the use of folk forms. Their rapport with audiences was patent and universal: it had to be seen to be believed. Performers, artists, singers, playwrights and stage-managers were full of imagination and adept at improvisation. Their live contact with audiences enabled them to capture their moods and echo their anxieties and aspirations. They had no airs, their audience no sense of alienation. The exchange of information or ideas took place as part of the eternal human condition rather than a transient commercial deal which had to be struck quickly before it was found to be the fraud that it often was.

Relevance of folk media

These immediate and practical considerations have given an advantage to the traditional media. There are a few other factors which seem to establish their present-day relevance for being used as essays in persuasion. The folk media seem to address themselves to the whole community rather than single groups, distinct and divided from the rest on account of economic condition, income levels, educational background, generation gaps, and class or caste status. In place of division of the community into disparate audiences, they bring them together in common understanding and common partnership. This is how the traditional media have come to enjoy in India an edge over the modern electronic media. The reasons are not far to seek.

The traditional techniques have never been a one-way traffic. There always is room for ready response from the audience who are themselves not separated, intellectually and even physically, from the performers or communicators. An exchange of conversation and of interjections can at times become so meaningful as to lift the whole programme much above an entertainment or communication effort left to the organizers. It becomes a participatory event where dichotomy between speaker or singer and listener, actor and spectator, performer and viewer disappears.

Secondly, the programme comes not as something canned in a studio but as being improvised in response to the local conditions and even to the emerging situation. The performers and communicators are drawn from within the region. Some of them are already known as local "characters". The language and idiom are familiar.

On their part, the communicators take care to bring themselves up to date on local happenings and problems and weave them into their narration or performance as they tell stories, sing songs or present plays. There is common sharing of cultural traditions existing at rural and tribal levels. Such public performances of folk forms have not merely made for their continuance but also enriched them.

Converting modern communicator

The special advantages enjoyed by the traditional

media have gone a long way in converting the modern communicator. In order to make his own message more easily understood if not also more credible, he therefore takes a few leaves from the traditional media book. Quite often he merely adopts an old tune or melody for his new songs. He confers old descriptions and appellations on modern personages or gives recent events an ancient location and context. He converts a traditional stage performance into a radio play. Or he puts a puppet story on film which can be shown to audiences of hundreds at places far flung all over the country.

Marriage of ancient and modern media

This marriage of ancient media and modern techniques, particularly with a view to conveying new messages, has once again made communication less of a passive listening or viewing activity and more a co-operative enterprise in the exploration of emerging situations and problems. It is to the credit of the vitality of folk media and also to the

imaginativeness of media personnel that they have sought in this combination of the traditional and electronic techniques the spread of developmental messages.

Whether it is the spacing of children - illustrated pointedly by emphasizing the need to space the planting of coconut trees if the yields have to be maximised - or reduction of litigation by mutual settlement rather than costly resort to courts, the new economic and social demands have been given an edge in the familiar traditional forms and idioms of communication. It is not just the agents of development communication who thus have acquired greater credibility and success. The challenge of development itself is being met more democratically as a task to be shouldered in common. This is a gain for the theorists among development economists and media people. For the media practitioners and change agents in the field who have to make two blades of grass grow where only one grew before but through persuasion, participation and entertainment and not by political or bureaucratic ukase, this has been a boon of great promise.

Training in the development and integrated use of folk media and mass media in field-level communication strategies

by

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Developing countries suffer from a dearth of modern mass media of communication. They therefore derive only limited support from these communication channels in their national development effort. In Southeast Asia, for instance, according to the 1974 Asian Press and Media Directory, there are six copies of newspapers per 1,000 people in Laos; 22 per 1,000 in Cambodia; seven in Indonesia; nine in Burma; 24 in Thailand; 35 in the Philippines; 67 in South Vietnam; 74 in Malaysia - as contrasted to Singapore's 201 per 1,000, Hong Kong's 485, and Japan's 511. South Vietnam has 120 radio receivers per 1,000 population, Indonesia, 114, Burma 22, Malaysia 42, the Philippines 46, and Thailand 83.

Although television has increased in popularity since the mid-1960s, especially in the urban centres, it still reaches only a small proportion of Southeast Asia's rural population. The 1973 figures show that Indonesia has 0.8 television sets for every 1,000 people, the Philippines 11, Thailand 7, Malaysia 25, and Singapore 95. Regarding film, the 1973 data show that there are only 12 cinema seats for every 1,000 viewers in Thailand, 10 in Cambodia, 7 in South Vietnam, 6 in Indonesia, 11 in Burma, 29 in Singapore, and 35 in Malaysia.

Unesco's media requirement for a country to support normal growth being 100 daily newspaper copies, 50 radio receivers, 20 TV sets, and 20 cinema seats for every 1,000 people, the inadequacy of modern media to perform their development tasks in most South East Asian countries is readily seen. Moreover, the over-concentration of these media in urban areas does not favour a national development effort involving the rural people who comprise the majority of the population.

In the search for approaches to rural development communication, the Philippines (along with other Asian countries) is increasingly turning towards a little-trying, but possibly potentially effective, channel - folk media.

Folk media refer to those verbal, action, mural and visual forms familiar to the rural population and accepted and cherished by them. These are media which entertain, inform, instruct, and enlighten.

Advantages of folk media

Folk media offer two distinct advantages: localized and intensive penetration of specific communities over a wide geographic area; and

acceptance by the rural population. Practically every barrio and town in the country cherishes some form of folk media. Moreover, since they reflect the people's values and culture, folk media carry the stamp of familiarity and legitimacy important to the communication process.

Actually, folk media do not represent an entirely new tool in the development communications field. They have been tapped in for example, India and China; and even in the Philippines their integrated use with modern media has been observed in some government programmes. Thus, the fiestas (village festivals) have served as occasions for political education, socio-economic issues have been scripted into folk debates, value systems have been woven into the folk dramas, and sloganeering has been introduced to take advantage of the people's love of proverbs and other forms of rhythmic witticisms. Such use of folk media, however, has been sporadic, unbalanced, and in some cases, even superficial (from the perspective of the national development effort).

In 1975, the University of the Philippines Institute of Mass Communication (UP-IMC) undertook, under Unesco sponsorship, a study of Philippine folk media as potential vehicles for developmental messages directed principally to the countryside. The findings of the eight-month study were encouraging, supporting the use of such entertainments not only in support of family planning programmes but also in the broader task of total development communication.

Among the more significant findings were:

(1) the presence of a wealth of folk media in rural areas of the country; (2) the existence of many forms, structures, and techniques, affording a wider selection of media most appropriate for achieving specific communications objectives as well as a wider choice for integration with the modern media; (3) the nature of both techniques and structure of the mass media, which makes adaptation for development communication more feasible; (4) the high value placed on them by the rural people, which increases credibility as message channels and balances the impersonal character of the mass media, and (5) the existence of efforts to revive folk media, which lately have been dwindling in popularity and falling into disuse.

The presence of folk media, even in remote areas of the country, serves the need to fill the modern media gap in the non-urban centres. Some of these media almost blanket the entire country, as in the case of such holy week rituals as the Pasyon (passion story) or those associated with fiesta celebrations (Zarzuela, or theatre plays). Others are popular at the regional level (balitao, or courtship-debate), and still others are localized at the provincial or town level (ati-atihan, a folk festival). Many folk media take the same form but vary in treatment of content and technique of presentation from area to area. The frequent use of folk media affords both wide audience outreach and selective area penetration, and it may therefore fit easily into strategies calling for localized communication.

The existence of a variety of content, forms, structures, and techniques in the various folk

media likewise permits the use of innovative communication approaches. Some folk media types appear to lend themselves naturally to specific communications messages, while some folk media and messages simply are not compatible, and may even produce negative repercussions. Where persuasion is required, for instance, the balagtasán (debates) would be ideal; but where only reinforcement is necessary, streamers at town fiestas or proverbs might be more appropriate. In-between, the zarzuela (folk drama) might be suitable as an interest-getting instrument preceding initial knowledge transmittal and persuasion leading to a desired action.

Also significant is the finding that folk media are as dynamic as they are enduring; that they are subject to change and adaptation. New ideas and techniques might therefore be injected with their forms to replace those which have ceased to be relevant or meaningful. The awits, or the corridos, which deal with medieval European romances as well as exotic tales from the Middle East, have been used to exemplify the lives of national heroes and important personages in connection with character formation campaigns.

The two imperatives

All of these findings augur well for the potential of the folk media. At the same time, however, they call attention to a couple of imperatives if they are to be effectively utilized: (a) the need for a greater knowledge and understanding of these media, and (b) the need for training in their use and their integration with the modern media.

While the U. P. -IMC study spanned close to a year of research and its findings on some media were detailed, the research staff recommended that further and longer duration studies be initiated on a more comprehensive and deeper scale, e. g., greater area and subject coverage and more and tighter documentation.

Need for understanding

The need for a deeper understanding of the folk media cannot be overemphasized, as they embody the value system of the people including their attitudes, beliefs, customs, philosophies of life, behaviour patterns, even thought processes. Rightly used, they thus represent potent instruments for message absorption, but wrongly employed, they can backfire and set back, perhaps irrevocably, the objectives of the communication effort. Political propaganda indiscreetly woven into solemn activities such as passion plays or religious processions would be in poor taste for instance, as would be family planning messages placed during fertility celebrations.

Some of the folk media are relatively simple to comprehend; others, however, require delving deeply into the content areas which span both time and geography. The romances of the awit and the corrido, for instance, do not only deal with a large number of medieval foreign tales; research has revealed that these stories were translated into the different vernacular languages and, in the

process, were given several versions and variations depending largely on the inclinations and predilections of the narrator, the folk scribe, the audience, and the locale. An understanding of these media, therefore, requires not only a literature search, but also an investigation of the evolution of the medium over time.

The content and interpretation of the folk medium will likewise vary as it is practised by the different ethnic and even geographic units of the country.

Folk media have structures

The folk media also have structures which set them apart from modern media, giving them a uniqueness appreciated and cherished by the rural folk. Unless the structures are well understood, and faithfully or sensitively adopted, the media will lose their "folksiness" and, hence, their effectiveness as communication tools.

It is for these reasons that each of the folk media often have their own groups of professional performers and production staff (actors and actresses, playwrights, directors and producers). For example, the duplo (a verbal debate or joust between two groups) makes very high intellectual and literacy demands on its players, requiring not only poetic talent but thorough familiarity with a myriad of materials which make up the substance of the debate - the Bible, the awit and the corridos, old epics, legend, history and contemporary events. The balitao (a courtship debate in song and dance) requires the extemporaneous construction of short verses about traditions, social values, customs, history of the group, religious beliefs and practices, morality and propriety, to argue for or against an issue. The staging of the moriones and ati-atihan festivals calls for massive production inputs requiring a familiarity with the various facets of the spectacle.

Problems of integrating folk mass media

The need to understand the folk media becomes more acute if the strategy is to integrate them with the mass media. Some modern media naturally blend with some traditional media (the balagtasan on radio, the zarsuela on TV, the proverbs on billboards, the festivals on film), but each has characteristics which often have to be compromised in the interaction process. The repetitive, digressive and lengthy nature of the folk media runs counter to the demands for precision of radio-TV. On the other hand, commercial interruptions may have negative effects on the impact of a message carried through a folk art. Performers who project well on stage may not be as effective on television. The less homogeneous audiences of the mass media may call for modifications in the folk media which are oriented towards selected and specific audiences. The wider area coverage of the mass media may also require modifications of the folk arts, whose content and interpretation could vary from town to town.

All of these boil down to the fact that if the folk media are to be used in development communication - by themselves or extended through or integrated with the mass media - careful preparations will have to be made.

The task becomes especially sensitive when one considers that the creators of the development messages are urban-bred/urban-based communicators who have had little exposure to the folk media and whose awareness of folk media content has often been limited to secondary sources and occasional forays into fringes of the rural areas. Moreover, the information specialists of the various agencies engaged in extension communication work - in government and in private institutions - have been schooled in the modern media and therefore think in terms of television, radio and newspapers whenever a communication task is to be achieved. Such specialists would require training in the uses of the folk media.

Three tasks for harnessing folk media

There are three essential tasks in harnessing the potential of the folk media for communication: (a) a build-up of knowledge, (b) studies on the feasibility of their use for specific development communication, extended through, and integrated with, the mass media, and (c) the training of communicators in their use for development communication.

The first task calls for a national inventory of existing traditional media in the country, indicating structure, content (subject matter, themes, motifs, etc.), styles, techniques, geographic sphere of influences, popularity, schedules, and other relevant information.

The inventory should include an assessment of the relative potential of the media as possible development communication tools based on a set of criteria such as audience reach, current popularity, ease of adaptation, possibility of integration with other media, and empirical indications of applicability towards achieving defined goals. It should likewise include - for those media which have been identified as showing promise - a directory of the persons and groups/organizations engaged in these folk arts, from playwrights to performers to production and other theatrical personnel. Such a listing would facilitate the required production work and also ensure the authenticity and effectiveness of the folk art.

The second requires experimental studies on the use of specific folk media for extension communication in the various facets of development work (e.g., family planning, political education, social development, economic participation, cultural enrichment), and on their possible integration with the modern media. (An illustrative example would be a study conducted by the U. P. - IMC involving balagtasan (debate) which was produced to promote family planning and which was video-taped for mass showing).

The third task would equip the extension communication agencies with the capability to develop programmes using the folk media, and their personnel with the expertise to implement such programmes effectively.

The job would require a deliberate, conscious national programme backed up by a strong leadership and the collaborative efforts of the various agencies and departments involved in development

communication work. The information build-up, for instance, could be greatly facilitated by the participation of bureaux/agencies which have strong networks of field-level units. The field experiments, likewise, would be more useful and applicable if conducted to meet specific communications objectives. Thus, the information-education-communication division of a population agency could select, based on the folk media data, those media most suitable for family planning promotion. The extension bureau of the agricultural ministry could likewise conduct experiments and studies to determine the appropriate media for its technology transfer campaigns. In such activities, these agencies can draw assistance and expertise from research institutions, particularly for the evaluation of media effectiveness which usually requires more sophisticated measuring techniques and instruments.

Importance of training

Besides knowledge build-up, training will play a key role in the strategy to use the folk media in communication campaigns for the following reasons:

(a) Folk media are virtually new and unknown as communication channels for contemporary developmental purposes. This is compounded by the fact that they flourish in rural areas, whereas the communicators who might utilize them are urban-based.

(b) As indicated earlier, the folk media embody the people's attitudes, values, beliefs, philosophies of life, behaviour patterns, and social ethics, and any careless attempts to modify them could antagonize those who cherish them and defeat the purpose for which they are used.

(c) The folk media represent a cultural heritage which needs to be preserved as much as possible in its original state. An untrained user/manipulator could unknowingly prostitute them and commit irreparable damage.

(d) Many alternatives present themselves, not only in media choice, but also in the choice of content, style, techniques, and logistics of the selected medium, and it takes skill to pick the alternative that will optimise the effectiveness of the folk medium used.

In the strategy to develop and integrate the folk media with the modern media, training activities would have to be initiated at various stages of the process.

Building an information base

The build-up of information calls for research techniques that deviate from the normal data-gathering procedures. Observation and even participation in folk arts presentations, interviews with the performers and the production staff, translating and interpreting vernacular scripts,

searching for the content topics - all of these activities form part of an investigative process for which research staff members of participating agencies would have to be trained. The activity requires not only knowledge and skill, but also an interest and a commitment to the work, which may be painstaking.

The conduct of studies to determine what medium is most effective for a specific objective, and how it can be integrated with the modern media, requires a familiarity not only with both the traditional and modern media, but also with the cultural environment and even the technical aspects of, say, theatre production. Many of the studies would take the form of field experiments and demonstrations, requiring the marshalling of the resources and co-operation of the local leaders and towns people. The techniques of audience research and evaluation studies to test the effectiveness of folk media usage would, moreover, have to be learned.

The output of such studies should form the basis of manuals containing guidelines of folk media use for integration with the modern media, and it should serve as the test for the training of communication personnel at various levels of the organization - from programme designers at central office and district levels (who develop the communications strategies for a development programme) to the personnel in field units/branches who operationalize these in their respective areas.

The manuals should contain, for a specific development programme and for particular communications objectives, guidelines on media message development (as in drama scripts), media integration, and mechanisms for production, implementation and evaluation.

The training programmes can range from orientation seminars on the various folk media types available and their characteristics, workshops on folk media/modern media strategies, technical production courses for specific folk media, to field observation trips of folk media events. They should avail themselves of the expertise of communication specialists as well as of the folk media practitioners/professionals from the field.

Folk media for reaching rural people

Obviously, a programme to harness the folk media for development communication requires considerable investments in time, effort, and money. But it appears to be an appropriate direction to take in view of the need to get the rural people into the mainstream of development as quickly as possible, and especially in light of the existing constraint caused by the serious lack of modern media to do the job.

The usefulness of the folk media lies in tapping this potential. It is a challenge that development communication people must take.

Shadow puppets and family planning: The Indonesian experience

by

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Introduction

At the time of the 1972 IPPF/Unesco Experts' Meeting on "Folk Media and Family Planning Communication Programmes", most developing countries looked at family planning largely as a medical problem. The supportive communication programmes were then considered as a matter for the modern mass media.

Whatever the influence of the IPPF/Unesco Experts' Meeting, the fact is that family planning is now recognized as a more complex task, involving many strategies and multisectoral components. On the communication side, cultural change is among the more broadly perceived goals and this is seen to require the utilization of both modern and traditional folk media of communication.

This broader perception of communication needs is quite noticeable in Indonesia. As early as 1974, the Ministry of Information provided to Gadjah Mada University Institute of Rural and Regional Studies financial assistance and support for research in "The Use of Traditional Performing Arts in Development Programmes".

The computer-processed data, obtained by this survey from eight hundred respondents from the Yogyakarta and Surabaya regions in Central and East Java demonstrated the potentialities of the various traditional performing arts in regard to development programmes.

The use of shadow play for communication programmes is nothing new in Indonesia. It was used a thousand years ago to promote the Hindu religion and it was also used five hundred years ago to introduce the new religion of Islam. It is still being used today.

The shadow play: wayang

In the living tradition of Java, wayang has always played and is still playing an important part. Wayang is a unique form of puppet theatre in which the shadows of the beautifully carved leather puppets are the featured characters.

According to the Javanese classic, Tantu Panggelaran, written in the eleventh century, Batara Isywara (God Syiwa), Brahma and Visnu descended to earth to perform the first wayang with a white screen (kelir) and leather puppets (wayang). This wayang is called wayang purwa (first wayang) or wayang kulit (leather wayang).

The divine origin of the wayang indicates it was originally a part of a religious rite. Literary proofs of the existence of the wayang at the time

of the East Javanese Kingdom of Erlangga in the eleventh century are found in many Javanese classics: Arjunawiwaha, Bharatayuda, Ramayana, Wrrtasancaya, Sumanasantaka and Brahmandapurana. It is likely that the wayang was already known in Java in the ninth century or earlier, and it may be that there is no difference with present-day wayang. From early times, the dalang or puppeteer, used a white screen, or kelir to protect the puppets by means of an oil lamp or blenceng placed above his head. The musical accompaniment, however, which consisted of a flute or tudung, saron and kemanak were very primitive compared with the present-day gamelan orchestre.

Inspired by the popularity of the wayang purwa, which uses leather puppets to depict stories from the Hindu epics (Ramayana and Mahabharata) many other wayang varieties were created in the course of time.

The creation of wayang gedog, by Sunan Ratu Tunggul, and wayang klitik, by Sunan Kudus, at the beginning of the Islam period (in the sixteenth century), have changed the traditional repertoire from the Hindu epics to Java's history and the form and material of the puppets. The wayang gedog is performed with flat leather puppets to depict the Panji-cycle from Java's history in the eleventh century, while the wayang klitik, or kerucil, is performed with flat wooden puppets to depict Java's history in the fourteenth century - the Majapahit era. Another wayang form, called wayang golek menak is performed with round wooden puppets dressed with clothing to depict Arabic stories of the Amir Hamzah cycle.

All these wayang plays are performed by the dalang, who handles the puppets, recites the story and dialogue, chants and sings, and also directs the gamelan orchestra as to when to begin and to stop.

The most popular of the wayang forms is the first wayang, or wayang purwa. According to a 1930 census, there were in Java and Mandura 4400 Wayang purwa against 147 wayang gedog, 601 wayang klitik and 753 wayang golek menak. There are other recent varieties of the wayang such as wayang dobel, wayang suluh, wayang dupara, wayang wahana, wayang katolik, wayang wahyu and wayang takwa. It is interesting to note that some of these new wayang forms are used to carry religious communication programmes.

The Javanese dalang is generally highly respected for maintaining the old tradition. He is not an ordinary entertainer but a teacher and spiritual leader as well, although his formal education

may be very limited. Some of the best dalangs come from the villages. They learn their trade as apprentices of elders or relatives.

The performance of a shadow play is clouded in mystery. In the dark and silence of the night, the dalang, the gamelan musicians and the spectators are all in half darkness caused by the flickering oil lamp.

Much tradition in the wayang purwa has been preserved through the ages - namely the time and duration of the performance (from nine o'clock in the evening to six the next morning); the elaborate sajen offerings of fruits and cookies; the use of specific lakons, or episodes, for particular occasions; and the structure of the performance. Although the performing of the Baratayuda war nowadays (formerly a taboo) is considered to be against tradition, it could be done with proper and elaborate ritual sacrifices. The lakons - the Death of King Suyudana at the end of the Baratayuda, staged and broadcast some time ago by the Yogyakarta Radio Republik Indonesia station during their monthly wayang performance - included a big offering of a buffalo's head.

More elaborate offerings are needed in the Lakon Murwakala for the traditional ruwatan sacrifice. This ritual is performed to protect special children from the evil of Batara Kala,⁽¹⁾ the wicked giant son of God Syiwa or Batara Guru. Children considered as special are the following: an only child (ontang-anting), a daughter and a son (gedini-gedana) or a son and a daughter (gedana-gedini), a daughter, a son and a daughter (sendang ngapit pancuran), and so on. This ruwatan tradition is really a big obstacle to the promotion of family planning, since it considers a small family as improper. A ruwatan sacrifice would be needed to undo this tradition. Thus family planning may be seen as a matter of a tremendous cultural change.

Structure of wayang

The structure of a wayang performance is still tightly preserved. The all-night play is divided in three parts in accordance with the so-called patet of the gamelan music, namely patet nem (from nine in the evening to past midnight), patet sanga (from midnight to three in the morning), and patet manyura (from three to six in the next morning). In the first part, we have the exposition of the theme - for example, the disappearance of a princess and the plot complication of the arrival of a messenger from a powerful giant suitor.

In the second part, the hero of the story - the young satriya - appears at the hermitage of a sage to ask for advice as the development of the theme becomes more and more complex. This leading character is always accompanied by the panakawans, the all-knowing companions Semar and his sons Gareng, Petruk and Bagong. This scene is preceded by the Gara-gara, the uproar of nature, which is very popular and eagerly waited by the spectators as it is full of jokes, dancing and singing by the panakawans, and social criticism and practical advice for everyday life.

In the third part, we have the solution and

conclusion, with the defeat of the evil side after a decisive battle.

In former times, a wayang performance was intended as a rite in communicating with the spirits of the ancestors to gain protection for the living descendants. This can be clearly observed in the ruwatan and bersih desa, the village cleaning sacrifice. Although nowadays its sacred character is declining, the wayang is still considered as a guide to morality and a source of advice for everyday life. The source book for the dalang, Pakem Padalangan contains but fragments of a Javanese adaptation of the Hindu epics Mahabharata and Ramayana.

Folk media and modern mass media

In the modern world, mass media are considered a powerful means for social change. In the developing countries, a communication strategy is not complete unless it includes the folk or traditional media as well. This is particularly true for Indonesia where radio, television and the printed media are not yet fully developed and where a high percentage of illiteracy prevails in rural areas. It is well known from experience that it is not only the message which is important, but the channel of communication as well.

Folk media have their origin in the people, and their tradition goes back long before the invention of modern mass media. Their attraction is functional as well as aesthetic. In popular art, such as the folk drama ketoprak or ludruk, or in classical, such as the wayang shadow play, the purpose is the same - that is - not only to entertain, but to strengthen or change the existing values and customs.

The power of traditional media lies in their community-oriented character, in identification and expression of community life. The messages these media carry are intended to become part of the community life experience and not something forced upon the community by authorities. There is a strong advantage to the use of folk media. In Indonesia, the wayang is a personal form of entertainment and communication. This is important for development programmes, since behavioural change can be promoted more easily in such a face-to-face manner, between dalang puppeteer and spectator.

Wayang offers another advantage in that it could attract a large audience from those who might not be too keen to attend a local meeting or a discussion of family planning. And, unlike programmes of mass media at the national and regional level in the national language, Bahasa Indonesia, the wayang can use ethnic languages which are more easily understood at the level of villages, districts and regencies.

1. Kala means time or trap.

Wayang: adaptation and utilization in communication

To select a traditional folk art for development communication programmes is rather difficult. We not only have to choose an art form which can be adapted to ideas of social change; we also have to be careful not to ruin the essential character which gives value and strength to this particular folk medium.

The wayang, due to its high cultural value, is considered very difficult to adapt to the needs of population programmes. On the other hand, the classical wayang shadow play is highly appreciated and revered by the Javanese - the form is considered as a mirror of their feelings and of their ethical and social attitudes.

The traditional wayang stories portray the golden age of Java in which satriyas (warriors), priests, giants, ogres, monkeys and gods were treated as equals. The theme of the stories is universal - i. e. the endless struggle between good and evil. In the Mahabhrata, it is the story of the struggle between the five Pendawas and their cousins - the hundred Korawas - over land. The wars in the wayang are supposed to represent the inner war raging continually in every person's batin (mind) - the war between his base and his refined impulses.

In the Ramayana, the concern is the struggle between Rama, the incarnation of Gid Wisnu, and Rahwana, the personification of evil, over Sita.

Both themes of the wayang are surprisingly in accordance with the Javanese code of honour "sadumuk batuk sanyari bumi". You have to defend your honour if someone touches the forehead of your wife, even if it is only one touch (sadumuk batuk), or, if someone takes your land, even if it is just one finger wide (sanyari bumi).

As the wayang, with its thousand year tradition, is still very popular, it is natural to consider it as a potential medium for development communication programmes. The difficulty in adaptation of this classical art form, however, has led to the creation of new wayang forms, such as wayang suluh (suluh - information). The wayang suluh were designed for modern communication programmes; they have less cultural value and are more loaded with innovative ideas. While they are less successful, the quality and stature of the dalang remains important. Most dalangs however, prefer to insert small quantities of development-oriented material in their wayang kulit.

The ideal dalang for communicating development programmes is a professional who is idealistic and committed to necessary social changes. Otherwise the public would not listen.

The survey of the traditional performing arts made by the Gadjah Mada University Team indicates, that while the wayang can be extended by radio and television, most people prefer to see the wayang live.

Promotion of folk media in Mexican population programmes

by

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To ensure greater involvement of the masses in the national population programme, Mexico undertook in the 1970's a number of small-scale experiments to integrate the utilization of folk media in the on-going mass media and community-level motivational work. The United Nations Fund for Population Activities and the United Nations Educational, Scientific and Cultural Organization supported these projects.

The Mexican experience clearly shows the need for official encouragement of folk media

for promoting community involvement in developmental programmes as also their greater participation in and extension through the electronic media.

I. The socio-drama approach

Under a communication project funded by the UN Fund for Population Activities, the theatre has been experimented with in Santa Cecilia, a working-class suburb of Guadalajara, as well as in rural

districts of Hidalgo and Morelos Provinces of Mexico.

These three areas were selected because the communities had lost touch with their own live folk traditions - the once popular music and dance forms. This loss is attributed largely to the pervasive influence of the mass media, notably urban-oriented television programming, and their inducement of passivity among the poor.

Santa Cecilia is a community of 40,000 inhabitants. The people are poor and the average family size of six children appears to aggravate existing social and economic difficulties. Contributing to these difficulties are a number of factors, but those associated with machismo appear particularly burdensome. Husbands are fearful of permitting their wives to visit health clinics, let alone to use contraceptive devices. The fear concerns possible loss of wifely fidelity. The majority of husbands in the community are often away for long periods, working on farms in the United States; they are known to return briefly each year simply to meet their wives as insurance against infidelity during the following year. In spite of the widespread poverty, child malnutrition, want of local employment, most families have managed to secure a television set.

Though originally it was planned to use the folk theatre approach, it was quickly decided to follow a socio-drama approach using the volunteered talents of a local script writer, a young student researcher and sociologists, all of whom worked directly with the community under the direction of the project director. The idea of deploying visiting troupes of performers-cum-development specialists was thus revised and steps taken to generate entertainers from among the people themselves. Whereas the folk theatre approach would have brought folk performers to Santa Cecilia, the socio-drama approach created the people's interest in the project. Essentially, the task was now redefined: to train the people to develop for themselves a new dramatic tradition and, at the same time, to inaugurate an intensive, consciousness-raising dialogue that would pave the way for adoption of family planning practices (among other development objectives).

Work began using the existing social structures in Santa Cecilia - co-operatives founded by the local, socially active priest. These co-operatives were developed as a means of providing some measure of employment, in the form of self-help projects. As the co-operatives were composed mainly of women, it was from among them that the actors for the theatre project were found. (Among the co-operatives are a provisions shop, a fashion shop and a construction shop). In the ensuing months of work, there emerged a serious dialogue concerning pressing social and economic problems - population, education, poverty.

With the completion of socio-drama productions, the project attained its primary objective: the training through workshops of a group of directors, actors and agents of social change who would be capable of continuing the bond between basic theatrical structure and dialogue oriented to local and national development efforts.

This pilot project, using live theatre performances, came to an end in 1977. Some of the interesting conclusions which emerged from this experience and from others in Hidalgo and Morelos provinces, may be summarized as follows:

(1) Theatre activity, involving the urban and rural poor, helps to raise the consciousness of participants and audiences, not only about population matters, but also about the broader, inter-related social and economic factors affecting development.

(2) Having developed live presentations, the major cost-effective method of reaching out to a broader public was seen to be extension of the productions into the mass media - television, radio, film.

Several productions were eventually developed by the Santa Cecilia community and they were subsequently shown throughout the Guadalajara region. Audiences were most receptive to productions, but further continuation of the work was thwarted because of financial constraints.

II. Corridos for population communication

A modest Unesco project was designed to infuse population content into the very popular corrido folk music form. This project was undertaken by the Consejo Nacional de Poblacion. As a result of the co-operation of composers and folk musicians and artists, a competition was organized. The contest created widespread awareness of family planning through disc sales and supportive radio broadcasts.

For the organization of competition "Corrido Popular", the Chief of Public Instruction and Cultural Promotion of Jalisco State contacted a group of 1500 artists (mariachis, singers, composers). This group represented the basic structure of the people of Jalisco since its members come from rural and semi-urban areas.

For the purposes of the competition, the Chief of Public Instruction and Cultural Promotion put at the disposal of the project the open-air auditorium "Concha Artistica" in the heart of the City of Guadalajara. Also put at the disposal of the competition was the "Salon de Cabildos", situated in the Town Hall, where the participants met and were briefed on various aspects of the population and family planning programme.

With the support of the President of the Composer's Society of Jalisco, a circular was sent to all its members explaining the significance of the contest. They demonstrated keen interest in the event and 100 of its members lent active support to the event. They provided space for the materials to be used by the competitors, co-ordinated arrangements for the contest such as publicity and sending of invitations; nominated a member of the jury and provided office space for meetings connected with the competition.

In the planning meetings, the directors of communication media in Guadalajara manifested agreement with the organization of the competition and termed it as not only important from the musical point of view, but also as a means for broadcasting the advantages of family planning. The

mass media were well disposed and broadcast messages inviting the public to participate in the "Corrido Popular" competition.

Before the competition, a special motivational session was held for composers to explain the various facets of the population problem, its socio-economic implications and specifically its relationship to family well-being. Two films entitled "Soy Padre de más de Cuatro" and "Feliz Planeación" were also shown. Animated discussions were held with the composers and their questions answered by the Chief of Public Instruction and Cultural Promotion.

The competition was held in Guadalajara in the presence of a vast audience and prizes were awarded to outstanding singers and composers.

A special disc of the prize winning songs was issued.

III. Puppet shows on family planning

Puppet shows on family planning subjects were also produced in Mexico during the 1970s. The productions, using small hand puppets, combined with actual people-puppets and featuring a tape-recorded script, were shown in busy squares in a lower middle-class suburb of Mexico City.

Promotion of the use of puppet shows has also been encouraged in the Guadalajara region in cooperation with the Institute of Community Development. The Institute produced puppet shows on development themes. In addition, several groups of teachers were involved in other parts of the country, promoting the use of socio-drama techniques for student education concerning population and development.

Specialists were engaged to develop modern, scripted traditional theatre and puppet-show presentations for urban audiences in and around Mexico City. Audience reactions were measured, and these showed very strong female reaction against the excesses of the machismo mentality among men. The urban productions developed, as their major theme, the need for responsible male behaviour in male-female relationships.

These innovative efforts proved to those directing the overall integrated communication programme that there was a valid role for various live theatre forms combined with community self-help dialogues, but that it was overly costly (given

funding constraints) to consider extension of the live productions throughout Mexico. The project's experience showed that the only economical way of rapidly multiplying these efforts is through extension of live productions into the mass media on a national scale.

Guiding principles

Based upon the Mexican experience, the following guiding principles for continued work with the folk media in the Third World may be suggested:

1. Social change at the community level requires the use of the community's own channels of communication.
2. Messages promoting change are important, but are most acceptable when communicated through the channels (media) trusted by and familiar to the community.
3. Utilization of folk media is best done by involving the local community's artists, since they are part of the community and would be trusted more than outsiders.
4. Extension of the folk media through the electronic mass media is a process which serves, fortunately, to make the mass media more community based, hence, more locally acceptable.
5. Folk forms, ideally, should not be altered in the process of using them for development work; messages dealing with family planning, for example, are best woven directly into the existing form and traditional structure.
6. Folk media must be legitimized through (a) the use of folk artists as opinion leaders, (b) moulding of the content to suit the largely improvised nature of folk forms, and (c) live performances on the electronic mass media.
7. Training in the use of folk media is essential to ensure effective presentations.
8. Development-oriented work in folk media, if sensitively engaged in, can serve to revitalize some of the dying or declining forms and contribute to a cultural renaissance.
9. Folk media utilization is very cost-effective since it represents relatively modest investments in live, two-way community-level dialogue. The participatory aspect is of special importance to national planners when they consider programmes at the local level.

Papua New Guinea strives to strengthen its traditional communication system: highlights of a 1980 Unesco report

by

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At the request of the Government of Papua New Guinea, and with Unesco's assistance, a report was prepared which studied the needs for strengthening the country's traditional communication systems.

The Government's request stemmed from its concerns about the communication needs of the country, which were published in a review committee's report on information services in 1979. In particular, the document called attention to the heretofore "disproportionate concern with technology-oriented media" aimed at literate, urbanized audiences, while rural populations were virtually ignored.⁽¹⁾ It also developed 18 principles of communication, several of which refer to rights of citizens regarding access to information and to shared communication processes and systems, including those traditional forms in their indigenous linguistic and face-to-face varieties. While official Government reaction to the document had not been made known, the spirit of it inspired the request to Unesco for design of a two-year project to promote the mobilization of local level folk media for the encouragement of two-way communication between rural folk and government at all levels.

The Unesco report, prepared in 1980, responded to the following terms of reference: to make an inventory of existing forms of traditional communication systems, particularly those with potential for use in development oriented work; to draw up plans for a two-year project, and to set up the necessary organizational framework for carrying out the project.

Highlights of the report - including notes on the special conditions of the country, the methodology adopted for the study, and selected findings - are presented below.

A Note on Papua New Guinea

The country has a population which in 1981 is estimated at 3.3 million.⁽²⁾ The population growth rate of 2.8 has enormous consequences for Government planners who must deal with the rapidly increasing problems of disease control, malnutrition and the rural-to-urban population shifts.

Economic development is hampered by lack of road networks, extremely rough terrain, and by lack of financial and human resources. High unemployment is a growing concern, aggravated by slow progress in large-scale industrial project development and by migration to the cities and towns. However, the largest part of the population

knows little of these problems. Most people live fairly close to their villages relying, as they always have, on subsistence-level farming, fishing or hunting.

While primary education services cover a large percentage of the school-age population, most pupils do not go on the secondary schools, and the social disruption caused by frustrated school-leavers is having a troublesome effect upon the relationships between the generations.

Cultural fragmentation in the country is also seen as an obstacle to development efforts. There are estimated to be in excess of 720 languages and more than 1000 tribes in Papua New Guinea, and this would suggest that communication with the people is an extremely difficult task. While Pidgin appears to be developing as a common or linking language, communication efforts in mass media are unequal to the task of reaching out to the majority of the population in their isolated rural habitats and villages.

Many of the social groupings in the rural areas still hold beliefs in the spirit world - in ghosts and ancestral spirits - and elaborate ceremonies and rituals are found among many communities which are meant to placate the evil spirits or praise the good ones. Under slow but steady encroachment of "new ways", some of the "old" - rituals, beliefs - are falling into disuse.⁽³⁾ In the process, traditional ceremonies and their elaborate elements - artistically wrought performances in story, song and dance, drama, and the distinctive costuming and other decoration that goes with them - are in danger of being lost, or, at best, of being turned into "pretty" welcoming entertainments for dignitaries and tourists.

1. Report of Review of Information Services, Papua New Guinea, Port Moresby, 1979, p. 100.
2. Population Reference Bureau. World Population data Sheet (1981). Washington, 1981.
3. There are increasing signs, however, that some of the churches have recognized the need to restore the cultural heritage of the rural societies, and efforts are being made to rework traditional beliefs and forms of cultural expression so that they could be incorporated in Christian worship. (See Alexander Dawia's article, "Indigenizing Christian Worship in Melanesia", in Bikmaus, Vol. I, No. 1, May, 1980.

It was suggested in the Unesco report that one kind of restorative activity might utilize elements of these ceremonies and singsings, along with other traditional forms of communication at village-level, to tap their potential roles as message-carriers to and from the grass roots of the country. This would be but one way of intensifying the development dialogue between villagers and local government extension workers.

Traditional media in the country

The Unesco report covers findings in only five of the country's provinces. These findings dealt with the folk forms of expression at village-level, and only those forms, or aspects of forms, considered by villagers as not being sacred or taboo for the purpose intended, were included in the survey.

Story-telling, looked at as a communication vehicle or channel, appeared to be an important form. It was found that villagers expressed preference for use of this form, and there were some suggestions in one province (Enga) that story-telling could be enhanced with illustrative materials, such as photos or drawings.

Story-telling appeared to be a most persuasive form all over the country. The teller is generally an elderly person with much authority and to whom much respect is paid. Methods and traditions of presentation may vary according to custom in each village and within each language grouping, but in all cases, the story teller colours the presentation with his personal style of interpretation, giving life to the form. Some performers are so persuasive that listeners have been known to take up the tale in song themselves. This re-enactment of legend or of history demonstrates the participation of both performer and audience in a living culture.⁽¹⁾

Audiences for story-telling may be small groups within a village, an entire village of hundreds, or even several visiting village populations numbering as many as a thousand persons.

Traditionally, the story-teller is the person who passes on the knowledge and lore of his people. The form has enormous potential for development-oriented work: it is a more powerful "tool" than the singsing, which appears to be losing its impact in some areas, notably in East Sepik Province.

The story-telling form appeared to be flexible enough to be used in combination with other elements of the traditional singsing for generating awareness and development consciousness among the people.

Singing was seen as another important medium. Songs are produced in profusion all over the country. There are special songs for the dead and others for feasts and celebrations. There are secret compositions for recalling the genealogy of particular clans, and not-so-secret ones for everyday use or for extolling the virtues of love. Spirit worship may often be enshrined by song and such menial occupations as gardening or fishing may be lifted to exalted planes by different songs with different rhythms.

Many of these song forms, their melodies and special rhythms, represent to the rural

development communicator potentially useful traditional media channels. The peroveta song form in some villages of Central Province could easily be used in this way, according to the Unesco report which explored the possibilities among village residents themselves. Similar use could be made of the distinctive geve and kasamba song forms found in some areas of Northern Province. There is a rich field of research to be pursued if identification is to be made of such useful forms throughout the country. A sense of urgency might be added to this task in view of the fact that a good many of these traditional song forms are dying out. Elders in a number of villages said they would welcome experimental work with song forms as a valuable means of restoring them and as a method of acquainting the younger generation - the disaffected youth - with the elements of their own forgotten culture and with the lifestyles of their elders.

Dance forms were used to express events or stories or states of feeling, and they were almost always accompanied by singing. Dance is generally performed in groups and dancers are attired in traditional dress and decoration according to the region. Decoration is colourful and includes body paint, plumes, feathers, pig's teeth, shells and long leaves. Kundu or garamut playing may provide the rhythm and pace for the dance. Dance-drama, the combination of many performing arts elements (singing, dancing, instrumental accompaniment, mime), may be the highest achievement of the country's traditional societies.

Traditional musical instruments in Papua New Guinea include the kundu drum, the garamut slit drum, bamboo flute, Jew's harp, seedrattle, guitar (made traditionally) and conch shell. Use of these instruments, singly or in combinations, varies from one region of the country to another. Instruments may accompany singing or dancing or both, providing distinctive traditional rhythms or melodies. The garamut not only produces the vigorous dance rhythms in Manus Province singsings, but, for the dwindling numbers who remember, it can also be used in a telegraphic sort of way to convey important messages over large distances.

The string band occupies a special place among the youth almost everywhere in the country. String bands are formed spontaneously in cities, towns and even the remotest villages. Radio appears to encourage this development and the National Broadcasting Commission devotes a good deal of air-time to promote the string band.

A band may comprise a small group of, say, five guitarists, who develop their own repertoire of borrowed, adapted or new songs. Some competitions have resulted in new compositions of rare quality on selected themes of "independence", "love", among others; but, for the large part the string band is still very derivative of music from other countries, notably Western countries. With encouragement, however, the string band could

1. Kohnke, Glenys, Time Belong Tumbuna: legends and traditions of Papua New Guinea, Port Moresby, 1973, p. x.

become a potent form of expression, and it is worthy of being encouraged at village-level, in such a way as to reduce the growing alienation between elders and the youth. At present, the string band is seen by village elders as the symbol of the breaking away from tradition by the young; however, village-level development efforts that involve traditional communication would need to ensure that both the elders and the youth are associated with the task through the media which are closest to them.

The inventory of folk media in the villages covered in the Unesco report also makes reference to comical or satirical dramatic sketches and to mime. Interestingly, village elders remembered that their parents and grandparents used to participate in short dramatic plays, but that the tradition had largely disappeared,⁽¹⁾ with dramatic expression now relegated to schoolchildren. Most villagers expressed some interest in trying to revive this dramatic form.

Methodology adopted for preparation of the Unesco report

The Government determined the schedule and location of village visits in five selected provinces - Central, Enga, East Sepik, Manus and Northern.

A questionnaire for the village visits was devised to create a qualified, if partial, inventory of useful small group forms of communication (or traditional media channels). From the outset, however, it was evident that a complete inventory of useful folk media in Papua New Guinea could not be completed since such a task requires intensive library and field research over a period of years. The efforts to isolate media in selected villages were thus meant to serve as a guide to the direction such research must take, enriched, presumably, by the wealth of published and unpublished anthropological, historical and sociological materials already available.

The questionnaire was developed to provide in a two-hour session in each village a result-oriented, if somewhat abstracted, profile of folk forms, at once embedded in the active cultural life of the people, but also regarded by them as "open" or "flexible" enough to be used, with their own participation assured, in any government-sponsored communication programme.

Observations on the manner and substance of the responses of villagers to questions (as presented through interpreters) about the various folk forms, independently served to qualify the validity of replies as finally translated into English. These

observations permitted the author to give numerical weight to some of the findings. In this way, helpful data was generated for further and more comprehensive research under the project desired by Government.

The questionnaire was pretested in two villages in Central Province and the design verified in follow-up discussions with government authorities, independent scholars and the Director of the National Theatre Company. Minor modifications and additions to the questionnaire were made as a result of the pretesting.

With assistance of national and provincial-level information officers, the questions were posed to elders, village councillors, church leaders, a few women's club members, and others in a total of 17 villages of the other four selected provinces. (Often, there were sessions in villages where whole populations became involved in a most democratic consensus-gathering process which provided literally "collective" answers to the questionnaire). Upon return to Central Province towards the end of the assignment, the writer arranged for a final questionnaire, session in a village in the Port Moresby area, making a total of three villages sampled in Central Province and a grand total of 20 villages covered in the study. (It was determined early on in the assignment that the maximum number of villages to be seen in each of the five provinces would be five and the minimum three).

The data from the completed questionnaires were cross-checked and implications discussed with a variety of political, development-oriented and academic authorities at both provincial and national levels. Results of the questionnaires were then charted and otherwise described in a manner best calculated to interpret their usefulness.

The outcome of the mission, using the method and approach outlined above, resulted in the preparation of an inventory, with a profile of the characteristics of traditional forms of communication which might be used for development; preparation of two year research project outline to (a) provide information on folk media on a national scale, and (b) develop an action programme utilizing the most suitable forms, and the identification of existing sources and documentation facilities relating to folk media in Papua New Guinea.

1. This was not, however, true of some of the villages, notably in Enga Province.

Arab folklore

by

Ahmed Rushdi Saleh, Journalist

Possibilities of utilization for motivational purposes

Communication strategies in support of population and development programmes in the Arab States Region have to contend with the fact of high rates of illiteracy and limited media reach. While efforts to eradicate illiteracy and to develop integrated mass media and field level communication strategies must continue, the possibility of utilizing the folk media, which are culture bound and transcend written word, needs to be explored.

Before doing so, however, it was necessary to make a search of Arab folklore, analyse the various types and forms, record and catalogue them. An exploratory mission was accordingly sponsored by Unesco. The mission covered Egypt, Syria, Iraq, Kuwait, Jordan, Morocco, and Algeria and brought out the deep-rooted influence various forms of folklore have on people's behaviour, attitudes and daily life patterns.

Classification of materials as regards content

The classification of the basic types recorded on cassettes took into consideration their characteristics on the one hand, and the functions they perform in the life of their users, on the other. This recorded material was classified according to content as follows:

Materials related to the rites of passage

- (a) Traditions and practices connected with pregnancy and childbirth,
- (b) Traditions and practices connected with childhood,
- (c) Traditions and practices connected with adolescence,
- (d) Traditions and practices connected with old age.

Included in these materials are passages which throw light on systems of marriage, customs, rituals and traditional artistic activities performed on such occasions. A detailed scrutiny of the content, reveals the popular conception of the preferred family size, marriage age, types of marriage - endogamy, ecogamy, monogamy or polygamy - and helps understand the reasons for such systems, or conversely the criticism and objections to them.

The folklore highlights two opposing views on marriage: one endorsing early marriage from within the large size family, and the other objecting thereto either in part or all of its elements.

The materials thus recorded also cover traditions and practices connected with (a) traditional handicrafts and trades (conventional methods of

production, such as rearing, hunting, farming, trading, crafts-making and transport); (b) transmission of folk knowledge, practical experiences, and beliefs such as folk medicine, folk pharmacology and magic; (c) spending leisure time and entertainment: recreation play and entertainment through performing the various arts or participating therein, and (d) beautifying of the human body or personal effects (hairdressing, facial make-up, tatooing and adornment of man, woman or child on ordinary or special occasions).

Also included in the content are traditions and practices connected with social characteristics, environment and culture, and which deal with rituals and ceremonies performed on occasions such as harvest time, circumcision and betrothal, religious anniversaries such as holy birthdays and pilgrimages and on economic occasions such as market days.

Main forms of Arab folklore

The study revealed that all the countries desired to preserve folklore and safeguard it from oblivion. They were as well aware of the threats that urbanism and modernization pose to folklore, as they were of taking steps to revive and record them. The methods currently used to keep folklore alive consisted of making sound recordings of songs, ritual or religious chantings, and current sayings. The advent of television has contributed a lot in this direction by way of production of documentaries. Both governmental and private institutions have issued publications, studies, collections of texts and bibliographies of publications dealing with folklore.

The mission listed the main form of Arab folklore as follows:

- (a) Songs,
- (b) Dances,
- (c) Repetition of epic narratives,
- (d) Acting performances, and
- (e) Transmission of experience through theatre apprenticeship.

Apart from the classification of songs in main groups, namely urban songs (folk communities in modern areas), countryside songs (peasant environments) and Bedouin songs (tribal and desert regions), folk artists have given to their songs a large number of other appellations; e. g. there are the ballads (colloquial), Andulesian songs, and the Iraq chantings "Makamat" (Bughadadi).

With the exception of Egypt, the bedouin songs occupy a prominent place in the Arab countries, and have considerable impact. In Egypt itself, the peasant songs are predominant.

Similarity exists between the songs of the neighbouring areas in the Arab East. The songs

of the Euphrates Valley in Syria, for example, are influenced by the songs of Iraq. The "Swaihal" singing in the West Euphrates area, in the middle of the island between "Sermizra" (Syria) and the songs of South Iraq and Kuwait, and possibly the songs of the Gulf, all bear great resemblance. Likewise, the songs of East Jordan, Palestine and Syria are very much alike. In the Arab Maghreb, the songs are influenced by the Andalusian ballads, which are commonplace in North Africa. There is also a similarity between tribal and bedouin songs there.

In the same manner as the song, dancing accompanies a person, man or woman, from the cradle to the grave - from nursery songs and dancing songs to funeral laments. The many names given to rhythmic gesture movement apply to social and ritual dances, acrobatic dancing and body-balancing dances, as well as to equestrian dances, arms displays, athleticism, and ceremonies at harvest time or in the rainy season.

Recording of various types of dances would be particularly important because they contain material of bedouin (tribal Arab and Negro-African) and of rural and urban origins, as well as material of religious significance.

The folk drama performances highlight, apart from the dialogue, mime, dancing, chanting (such as reciting of folk epic narrative songs) and puppets. The layman shuns abstraction and complexity and expects to find a clear-cut solution to the problem that the drama deals with. In the absence of the solution, a joke provides emotional compensation to the public.

Relating traditional narratives is one of the most widespread forms of folklore, simple to perform and effective. These narratives include proverbs, riddles, anecdotes, jokes, maxims, current sayings, ballads, etc.

Those who practise this art memorise enough narratives enabling them to carry out educational, moral or behavioural objectives or to transmit knowledge or for entertainment purposes. The effect a narrator may have on his audience depends entirely on himself and not on the narrative, since the successful narrator is expected to possess qualities of showmanship.

As play-acting, dancing and relating of narratives perform the function of prompting, instructing or informing the viewer or listener, they come within the last main form of folklore, namely the transmission of experience through theatre apprenticeship. The prompting for the purpose of transmitting knowledge experiences or ideas, however, may also take place through the practice of traditional methods of expression, i. e. through the practice of a fine craft or trade, or any of the graphic folk arts. The folk-craftsman and trainer prompts his apprentice to use the techniques of his craft through practical training together with some theoretical guiding. Each art and craft has its own terminology and language, as well as its own ethics and traditions.

In the rapidly changing Arab world, there is a great need for integrated utilization of traditional and modern media. Notwithstanding the fact that traditional and modern media present folkloric materials side by side, or in conflicting ways, or in parallel harmony, each nevertheless presents it from a different standpoint. Traditional media present it according to customs, traditions, spontaneity and folk practice, whereas modern media do so from the standpoint of modernization and planning. While the folk media can help enrich the content of the modern mass media, the latter can very effectively promote the former and, what is more, record them for posterity.

SECTION II

Methodology for use of folk media for motivational activities

by

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Folk or traditional media have certain distinguishing characteristics. No element of presentation is kept in isolation. A curious alchemy blends the various elements into one integrated form sometimes dominated by drama, sometimes by singing music and sometimes by dancing.

Tradition plays a great role in shaping such forms. It makes them acceptable and tunes the majority of them to instant natural rapport with their audiences.

Yet another aspect of folk or traditional media which deserves attention is that while other media may have an aesthetic appeal, the folk media hardly ever touch people on the intellectual plane. Thus, nobody even thinks twice as to why a demon is killed in a particular fashion or whether justice has been done to him. What matters is poetic justice.

These peculiarities of the folk media lend them a robust charm and rustic vitality. The audience is assured of something which is their very own.

Considerations in selection of folk forms for motivational purposes

The two basic considerations in the selection of various folk forms for motivational purposes are:

- (a) The prejudices or biases which stand in the way of gaining support for population and development programmes.
- (b) The folk or traditional forms available in the region.

Let us take a semi-urban region where an educated man does not have a positive attitude towards family planning. On enquiry, it may be revealed that he has three daughters and one son and that to have a second son he is prepared to run the risk of having any number of daughters. The basic problem here is the traditional bias against girls who must be married off with costly dowries and who cannot be of much help to aging parents. On the other hand, the son of a poor labourer may start earning a living at the age of 12. With the economic situation of the poor, the immediate relief is welcome; the potential future of an educated child sounds too distant. Similarly, for landless labourers in villages, a child may start helping the parent in many ways and this has

a direct concern with the peasant family income and needs.

In any programme to change attitudes and behaviour patterns, it is absolutely essential to know the thinking pattern, the emotional make-up, the beliefs and dogmas of the target audience and then to choose the folk/traditional forms to be used to convey the message and to convince the people. In short, the process has to be initiated from the viewpoint of the user effect upon the audiences.

A judicious selection will have to be made, keeping in mind the emotional make-up and the thinking pattern of the target audience since one form may lean heavily on sarcasm, another on humour and yet another still may have deep emotional colour accentuated by music and stylized acting or may have only spectacle or pageantry for its basic charm. Forms with deep emotional colour may not "work" if the audience is educated and takes shelter behind clichés and wishful thinking. Probably sarcasm, wit and humour may prove better instruments for such people. Simple uneducated villagers may respond better to emotional approaches or to spectacle and pageantry. Bringing in forms from other areas cannot and should not be ruled out for they have the attraction of newness and may not be entirely unknown.

Stages in adaptation of folk media

The script

Most of the folk media use little or no written text, and though the words and the musical score have been handed down from generation to generation, they have never been rigid.

Thus a very conscious effort has to be made to modify development-oriented text materials by suitable additions or alterations. As a general note, it is not advisable to effect changes in the preamble of the folk forms since these have grown as a result of the peculiarities of the form itself and the traditions of the region and are at once recognizable by audiences.

In forms where dramatic sequences are available, the modifications can often include the plot line. In some cases there are limitations of forms which must be respected. An illustration will bring out this point better.

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The traditional string puppets (marionette) of Rajasthan (India) portray the story of kings and courtiers presenting trick sequences including horse-riding and sword-fighting. A few juicy comments on the inability of a rider, followed by superb performance of another, could highlight the point. Greater deviation in the plot or introduction of complicated curves in the growth of the story will rob the basic character of the form.

A favourite treatment of the plot in folk media is the suffering of the good hero, ending in restoration of all happiness with the blessings of the presiding deity of the form. Retaining the ritualistic or formalistic beginning of the form, careful additions of sequences can be made to justify the end - 'God helps those who help themselves'. This would not be contrary to any belief or tradition and introduce the population content in an unobtrusive manner.

Many forms depend upon singing a narrative, rendered dramatically either by the singer himself or by other performers. Without disturbing the basic format, stanzas can be added to illustrate the advantages of population and development programmes. This approach can pay handsome dividends in cases of even mythological recitals which have a different level of acceptance.

The presentation

The method of presentation is so closely linked with the spoken word that both emerge as one integral whole - a unified creative expression.

In production phase, some changes may come up as a result of additions and alterations to the planned script. Other changes may be independent attempts to highlight textual points through purely visual means, without verbal support.

It is traditionally accepted that marionettes representing the King will be the biggest. The courtiers are smaller marionettes. Utilizing this tradition, two courtiers with their families can be brought into the play, one with fewer children who have been properly educated and the other with a large family and emaciated children. While comments on a horse-riding contest, for example, will lend verbal support, the very size, construction and manipulation of the marionettes will bring out the same point with visual effect.

In media where singing plays an important part, the rhythm-pattern is also important. Variations in this pattern may suggest the idea very effectively. The heroic efforts of one character can be brought out by crisp drumming followed by description of another with sluggish rhythm, at once suggestive of ridicule and creating innocent humour enjoyed by all.

In folk plays, modifications in production provide ample scope for development-oriented expression. Opportunities provided by the script have been indicated earlier. In India, such productions are open-air performances with audiences on three sides and accordingly there are few sets to worry about. Introduction of suggestive symbols, as part of the backdrop, is one innovation which could be tried. However, care has to be taken so that the open-air quality of the performance is retained.

Moveable backdrops could also be introduced as there is a living tradition in some of the Indian dance-dramas.

Highly mechanized means, such as projectors, should not be utilized because they do not blend with the general pattern and draw the audience's attention away from the basic message. The same may be said for light and sound effects; however, with improvements in the mode of communication, the size of the audience for any folk performance is increasing and there is a need for sound amplification and better lighting. The problem needs sensitive and imaginative handling.

If electricity is needed to light a folk performance, there is no reason why the characteristics of traditional lighting cannot be somehow maintained. Of course, the size of the audience cannot be stretched beyond a point, after which the show will be anything except a folk performance.

Amplification of sound poses a different problem. Pre-supposing audience on three sides, microphones will have to be suitably placed to overcome wavy sound quality produced by actors moving away from one microphone and approaching another. One solution to the problem may lie with the actor. He can adjust delivery of lines in relation to placement of microphones covering the distance between two as part of stage movement. However, this solution is not available for musicals where rhythm is a deciding factor and may not provide the gap required for such movements.

A word of caution does not seem to be out of place. Too many innovations in light and sound effects may prove counterproductive. Though the interest of the vast majority of the audience may be retained but it may also be left with a feeling of wonder and excitement about the new things shown and in the process be hardly aware of the message incorporated. In stage performances overloaded with gimmickry of lights and sound effects, the play itself is often lost sight of. In performances for motivational purposes this may be suicidal.

Folk media in field motivational work

While the importance of folk media cannot be overemphasized, these should not be misunderstood as the only effective instrument for motivational programmes even for illiterate audiences. As a matter of fact in the overall media strategy, care has to be taken to utilize all the media and place the folk media in the proper perspective. This is all the more vital for mobile units which have to go into the field with a preplanned programme and may not have the advantage of quick changes.

Initially, information could be handed out through other means of communication including the electronic media. Films, recorded songs, radio programmes, group discussions and lectures can be utilized for this purpose. In order to make this initial approach more interesting folk media could be utilized for entertainment.

The next step would be inter-personal communication so that the members of the mobile unit

mix freely with the audience. Probably a series of programmes at short intervals may help in building up a rapport. In view of the strategy outlined earlier this could be followed by motivational programmes where folk media are suitably modified to suit the purpose. In the interest of purposeful action, a little hammering on one particular angle of a theme by successive presentation of different folk media may be of considerable help.

Although a time lapse is not ruled out between the acceptance of an idea and follow-up action, suitable facilities should be made available along with these motivational programmes to facilitate quick action.

The thrust may be slackened after the first salvo has been fired and repeated with a different bias after some time. In this repeated attempt, the electronic media may be utilized to project success stories. This may provide ample scope for experimentation. Folk media can be presented through electronic media utilizing the best of both in projecting success stories. The folk media can follow the programmes with motivational drive. Repeated efforts with the same target audience are bound to yield fruitful results.

For the rural audiences the time of the year when such programmes are organized is of tremendous importance. With cultivation work in full swing, a farmer hardly has time left for such

programmes. The rainy season is not conducive to open air programmes and covered halls are seldom available. It is also difficult for village folk to move from place to place. The performances should be organized to suit the climatic conditions and, above all, when the farmers are comparatively free.

For the semi-urban population the same considerations may not be applicable, but the vagaries of nature and the basic trade with which the people are occupied, should be taken note of in planning the overall strategy.

One great advantage of inter-personal communication should not be lost sight of. The uneducated and unsophisticated villagers should be encouraged to adopt social welfare programmes in which these village communicators should lend active support. The performers can very well, during their stay in the area, utilize their time in mixing with the population and introducing adult literacy campaigns, personal hygiene campaigns and such other social work which needs guidance and encouragement.

Mobile units, well equipped with information materials, entertainment programmes and specially created motivational programmes in folk media can effectively interest fellow citizens and while learning of their problems also provide necessary guidance in matters of personal and community welfare.

Folk media utilization for motivational purposes

by

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Introduction

In 1974 Unesco sponsored a conference in New Delhi entitled the "Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes". Basically, the seminar/workshop sought to establish that folk media could be used on SITE (Satellite Instructional Television Experiment) to enhance education and behavioural change and thereby to improve the well-being of people.

According to K. B. Mathur, Programme Officer, Unesco, Paris: "Unesco believes that the role of mass media in developmental communication is crucial and that these media should be

used in a systematic and integrated fashion with extension work. Research has established the fact that behavioural change directly attributable to mass media varies from 10 to 15 per cent and that this percentage goes up to 54 per cent when the mass media and extension work are integrated. The question which arises therefore is whether or not the mass media and extension work utilized along with folk media would help further increase the percentage of desired behavioural change".

The philosophy behind the seminar/workshop

Involvement and participation of the community are the basis of effective communication. In order that communication may be instrumental in

bringing about social change, it must be based upon the existing values and the beliefs of the community, as well as upon the inbuilt, respected, and trusted communication channels. The rapid and spectacular advances in the fields of broadcasting, film, and audiovisual technology promise quicker and wider dissemination of information. However, the rural areas in the developing countries would not necessarily benefit from these advances since the human and material resources do not always permit the access of the masses to the media and vice versa.

Taking into account the need for community-based communication strategies to further developmental programmes, Unesco launched, in 1972, the drive for the integration of folk media in communication programmes so that the existing combination of mass media and extension work could be further reinforced by the inclusion of folk media. Since population and family planning activities have assumed great importance in socio-economic development, Unesco concluded that the inclusion of folk media within communication efforts would contribute to both motivational change and cultural development.

The structure of the seminar/workshop

Following an experts' meeting (organized by Unesco and IPPF with UNFPA support) which recommended guidelines for the integration of folk media and mass media, Unesco prepared comprehensive plans for follow-up action. The Ministry of Information and Broadcasting of the Government of India played host to this seminar/workshop. The Song and Drama Division of this Ministry* was contracted to undertake local arrangements and preparations for the event. Unesco invited communication specialists in folk media from 20 countries to study the way in which folk media have been mobilized for motivational purposes in India.

The seminar/workshop was designed: (1) to discuss and discover the potential of various folk forms in communication work; (2) to afford the participants the opportunity to study both the steps involved and the factors to be taken into consideration in the production of the various folk forms; and (3) to study and evaluate the finished production. Eight folk forms were chosen and folk troupes from all over India converged in New Delhi for the purpose. In short, the event constituted an India case study for the participants so that they could relate the ten-day experience to some of the forms in their respective countries with a view to discovering the possibility of the involvement of folk media in social, economic, and cultural development.

A rural setting was provided for the demonstration and staging of the folk media - thereby not only imparting a measure of realism to the performances but also emphasizing two facts: (1) that many urgent problems of development lie in the villages and (2) that for their solutions, the villagers should be involved in the planning, participation, and implementation of programmes in order that folk media may be an effective vehicle for motivation.

Performances and Demonstrations

Following the morning sessions (which were devoted to presentations of papers by Indian participants and delegates from other countries), the afternoon sessions, held in an outdoor setting, were devoted to folk media performances wherein the artists demonstrated the basic features of each form - their unique traditions of music, song, dance, and drama. There then followed a question-and-answer period during which delegates discussed with the artists the techniques and problems of incorporating developmental messages into their performances in order to effectively enhance motivation and thus behavioural change.

In the evenings, live full-length performances by these artists were shown to the delegates and to the general public. By this time, allowing for several hours of rehearsals, the performers had incorporated developmental and motivational messages into their performances.

In general, most folk forms adapted themselves readily to the new themes. (In fact, folk performances constitute one of India's most ancient educational forces and were used even in this century to promote nationalist sentiments). However, it was clear that some forms were definitely more flexible than others. In one particular form, the roles of the performers were so stylized, that only one character - the jester - was "free" enough to convey a new message.

Folk forms

Background papers and demonstrations were presented on the following Indian folk forms:

Harikatha - essentially a one-man show, it is a discourse with story and song. The two basic motives and contents of Harikatha are: the necessity for a simple method of communicating religious experience and the social implications thereof. The narrative subject is traditionally a parable illustrating the paths to "God Realization" and the obstacles along the way. Since Harikatha comments on ways of living and self-improvement, it is adaptable to contemporary themes to a degree. The first act opens with songs of praise and songs containing the theme of the discourse; the second contains a parable related in prose, poetry, song, and dance. Although the present world situation is in need of the spiritual guidance

*Since 1954, when the Government of India's Song and Drama Division was established, an average of 14,000 folk performances have been organized annually at the community level. The Song and Drama Division and its regional offices employ 800 artists on a regular basis. In addition, there are 400 private, registered folk troupes all over the country which are commissioned to the State level to present performances from time-to-time on various developmental themes.

which Harikatha offers, there are many aged-old social problems that can be communicated by the performer.

Kavi Gan - or the poet's song, it is typical Bengali folk form that originated before the written literature of Bengal. The characteristic feature of the Kavi song is an impromptu dialogue between two groups of poets each led by a Kavi Sarkar (lead singer). Its historical development has always largely related to the social life of the common people. The trends of the modern Kavi song are divided into eight classifications according to topics and musical techniques. The Kavi song proposes solutions to current problems such as food, floods, status of women, human rights, and family planning. The Kavi is thus already dealing with motivation for developmental purposes.

Puppetry - a form of entertainment and education, it can be extremely useful because puppets can often "say" things which human beings cannot. The four most important types of puppets are the glove puppet, the rod puppet, marionettes, and shadow puppets. The West's recent introduction of puppets into education, therapeutic rehabilitation, advertising, cinema, and television are examples of the possibilities for the use of puppets in India. Puppet skits have already been used on All India Radio (T.V.) to promote cleanliness. Research shows that such skits need to be simple.

Tamasha - a popular folk entertainment form which was revitalized after national independence, it is a harmonious blend of music, dance and drama. The form is characterized by its use of four instruments and three central characters who are the chief dancer, the clown, and the musician. The narrative verse which links together the prose dialogues in the drama is the element most adaptable to modern themes. Although in the past 100 years Tamasha has declined in quality and appeal, during the past decade its techniques have been adapted for sophisticated theatre. Its potential for development communication is now being explored.

Burra-katha - or ballad singing - is a form of self-expression for attaining social adjustment and human freedom. The ballad singers of Andhra Pradesh are chroniclers of people's activities, customs, and social practices, as well as "recorders" of hopes for the future. Burra-katha was a forgotten art until the Socialists discovered it four decades ago. After independence, the government selected the form in order to convey to the rural areas messages of self-reliance, cooperative effort, rural development, family planning, and national savings.

Yakshagana - a kind of dance drama, it originated some eight centuries ago as a religious art form. The play expounds the moral that good prevails over evil; and in almost every episode of Yakshagana some battle is enacted. Its main characters are superhuman: gods, demi-gods, and demons. Yakshagana cannot basically convey contemporary themes and morals, because it presents an unearthly story based on fantasy. However, the clown is one character who could possibly convey a modern message because of the flexibility of his role.

Khayal - a folk theatre form, it originates from the region of Rajasthan. Because the drama is operatic in nature and highlights intricate dance movements, it is usually performed by highly professional groups. The comic interlude, which has become an essential part of Khayal, has potential for persuasive communication. The survival of this centuries' old form is attributed to the fact that it has a powerful mass appeal.

Papers were also presented by delegates from four other countries: Bangladesh, Egypt, Iran, and Sri Lanka. All discussed the possibilities of and potentialities for the use of folk media to enhance education and motivation.

In addition, the delegates felt that the role of the folk artist was vital as to whether or not the folk form could be altered in order to accommodate a new message effectively and thereby increase motivation for behavioural change. The discussion on the role of the folk artists throughout the workshop/seminar stressed the need that they assume the leadership role in rural communication. It was stressed that the modern communicator (instead of assuming the leadership role) should help the folk artists to become leaders. This process necessitates cross fertilization of ideas, approaches, and techniques between the mass media and folk media practitioners.

Success Story

As previously mentioned folk media have been used in India for centuries to carry educational messages. One particularly significant and specific example was pointed out at the seminar/workshop. Habib Tanvir, writer and producer of plays and Member of Parliament, brought out the socio-economic factors associated with the development and utilization of folk media. Earlier, he had made a preliminary survey which showed that the local dance and drama form in a village in Madhya Pradesh was on the verge of extinction. The survey showed the reason was that the local people, including the folk artists, had a debilitating sickness caused by eating a particular variety of pulse (a form of lentils) which resulted in paralysis. Furthermore, the price of food was rising which led to worse nutrition and more paralysis because people began to eat even more pulse. Tanvir immediately composed a song in the local dialect to convey the message of how to cook the pulse in order to eliminate the toxin and to retain the protein. The villagers soon began to follow the message and Tanvir arranged for follow-up medical help and assistance. The point illustrated is that folk art cannot be separated from the real problems in the villages. As Tanvir stated: "India is not the Taj".

Some conclusions

At the final seminar session, delegates echoed the conclusion of the 1972 meeting organized by Unesco and IPPF that folk forms could be used in conjunction with modern media in channeling motivational messages to rural audiences, but that care should be taken not to make the forms

unacceptable by overloading the message content.

Some delegates expressed fears that the introduction of contemporary messages into traditional forms might lessen the credibility of the forms being used - thereby making them unacceptable to the audience. This view was strongly challenged, and it was emphasized that folk forms have seldom been static and that they have generally reacted to current situations and adapted to contemporary developmental needs.

It was felt that a good folk artist should know what liberties the communicator could take with a folk form without either mutilating it or offending the audience. On freedom of the art, the emergent view was that the artist must himself be convinced of the validity and creditability of the message to be communicated and then to incorporate it using the form's own creative and compatible style. In this process, the artist becomes the community's agent for motivation and thus social change.

Participants were convinced that traditional art and entertainment forms are often suitable for carrying modern messages and that they be adapted for use by mass media. But they stated that such exercises call for extreme care at four fundamental stages: (1) in the identification of flexible elements in folk forms; (2) in the treatment of the message to suit the form used; (3) in the integration of folk media with mass media; and (4) in the presentation of a programme package with adequate pre-testing of motivational message and folk form - and with appropriate evaluation. In connection with this last point, it was emphasized that field studies of target audiences must be carried out before selection of messages and forms and that programme back-up must be provided for performances, such as ensuring that a fieldworker is present at the time or makes a visit to the area soon after the performance in order to increase the height of motivation.

Ten guiding principles

The discussion of the potentiality of the various folk forms and the techniques of the production for motivational purposes brought out some guiding principles. These could be summarized as follows:

1. The folk media should be an integral part of any motivational programme for rural development. Wherever possible these should be integrated with mass media; but, in all cases, integration with the ongoing extension work is vital.

2. The prerequisites to the use of the folk media are: (a) an understanding of the rural audiences and (b) the use of these media to provide

the rural people with recreation, to attract their attention, and to ensure sufficient motivation for their participation in developmental activities.

3. The utilization of folk media in motivational programmes should be viewed not only from the perspective of socio-economic development but also of cultural development.

4. Folklore reflects the changes that society undergoes; it should thus retain social authenticity. The folk forms have evolved gradually, and wherever they are flexible they retain their appeal to the rural people.

5. Not all folk forms can be used for developmental purposes; thus they should be carefully studied from the points of view of content and characterization for their possible adaptation in order to carry developmental messages.

6. Folk media productions should be consistent with the needs of the social environment and related to the customs and beliefs of the local communities.

7. Since folk media have socio-cultural roots, their utilization should be related to local events, and their function in the local communication strategy for motivation should be properly assigned.

8. Efforts should be made to preserve the originality of each folk form; adaptation need not alter nor destroy the form.

9. For effective community-level communication strategies, an integrated and planned use of both folk and mass media is necessary for achieving optimum impact and for desired feedback.

10. Collaboration between the folk artists and the media producers is absolutely essential for the successful integration of folk media and mass media communication strategies for motivation for development.

Summary

Whether folk or mass, media can be powerful. Just as they can inform, they can misinform. Just as they can create, they can destroy. They can advance the development of man, or can retard it. They can shape an attitude; they can change in attitude. They can motivate people to act and/or to react. And just as they can be made to entertain, they can also be made to educate. They can be made more responsive to the development needs of a country and thereby to its people.

Given the "Ten guiding principles", the "Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes" demonstrated that folk media can be made to be a powerful vehicle for motivational purposes.

Folk/traditional media presentations at world conferences

by

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National development effort does not rest solely on programmes that seek technology transfer, but also involves the full development of people through the arts. A people's creativity and the inner power to release ideas, and to express them, to realize cherished visions of a meaningful and fulfilled life, must be part and parcel of all development programmes.

A meaningful response to the struggle against underdevelopment must come from the depths of one's being and culture. The arts provide the forum to discover, express and build a people's own distinctive traditions. The arts can move people to an understanding of what the world is and what it ought to be, communicating self-worth, hope and commitment to a better life. Theatre arts, through intellectual insights and emotional excitation, can help in this effort.

Citizen involvement and individual initiative is an essential ingredient in the development process. Where the masses believe that personal and national betterment are directly interrelated, and where they believe a better life is obtainable through responsible decisions and hard work, progress occurs. Clearly, more than technical assistance is necessary. Plans of action of development programmes must be couched in cultural symbols easily understood by the masses. A patient effort is required to equip people with the motivation and the basic skills to transform themselves and their societies. Folk arts, rituals, and popular art forms, which genuinely express the spiritual and social life of people, are powerful means to achieve this transformation. To encourage greater participation in the development process, folk arts should also be more widely integrated into mass media.

To this end, FACE (Folk Arts for Communication and Education) was organized in 1974. The occasion for the initial gathering of folklorists, artists, communicators and educators was the World Population Conference, held in Bucharest in August 1974. Specialists from the folk arts were also heard in two subsequent UN World Conferences centering on the status of women and human settlements.

Cultural encounter at the 1974 Bucharest Conference:

A Seminar-Workshop and Exhibit-Festival on Folk Arts for Population Communication and Education was held from August 20-28 in Bucharest. It was organized by the Third World Institute of Theatre Arts Studies (TWTAS) of La Mama Theatre with

the co-operation of the International Education Development Inc. and the World Population Conference Secretariat. Support came from the UN Fund for Population Activities (UNFPA), the Population Institute and Family Planning International Assistance (FPIA). Travel grants were provided by Unesco, Pathfinder Fund, Ford Foundation, and governments of some participants, while the hosts for the FACE Encounter were the Romanian Institute of Ethnography and Dialectology Research and the Romanian Center of the International Theatre Institute (ITI).

Delegates of FACE represented 35 countries; they came together "to focus on the vital need that the population question be viewed in the context of total human development underscoring the value of folklore and folk arts to be appropriately integrated in policies and programmes devoted to such a total purpose, rather than solely using them to carry messages on birth control". Attention was also to be drawn to the mass media for the preservation and communication of the values of traditional culture in their cultural and commercial programmes.

In the Seminar, definitions of the population issue in the world, particularly in the Third World, were discussed. The presentation by a panel of population specialists made reference to the basic values of life, liberty and dignity. It commented on the most salient family values and applied these to population-related problems - such as current fertility rates, population distribution, employment, education, food, housing and women's rights.

This was followed by a free interchange of ideas among theatre, folklore and population expert-participants, focusing on how the issues could be translated into readily communicable forms using the indigenous theatre and folklore traditions. The discussions were illustrated by live demonstrations of indigenous music, dance, chants, puppet drama experts, and story-telling sessions identifying riddles, proverbs and religious practices that could be related to family life values and the population issue at large.

Awareness of the rich harvest of folk art forms were further sharpened by film-slide presentations, a special exhibit of arts and crafts brought by the participants, and the festival of folk arts performances by Romanian, Mexican, and Gabonese theatre troupes provided by their respective governments.

In the seminar-discussions, it was noted that within every culture, there is a strain of positive elements which, when understood anew, provides

the needed motivation for action. While affirming the integrity of folk traditions, participants agreed that indigenous artistic endeavours can be related to new social values and pedagogical interests. Selected examples of work in this area were noted. A principle which was underscored as that "those engaged in the administration and funding of educational plans and cultural diffusion should ensure that programmes seek to maintain the essence of the traditions based on the studies of anthropologists, social scientists, folk artists and other specialists. Experimentations which utilize traditions as an inspirational resource for creating new forms should not lose the special social significance and direct relationship to life of the traditional forms".

These discussions found clear applications in group improvisations which the participants themselves developed in subsequent days. While respecting authentic folk forms, their presentations demonstrated the possibility of connecting old forms to new modalities, thus facilitating an acculturation process geared to the needs of modern man.

Two full-day workshop sessions followed, beginning with the creation of small teams with the following regional groupings: Asian African-Arab, Latin American-European, North American, and Caribbean. The schedule included the selection of specific population issues and targetted population messages by workshop teams; and concretization of population themes through creative theatre arts improvisations, as follows:

- Drama: Theme, plot, character, locale
- Music: Folk and original music compositions and arrangements (vocal and instrumental)
- Dance: Indigenous movement and action dance patterns
- Visual arts: Costuming, puppetry, set design, and other visual arts improvisations using native motifs.

A number of creative improvisational pieces were thus developed by the workshop teams. They were presented at the Universitatea Populara Bucharesti and at the Population Tribune. Audience responses were enthusiastic. They are described briefly as follows:

The Arab-African presentation

Based on the theme of "Self-Reliance", the presentation questioned population control as the immediate need of the continent but stressed education and employment of resources as the prerequisite for the improvement of the quality of life.

The African belief in children is manifested in the plight of a childless woman who prays to Allah and searches for the means that ensure the continuity of the race - children. She is aided by Providence through the medium of an oracle - the priest who performs a healing ritual. After executing a fertility dance, she is blessed with an abundance of children.

Unable to cope with the means of sustaining the well-being of children in the face of an attack of

disease, want, and misery, the woman collapses under her burden. Chanting songs of lament, she searches once again for the means to overcome her plight. Providence, through the Oracle-Priest evokes enlightenment and a programme of development begins through self-reliance. The Shaman leads the children through work activities in the land and in the sea with accompanying songs.

Latin American-European production

In the pantomimic skit, men struggle and selfishly deplete the land's resources. Conflict and animosity arises from the pressures of greed and the crucial search for food and sustenance. It is in the sea - the source of life - that renewal of a sense of family and togetherness are found. The return to the peoples of the world with food and friendship culminates in a dance celebration - a festive demonstration of harmonious co-operation that renders the possibility of fruitful sharing of resources.

Asian workshop experiment

The central themes and messages in the Asian improvisations were: the diminishing resources for human life caused by population growth, natural catastrophes, wars, famines, and conditions caused by neo-colonial vested interests; the initial acceptance but later rejection by many of artificial means and devices for limiting family size; and the reaffirmation of the fundamental values of the family and the individual, whether a particular people choose to respond to population control fully, partially, or not at all.

These central theses were moulded into an improvisational piece which selectively drew upon indigenous songs, music, dances, and puppetry as well as from basic pantomime techniques.

The Caribbean teaching story

The Caribbean contribution suggested that population activities have, as an integral concern, the creative mobilization and sustaining of human resources to deal with excesses or imbalances in population growth. As a specific task, children should be initiated as early as possible through appropriate training and education into healthy traditional customs of family and community building - helping them to learn how to live off the resources of the environment.

These concerns were crystallized in a radio model programme presentation using indigenous music, including drums and chants, as a background to the dramatic narrative of an original folktale about Marimba, the woman (womb man) whom black African (Bantu) traditions associate with the birth of the drum, the xylophone (marimba) known and used throughout Afro-Caribbean territories today as marimba, and produced still in Uruguay from traditional hardwood.

From discarded steel drums, the products of the oppressor-consumer classes, she has produced the steelband of the Antilles. The folktale stresses the expressive genius of the folk and

their ways of integrating the growth and fulfilment of the individual with the community and the world.

The tale also seeks to link certain concepts and values common to the drum cultures of the region - Islamic (Hosay), Hindu, Afro-Cultist - which place emphasis on creative co-operation and on mankind's capacity for attunement with, rather than alienation from, the earthy and the material.

Traditional folk values, such as the care and protection of the elders, of the household and of the community's children by those who are chosen to govern, are stressed in order to focus on the need to plan for healthy family and community life through a proper regard and care for the environment, for one another and for the birth and care of children.

The maturing of the family, of the community and of each person is pictured as a primordial task, an experiment in growing together in consciousness, and in harmony.

Transition

A native clown character from Pakistan was used for the transition between all these regional presentations. The artists directly addressed the audience and involved some members in lively spontaneous repartee about pertinent issues illuminated in the improvisations.

Encounter at the UN International Women's Year Tribune

A seminar-Workshop, on the integrated use of Folk Arts/Mass Media for communication and education about the International Women's Year (IWY) objectives, was sponsored by the Population Institute and the Organizing Committee of the IWY Tribune. It was held at the Tribune, the parallel Conference of Non-Governmental Organizations, on June 24, 1975 in Mexico. A cultural Plan of Action, formulated by FACE, was described with suggested methods and devices for implementing a multi-level indigenous creative theatre arts information programme at national, regional, international levels to uplift the status of women and promote their dynamic involvement in all areas of community life.

Some examples of a well-designed communications strategies for reaching and involving people at the grass roots level were: theatre teach-in projects whose productions were supplemented by post-performance audience dialogue, radio soap operas, dramatized story-telling, comics, cartoons, posters, billboards, songs and jingles with slide shows, crash mobile training programmes for adult literacy and delinquent youth centres, use of video taped model plays for visitor-patient viewing in reception-waiting rooms of hospitals, Caribbean regional network of co-operative folk arts promotional events and festivals, and successful formal and non-formal educational approaches both through school curriculum studies and through innovative community outreach programmes.

The seminar was completed by three integrated

arts sessions conducted at the Tribune by a staff from the Third World Institute of Theatre Arts Studies (TWTAS). Participants were given a basic arts vocabulary and an awareness of the value of utilizing local materials. They were acquainted with fundamental folk forms from which to improvise and create songs, brief dramatic scenarios and visual interpretations of women's themes built around the specific interests of Tribune participants.

A culminating activity was the production of a short theatre piece entitled "Growing Together". The dramatic scenario was based on a Trinidad legend, "The Tale of the Pumpkin Flower". Indigenous art forms of music, dance, rituals, cultural symbols from India, Philippine ethnic tribes, Arab, African Caribbean, Latin American and American Indian heritage were utilized to communicate and crystallize the theme of IWY. A mural perspective - a visual representation of man and woman as equal partners in total development and peace efforts - was also created as the centre-piece of this folk presentation with 30 multinational participants from 17 countries.

Encounter at the UN Habitat Forum

From May 28 - June 6, 1976, a FACE Encounter in Vancouver was organized jointly by the Population Institute and TWTAS at the Habitat Forum. The Forum was the parallel UN Conference of Non-Governmental Organizations on Human Settlements. This was made possible through the support of the Ford Foundation and travel grants from governments supplemented by the United Nations Fund for Population Activities, the Family Planning International Assistance, Unesco and the Asia Foundation. The Association of Canada Service Organizations for Human Settlements (ACSOH) hosted the nightly performances at the Habitat Forum site in Jericho Beach, featuring artists and troupes from Zaire, Surinam, Trinidad, Mexico, Uganda, Brazil, Pakistan, India, Korea, Argentina and the Philippines. Artists gave lectures on traditional art forms of their countries to supplement continuous film/video screening of traditional dances and rituals of Uganda, Mexico, Guatemala, Cyprus, shadow puppets of Thailand, plantation revelry of Jamaica, scissor dance of Peru, Balekir dances, Karagoz shadow theatre of Turkey.

At the three-day seminar, general problems of human settlements, such as urbanization, population growth, brain-drain, and squatter conditions, were presented by selected experts and delegates to the Forum and the governmental conference. An interdisciplinary process of responding to development questions was proposed by FACE participants, drawing from their own experiences. Through folk and mass media presentation, a mirror and sounding board for the community might be developed to illuminate local conditions and to articulate local aspirations. Such input could then be relayed to planners who must adapt to the needs and problems of the community as expressed and culled from their own world view and life styles of beliefs, attitudes, values and communication patterns. Thus, a new kind of

teaching and involvement might be devised to demonstrate what folk arts can do.

A unique experience for the participants was the development of a creative theatre piece, "Legend of the Mango Tree" with a special theme on population and environmental needs, adult literacy, child care and nutrition. It was improvised by children from the Lower East Side of Manhattan, New York. The children are part of the ethnic programme of TWITAS at La Mama. It also involved the participation of ethnic children from Lord Selkirk Elementary School in Vancouver. Through six sessions, the children were guided jointly by Philippine, Ugandan, Korean, and Surinam artists in the FACE Encounter. The result was a two-hour presentation of a Third World Cultural Perspective on Human Settlements featuring the children's presentation "Salongo" (Go Back to the Land) by the African group; "Madre America" by the Latin American group; "Mama Asia" (Mother Earth) by the Caribbean group; "Lotus" (Hope) by the Asian-Arab group, and a Habitat population ballad.

Oral and written reactions from the audience were overwhelmingly positive at the end of the performance. Persons from the audience also joined the artists on stage in a dance to celebrate the building of a human settlement.

Ideas for future action based on conference suggestions

It would be helpful if an assessment could be made of existing folk art resources, governmental communications needs and plans for the utilization of existing resources.

A "Benchmark Survey" needs to be designed to secure responses from:

1. Inter-governmental agencies
2. Government ministries of all the developing countries
3. International non-governmental agencies.

Also needed is a roster of presently existing:

1. Development-oriented folk communicators, educators, and organizations
2. Folk leaders and organizations with a potential for directing their energies (if provided with training) to development communication and education

3. Development-focused folk communication and education models and structures as well as an assessment of each

4. Concerns and needs as expressed by those listed on the roster.

Further, a technical assistance programme is needed. It should include resources to forge links between leaders in this emerging development discipline to provide a continuous stimulus of ideas and a reinforcement of methodology. Among suggested ideas are:

1. A Regular Newsletter - directed to the needs of development-oriented folk leaders, government officials, development officers of inter-governmental agencies, to keep abreast of recent developments.

2. A Documentation and Resource Materials Centre - There is a growing need for a library-type resource of scripts, tapes - both audio and video - films and other forms of documentation of folk resources being used in development communication. Many of these materials are now in existence.

3. Funding Assistance - Non-traditional innovative programmes generally have the most difficulty in securing funding. Information as to sources of funding may be crucial to the development of activities in various developing countries.

4. Assistance to Development Programmers. As various development programme agencies come to realize the potential of folk resources, a "centre" may be set up to provide information, advice and consultation.

5. Support for Regional Structures may be required to nurture activities at regional levels. Regional activities might include promotional activities, contests, festivals and the like. Folklore, playwriting, songs, poster-slogans, and cartoon activities can be facilitated for the Third World regions. Anthologies, record albums, and a dramatic series for radio and TV can be developed out of the selected entries. Reputable institutions and individual artists can be tapped to interpret winning entries.

6. National Focus - The purpose of all global and regional activities is to generate local folk communication activities in support of population and development programmes within nations.

SECTION III

Utilization of folk media in the education of Haitian communities in family planning

by

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Introduction

Song and dance are both means of expression that are highly prized by the Haitian people. However, it would not be surprising to detect a certain relationship in the use of folk songs and dances that is inversely proportional to the socio-economic living conditions of the average Haitian. This view leads us to put forward the following hypothesis: "The more precarious are the Haitian's socio-economic living conditions, the larger is the place which folk songs and dances occupy in his life". This is in no way to suggest that the well-to-do Haitian neither sings nor dances - far from it. What is true is that he does so less than his brother in the 'hinterland', who might be said to live only through his singing and dancing. When he ploughs and sows his field, the Haitian peasant uses folk songs and dances as a stimulant or as a rhythm to which to keep time as he wields his pick, his hoe, his billhook or his machete. When he wishes to express his joys, sorrows, privations and frustrations, the Haitian peasant does so through songs and dances.

In order to commemorate any event, be it joyful or tragic, the Haitian peasant, who cannot record it in writing as a reporter would do, improvises songs and dances. Does this fact, however germane, justify us in using folk media, and in particular songs and dances, to educate rural communities in health care, mainly in matters of family planning? This question can only be answered by arranging for a folk group to give possible performances in more or less comparable rural localities.

PART I - PRELIMINARY SURVEY

Selection criteria

The first problem that had to be solved was to select six rural communities from among those in which the Department of Public Health and Population had recently installed family planning services within the already existing dispensaries. These rural communities, of which three were to be situated in the North and three in the South, had to possess more or less similar social, economic and demographic features. It should be emphasized in advance that, in selecting the communities,

it proved impossible to find three within a single geographical department in which the three variables - social, economic and demographic - were all present to a truly comparable extent. Accordingly, we frequently opted in favour of social and economic criteria, rather than demographic factors, this will doubtless emerge clearly from our presentation of the results of the preliminary survey. Priority was in a certain sense given to the least prosperous communities, on the assumption that they are the ones that are least well informed about family planning matters.

Questionnaire and interview

A questionnaire comprising 16 variables, including 11 of a social or economic nature and five designed as a quick test of knowledge of family planning, was devised and addressed to the leaders, notables and authorities of seven communities in the North and eight communities in the South. By this means, 31 interviews were carried out in the North and 37 in the South. The data collected were hand-processed by the members of the Research Unit of the Division of Family Health Care (Division d'Hygiène familiale) (DHF).

Once all the data had been analysed, we proceeded to select the localities in which the folk group might suitably perform. Subsequently, we obtained information regarding the population of the districts to which the seven localities chosen in the North and South belong, and made a further field trip to supplement our documentation by taking a count of the dwelling units - this latter operation being intended to help us prepare the sample survey which would have to be conducted when the time came to assess the group's impact upon each community.

The results of the preliminary field survey clearly showed that all the communities involved were rural communities, in which primary activities predominated. Factories are very few and far between and there are no major commercial firms at all. However, here and there a small grocery store is to be found. There are at least two primary schools for each locality, but very few secondary schools: one at Port-Margot for the North, and one at Côteaux and another at Port-à-Piment for the South. None of the localities covered by the survey boasts a vocational

training school. However, there is no lack of community councils, religious associations, co-operatives, community funds and home economic centres. Virtually all those interviewed claimed to listen regularly to the Radio-Doctor broadcasts. For these respondents, the concept of family planning was synonymous with birth control.

The next stage was to arrange for the folk group to perform in the selected localities, in order to measure their impact upon the respective communities.

Tours by the folk group in the north and south

The preliminary survey made it possible to select, from among those districts in which the Department of Public Health and Population had lately installed family planning services within existing dispensaries, six localities considered to be socially and economically most disadvantaged. These were, for the North: Port-Margot, Caracol, Sainte-Suzanne; and for the South: Côteaux, Saint-Jean-du-Sud, Ile-à-Vaches.

Sante-Suzanne and Ile-à-Vaches were chosen as our control communities.

The other four communities mentioned above provided the experimental framework for our surveys, and accordingly had the opportunity of attending performances of the folk group on four or five occasions.

Thus, by comparing the response of the control and target communities to questions designed to assess their knowledge mainly of family planning, it was possible to measure the impact of the folk group upon the target communities and to determine the limits of its use as a medium of information and education for Haitian rural communities.

The folk group

The group was in reality made up of a team of 8 health care educators led by a "choreographer". This team is attached to the Croix-des-Bouquets Health Centre, where each member, with the exception of the team leader, puts in several days' work each week.

The group gives theatrical performances, normally at weekends, in the rural areas around Croix-des-Bouquets, Thomazeau and Fond Parisien. Its claim to be a "folk" group is justified only by the external form and routines used as the means of communication. The messages concerning health care are imparted in the form of sketches, songs and dances. The group's members are all-round performers, able to perform equally well as musicians or dancers between two sketches, for the greater entertainment of their audience.

During the various tours which it made both in the North and South, the group performed only part of its repertoire, namely, the sketches - five in number - concerning family planning:

1. "Ki gen moun fè planning" (How family planning is practised).
2. "Trop pitit bay traka" (Too many children make for poverty).
3. "Toute fan'm ak gason ki nan lage fè pitit

doué fè planning" (All those old enough to have children should practise family planning).

4. "Fè planning mésié dame" (Practise family planning, Ladies and Gentlemen).

5. "Fè pitit lènou kapab okipéyo" (Have children only when you can take care of them).

At each show, the folk group, dressed in traditional peasant attire, performs three sketches, each followed by similarly titled songs and comments delivered in masterly fashion by the group's leader. Each sketch lasts on average 8 minutes, and an entire show generally takes an hour to perform.

Methodology

In each of its tours in the North and South, the folk group always enjoyed the technical services of two members of the Research Section of the Division of Family Health Care, whose task it was, *inter alia*, to see to it that the conditions in which the performance was given were satisfactory, and to observe the community's response.

On two occasions, a member of the Health Education Section joined the group, taking a number of splendid photographs and making sound recordings of the performances.

The method followed in the present survey comprised two stages:

1. The production of stimuli on the occasion of the folk group's various performances.
2. Analysis of the response or reaction of the community, i.e. evaluation of the group's impact on the target communities.

I. Procedure followed for each performance

- (a) Arrival of the folk group in the village.
- (b) Establishment of contact by the members of the DHF Research Section with the local authorities.
- (c) Choice of a strategic site for the show.
- (d) Choice of the time most favourable or convenient for the community.
- (e) When travelling with a sound truck, publicization of the event in the village.
- (f) Performance by the folk group.

In devising our plan of action, we had anticipated that too lengthy an interval between two visits by the folk group to a given community might negatively affect people's ability to retain the messages. Thus the positive, cumulative impact which repetition of the themes expounded in the course of the different shows should produce would peter out as the months went by.

These considerations led us to formulate the following hypothesis: "The longer the interval between two visits by the folk group to a given community, the less the cumulative effect will serve to enhance message retention".

However, the converse of this hypothesis is not the same in all circumstances, varying with both the objectives and the subjects of the study. In other words, a village community would have learned considerably less from the folk group had the group given its five performances in a single day. The community would necessarily soon grow

weary and reach a state of saturation in which any further repetitions would be counter-productive. However, despite all the precautions taken, the optimal time limit upon which we had agreed, namely, one month, could not be adhered to for purely financial reasons. Moreover, this stringency had direct negative repercussions upon the execution of the project, by creating a considerable delay (four months) in publishing the results.

The following table provides an overall picture of the various performances which were given in the North and South. It comprises six columns, representing from left to right:

1. Localities in which performances were given by the folk group (Caracol, Port-Margot, Côteaux, St-Jean-du-Sud).

2. The average number of performances given by the group on each visit to a locality was two. In the course of the three visits paid, five performances were given in each locality, with the exception of Port-Margot, in which only four were given.

3. The dates of the different performances.

4. Whether or no the performances were publicized beforehand.

5. Approximate number of spectators at each performance.

6. Site where the various performances were given. One common factor is that they were all given in the open air, either in the square before a church, on the balcony of a dispensary or of a prominent citizen's house, or even in a market-place.

Localities	No. of performance	Date of performance	Publicization		No. of performances		Place of performances
			Yes	No	Adult	Children	
Caracol	1st	18-4-78	x		100	100	Square in front of church
	2nd	19-4-78	x		idem		" " "
	3rd	29-8-78		x	80	100	" " "
	4th	30-8-78		x	90	100	Dispensary
	5th	26-9-78		x	idem		Square in front of church
Port-Margot	1st	20-4-78	x		400		Square in front of church
	2nd	31-8-78		x	50	90	" " "
	3rd	1-9-78		x	idem		" " "
	4th	29-9-78		x	60 (rain)		" " "
Côteaux	1st	25-4-78	x		250		Balcony of local dignitary's house
	2nd	26-4-78	x		250		" "
	3rd	5-9-78		x	350		" + Jazz "
	4th	6-9-78		x	350		" + Jazz "
	5th	18-10-78		x	60 (rain)		Local dignitary's house
St-Jean-du-Sud	1st	27-4-78	x				Dispensary
	2nd	28-4-78	x				"
	3rd	7-9-78		x	150		"
	4th	8-9-78		x			Market-place
	5th	20-10-78		x			Dispensary

NB - All but one of the performances were given in the afternoon or evening, this being the time of day when the peasants are normally free. The only morning performance put on at St-Jean-du-Sud, at the market itself, proved a total failure.

II. Evaluation of the impact of the folk group on the communities visited

The group's performances were aimed at enlightening the target communities about family planning, and thereby channeling them towards family planning clinics. Any evaluation of folk group's impact must therefore take account of:

- (a) The level of the community's knowledge of family planning.
- (b) The rate of attendance at family planning clinics.

A. Level of the community's knowledge

The following strategy was adopted in order to evaluate the group's impact:

Questionnaire

1. Preparation of a questionnaire comprising 23 questions designed to assess the level of knowledge about family planning of the target communities of Caracol, Port-Margot, Côteaux and St-Jean-du-Sud. This questionnaire also included questions concerning the folk group's performances. By and large, only themes developed or inspired by the group were referred to.

2. Preparation of another questionnaire comprising 16 questions aimed at the control communities of Sainte-Suzanne and Ile-à-Vaches. This second questionnaire did not include any questions concerning the folk group. Questions relating to family planning were presented in the same spirit as those included in the questionnaire aimed at the target communities.

3. For reasons of time as well as for financial reasons, we were unable to carry out a preliminary test of the questionnaires. This did not facilitate the task of the DHF researchers, who were obliged to make certain changes in both questionnaires while actually conducting the field survey.

4. Sampling and interviews - During the preliminary survey, we had taken account of the houses in the six localities involved in the project; this yielded the following data:

1. Caracol:	189 houses
2. Port-Margot	483 "
3. Sainte-Suzanne	100 "
4. Côteaux	252 "
5. St-Jean-du-Sud	79 "
6. Ile-à-Vaches (La Hutte-Madame Bernard)	118 "

Our sample was to be composed of one-fourth of the total number of houses; and it was decided to interview one individual (aged 15 or over) for every fourth house included in the sample. Thus the following interviews were to be conducted:

1. Caracol	47 interviews
2. Port-Margot	125 "
3. Sainte-Suzanne	25 "
	<hr/>
	197 in all for the North
4. Côteaux	63 "
5. St-Jean-du-Sud	20 "
6. Ile-à-Vaches	30 "
	<hr/>
	113 in all for the South
	<hr/>
	Total: 310 interviews

In the event, however, things did not happen quite as planned, and the following interviews were conducted:

1. Caracol	47 interviews
2. Port-Margot	94 "
3. Sainte-Suzanne	25 "
4. Côteaux	59 "
5. St-Jean-du-Sud	21 "
6. Ile-à-Vaches	33 "

Total: 279 interviews

Obstacles in the way of attaining the objectives

As regards the number of interviews planned, our general objectives were - if we set aside Port-Margot - almost fully attained. Over 60% of the interviews which we had planned to conduct in the North focused on Port-Margot (125 out of a total of 197), and it was there precisely that we encountered the greatest difficulties. Overall, the time allocated to the survey in the North was considerably curtailed as a result of various mechanical problems besetting the rather run-down jeep which had been assigned to us. One of the four members of the survey team was obliged for health reasons to return to base soon after leaving Port-au-Prince. The task of the three remaining research workers was correspondingly increased.

The survey in Port-Margot was bedevilled by the fact that, on its arrival, the team was unable in a considerable number of houses to contact anyone of appropriate age, all the adults being away at their regular work. Where there were no children to "mind the fort", such houses had quite simply been shut up. In order to reach all those included in the sample, it would have been worth our while to arrange appointments. However, lack of time made this impossible. Moreover, as a result of the rather scattered lay-out of the houses, whose fronts do not face onto the street, the plan to conduct an interview in every fourth house could not be followed strictly. A systematic effort to identify and number the houses, for which we had not planned, should have preceded the actual field survey.

In the South, our objectives were fully attained. In the Ile-à-Vaches, however, we modified our strategy. Here, the area covered by our survey was restricted to a locality known as "Madame Bernard", which also happens to be the most developed part of the entire island. We selected three points in this area and conducted clusters of interviews, ten at each point. We opted to change our basic approach in this instance in order to compensate for shortage of time. The launch made such heavy weather of the crossing that, by the time they reached the island, the three research workers had approximately two hours only left in which to conduct the 30 interviews planned. Moreover, aside from the "Madame Bernard" area, the houses on the Ile-à-Vaches are scattered far and wide. Had the basic strategy been strictly followed, it would have taken over a day to conduct the 33 interviews which were in fact carried out.

B. Evaluation of the folk group's impact as reflected in attendance at family planning clinics

The folk group's performances were intended not only to inform the respective communities about contraceptive methods but also to motivate them to attend family planning clinics, and to take advantage of the free services available to them. In order to determine whether the rate of attendance at the family planning clinics of the localities concerned had increased significantly after the group's performances, we prepared an evaluation card designed to elicit the following information:

1. Sex
2. Registration number
3. Name and first name
4. Exact address
5. Source of information concerning the existence of the local family planning clinic
6. Source of motivation to attend the family planning clinic.

These cards were transmitted to the heads of the dispensaries at Caracol, Port-Margot, Côteaux and St-Jean-du-Sud; for each new client attending the family planning clinic, the medical assistant on duty was asked to fill one out. Unfortunately, during our last survey only the assistants at the Port-Margot and St-Jean-du-Sud clinics were able to supply us with the data which they had collected. The 259 questionnaires filled in during the survey were processed manually.

Analysis of the data collected

A comparative approach was adopted in analysing the data:

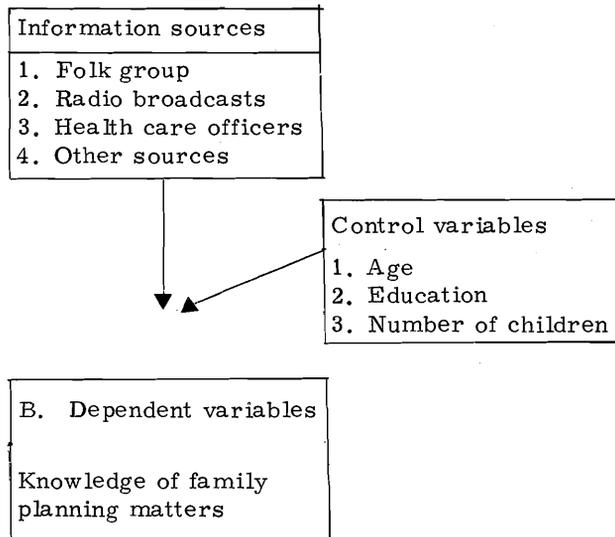
- (a) Comparisons of the target and control samples.
- (b) Comparisons within the target sample between those who attended the group's performances in a given locality and those who stayed away.
- (c) Comparison of levels of knowledge about family planning according to the sources of information.
- (d) Evaluation of levels of knowledge according to the cumulative sources of information.

This comparative approach led us to formulate the following propositions and hypotheses, which then had to be checked:

1. Those forming the target sample group come to possess greater knowledge of family planning than those forming the control group.
2. The greater the number of performances attended by the target communities, the greater will be their knowledge of family planning.
3. The more sources of information available to people, the more knowledgeable they will be about family planning.

THEORETICAL MODEL

A. Independent variables



Results of the survey

The evaluation of the levels of knowledge of the different groups involved in the project was based on the following variables:

1. Definition of the concept of family planning
2. Types and number of methods known
3. Concept of the spacing-out of births
4. Identification of individuals concerned by family planning
5. Knowledge of an institution where family planning services are available

A - Group whose knowledge of family planning derives solely from the folk group.

From the target sample (numbering 221 individuals) we drew a sub-sample (numbering 42 individuals) who prior to the performances given by the folk group had never had occasion to learn about family planning.

Those forming this sub-sample had in common the fact that they were all drawn from the most disadvantaged socio-economic strata, and had had no formal training. Hence our evaluation of the level of knowledge acquired by this sub-sample thanks to the folk group's performances is of the utmost importance. By attending these performances, 64 per cent thereof were able to give acceptable definitions of the concept of family planning. Unfortunately, the sub-sample was too small for it to be possible to identify different levels of knowledge in relation to the rate of attendance at the performances.

Thanks to the work of the folk group, 60 per cent of the sub-sample are now familiar with at least one method of family planning.

If it is an agreed fact that the optimal interval between births is somewhere between two and four years, then 88 per cent of the sub-sample are now fully aware thereof.

Only 7 per cent of the sub-sample have grasped that all men and women old enough to have children must practise family planning. A further 38 per cent gave more or less acceptable replies.

Forty-three per cent of the sub-sample have grasped that family planning services are provided by the local dispensary and in virtually all health care centres.

Summary

The harnessing or use of the traditional media of communication in family planning is a praiseworthy project that is well worth encouraging. These media have a considerable service to perform in the education of the members of rural and even urban populations. Hence the considerable increase, from one performance to another, in the level of knowledge of the target community sub-sample which had never heard of family planning prior to the folk group's visit. This is reflected in the evaluation of the knowledge acquired by it during the various performances given both in the North and South. At the time of the survey, 64 per cent of the target community sub-sample could give a satisfactory definition of the concept of family planning. Almost two-thirds of the sub-sample were able to quote up to four contraceptive methods. Moreover, it should be noted that over three-quarters quoted between two and four years as being the optimal interval between births, while almost half could name the institutions providing planning services. Such, then, are the positive results which argue in favour of folk group performances as a medium of education and communication.

C. Comparison of the levels of knowledge of the target sample and the control sample

According to our working hypothesis, the target sample exposed to the performances given by the folk group would be better informed about family planning than the control sample. In theory, only those members of the target sample who actually attended the group's performances should be compared with those forming the control sample. In practice, however, things happen rather differently. Messages disseminated in a given community do not remain the sole property of those who directly receive them. These latter transmit them in turn, until the messages spread throughout the majority of the community.

In the light of these considerations, and of our observations in the field, we concluded that any adult dwelling in the localities visited was a potential member of the target group. However, it had to be acknowledged that messages might be distorted in the course of their being spread, and that the best evidence of the folk group's impact was to be drawn from its immediate audience.

The comparative assessment of the levels of knowledge of the target and control samples follows the same procedure as that used to determine the impact of the folk group on the target sub-sample.

Variable I

A comparison of the levels of knowledge of the target and control samples concerning the concept of family planning reveals a difference of 3 per cent in favour of the control sample. However, this difference (75 per cent as compared with 78 per cent) is not significant.

Variable II

Here, the comparative approach brings out clearly the folk group's impact upon the target sample, 79 per cent of which were able to quote at least one contraceptive method, as compared with only 5 per cent of the control sample. However, for both samples, the pill, followed by the condom, remain the most widely known methods. In the case of both groups, too, the most highly educated members are also those who are best informed about family planning methods.

Variable III

Those forming the target sample knew more contraceptive methods than those forming the control sample. Once again, formal education served a positive purpose by enhancing the ability to retain information about family planning methods.

Variable IV

Comparison of the levels of knowledge of the target and control communities as regards the spacing-out of births reveals that, in the case of both communities, the higher a person's educational level, the greater his or her knowledge of this concept is likely to be.

Variable V

Comparison of the levels of knowledge of the target and control communities respecting the category of persons concerned by family planning reveals that 64 per cent of the former (as compared with 53 per cent of the latter) were fully aware which persons had an obligation to practise it. Again, in the case of both communities, the higher a person's level of education, the more fully informed he or she was likely to be in this matter.

Variable VI

During its visits to Caracol, Port-Margot, St-Jean-du-Sud and Côtéaux, the folk group had constantly urged its audiences to attend their local dispensary, where family planning services are provided. Thus 57 per cent of the target sample, as compared with 50 per cent of the control sample, now know that their village or town boasts a family planning clinic. This represents a difference of 7 per cent in favour of the target sample. Again, the better educated the members of the group, the better they are informed. In the case of the control sample, the education variable did not operate in a constant manner.

This latter result obtained in respect of the control sample was undoubtedly due to its smallness, and not to the operation of the variables.

Those members of the community who attended three or more performances (89 per cent) grasped the concept of family planning better than those who attended none, or, who attended only one or two performances.

Of the latter group, 38 per cent were able to

cite between two and five contraceptive methods, as compared with 79 per cent of those who attended three or more performances. It should be noted that 34 per cent of the former, as compared with 5 per cent of the latter, remained totally unaware of the existence of family planning methods. Thus the rate of attendance at performances had a very considerable impact upon the level of knowledge of family planning methods.

Of those who attended three or more performances, 69 per cent stated the optimal interval between births to be between two and four years, as compared with 85 per cent of those who attended two performances at most. Thus, against all expectations, a difference of 16 per cent was recorded in favour of the latter group. Knowledge of the concept of birth spacing did not, therefore, increase with the rate of attendance at the performances.

Of the target community, 60 per cent of those who did not attend any of the folk group's performances, or who attended only one or two, knew which people should practise family planning, as compared with 79 per cent of those who attended three or more performances.

Of those who attended three or more performances, 82.5 per cent were aware that family planning services were provided at the clinic or health centre, as compared with 51 per cent of those who attended up to two performances. It should be noted that the percentage of the target community who attended three or more performances and remained completely unaware of where family planning services were provided was very small (7.5 per cent) in comparison with the percentage of those who never attended a single performance or who attended only one or two (25 per cent).

D. Impact of the folk group upon the rate of attendance at family planning clinics

The data yielded by the evaluation cards do not allow us to measure the precise impact exercised by the folk group upon the rate of attendance at family planning clinics, and this for two main reasons:

1. The cards included no variable allowing new clients to be distinguished from old clients. Oral instructions only had been given to the heads of dispensaries to fill out cards for new clients alone. The omission of any written entry to this effect led us to doubt the validity of the data collected.

To make a satisfactory evaluation, it would first have been necessary to establish the absolute number of new clients registered at family planning clinics over a given period. Only then could valid percentages have been worked out concerning the various sources of motivation prompting people to attend such clinics.

2. The daily reports of the dispensaries (family planning activities), which were to enable us to check the data recorded on the cards, proved to be quite incomplete where not entirely lacking. This led us to treat the results recorded below with extreme caution.

Between 5 September and 4 October 1978, 22

clients presumed to be new were registered at the family planning clinic in Port-Margot, while between 26 September and 6 November 1978 a further 24 were registered at the clinic in St-Jean-du-Sud. The following data were collected regarding the various sources of information which prompted these new clients to seek some form of contraception.

St-Jean-du-Sud

Sources of motivation	Persons seeking a contraceptive method	
	No.	%
1. Folk group	8	33
2. Radio broadcasts	0	0
3. Health care officer	0	0
4. Medical auxiliary	15	63
5. Other sources: Midwives, neighbours, former clients	1	4
Total	24	100

Conclusion

During the survey properly so-called, we were identified or recognized on all our visits - whether to Port-Margot, Caracol, Côteaux or St-Jean-du-Sud - as promoters of family planning. Nor would it be exaggerating to suggest that this identification was the result of the various performances given by the folk group in the above-mentioned localities. The songs sung by the group were even integrated into the children's dances. This represents a considerable cultural breakthrough - one which augurs well for the future if, as an author whose insight into the human condition was of the keenest once wrote, "the child is father to the man". This child of today, innocently singing the folk group's songs about family planning, is, if not a potential client for his or her local family planning clinic, at least a future counsellor in family planning or user of modern contraceptive methods. It is indeed unfortunate, however, that our evaluation was not extended to cover children, on whom the group's impact was most evident.

All in all, education remains a complex operation, governed by a vast range of factors which all need to be considered in isolation in order to determine the nature and degree of influence exercised by each. Hence the usefulness of the control variables which we introduced during the analysis.

The results of the survey authorize us to reply positively to an essential question, and to state unequivocally that a folk group can serve successfully to educate rural communities in matters of

family planning, always provided that special attention is given to arranging for the right performing conditions, and to identifying the groups at whom the messages are aimed.

Generally speaking, the different groups which made up the target sample now possess a better knowledge of family planning than those forming the control sample. This may fairly be regarded as the result of the beneficial impact of the folk group on the communities which had the opportunity to attend its performances, the higher being their rate of attendance, the greater their ability to retain the messages received.

However, the comparative approach on which our analysis is based enabled us to identify one constant factor among all the variables involved. Within any given sample group, it is the youngest members who are best able to define the concept

of family planning, and who are most knowledgeable about contraceptive methods, about the institutions which provide planning services, about birth-control and birth-spacing, and about which categories are concerned by family planning. It is also they who are the most highly educated.

This survey has led us to the following conclusion: formal education is an essential factor in developing the memory (and hence the ability to retain messages) and in paving the way to the all-round development of the individual. However, both in the case of educated and uneducated groups, the impact of the folk group remains indisputable.

The only new measure now required is to plan to increase the rate of the performances given by the group in areas where formal education is either non-existent or of a low level.

SECTION IV

Recommendations of experts meeting on the integrated use of folk media and mass media in support of population/family planning programme

(London, November, 1972)

SUMMARY

The proposals and recommendations contained in this Report were drawn up by an international meeting of experts. This meeting was the last in a series of four experts' meetings on various aspects of family planning communication convened by Unesco during 1972. The funds for the meetings were made available by the United Nations Fund for Population Activities.

The meeting was organized in London by the International Planned Parenthood Federation from 20 to 24 November 1972.

The Report outlines criteria for the selection of folk media for use in family planning communication programmes and discusses the cultural, sociological and practical context of their use. A strategy for the extension of these media through the mass media is outlined, as well as their use in extension activities of other development programmes. A model for their integrated use with mass media is also proposed. Stress is laid on training and research programmes and specific recommendations are made in respect of their development within family planning communication programmes.

The Report emphasizes the importance of folk media as the extension arm of mass media, sees their use in family planning communication programmes as a direct contribution to cultural development and stresses their rôle in the involvement of institutions at the ground level in family planning communication programmes.

I. INTRODUCTION

- 1.1 This Report covers the last in a series of four expert meetings convened during 1972 by Unesco on communication related to family planning and population activities in general. The present meeting was devoted to an innovative study of the integrated use of folk and mass media. It was a pioneering venture, being the first meeting of its kind to be held at the international level.
- 1.2 The experts met at IPPF headquarters, London, from 20 to 24 November 1972. This Report summarizes their ideas and recommendations.
- 1.3 The objectives of the meeting included: the identification of folk media (including oral literature, visual arts and performing arts) used in social development with special reference to family planning; a study of the cultural, sociological and practical aspects of the use of folk media for family planning purposes; the extension of folk media through mass media and their integrated use in family planning communication strategies; training and orientation in the use of folk media; and the contribution of family planning education through folk media to the cultural development of the community.
- 1.4 Previous meetings in the series dealt with the use of broadcasting and associated media for

integrated family planning and developmental messages, training of family planning communicators at various levels, and research in family planning communication. Together, the recommendations of the four meetings will form the basis of Unesco's family planning communication strategy for the 1970s.

1.5 It should be noted that the term media was used for all channels of communication employed in human societies, whether traditional or modern, artistic or non-artistic. Recognizing the differences in their source, nature and scope, the meeting distinguished between the folk media (the traditional forms of communication which have continued to be used in traditional communities all over the world) and the modern mass media (the channels and institutions which finally broadcast or publish material - radio, television, film and the print media). It was also recognized that both the mass media and the folk media have developed their own styles and forms of communication and that the former could extend the size of audience of the folk artist, while the latter had the great advantage of enriching and diversifying the content of the mass media.

2. STATUS OF THE FOLK MEDIA AND IDENTIFICATION OF THEIR ROLE IN SOCIAL DEVELOPMENT AND FAMILY PLANNING

2.1.1 Reasons for using folk media

2.1.1.1 The meeting recognized that no communication strategy would be complete unless it included the traditional media, which must rank alongside the more commonly accepted channels of communication. Traditional media come from the people and antecede the mass media; their appeal has historically been both functional and aesthetic. Whether of roughly-hewn folk origins or of classically rigid moulds, they have always served to entertain, educate, to reinforce existing ideas or ideologies or to change existing values and attitudes.

2.1.1.2 Being close to people at the local level, these channels are potentially useful in the service of social concerns, as determined by local, provincial or national authorities themselves. They are, moreover, abundantly present in areas where mass media technology has not been fully or effectively developed to capture sustained interest at local, provincial or national levels.

2.1.1.3 Limitations, on the other hand, included the dangers in "over-loading" certain traditional channels with too many "messages" of an instrumental nature. Channels could only be loaded according to their capacity and with respect, in particular, to cultural, religious, or other sensitively integral elements. Sociologists and anthropologists could help planners define these sensitive factors affecting such limitations.

2.1.2 Classification of traditional forms

2.1.2.1 Traditional forms of expression were identified. The classification, covering the performing arts and the visual arts, included music, song, drama, skits, puppet shows, poetry, speech, sounds, gesture, gossip, jokes, proverbs, painting, certain printed literature, sculpture, handicrafts, costuming, patterning and colouring of materials and use of head-gear. Symbolic meanings may often be an important consideration in use of any one or combination of these forms of expression, and therefore the thought-processes behind selection of forms assumed significance.

2.1.2.2 It was felt that in a communication system within any given country, the performing arts were likely to have a greater impact upon society than the visual arts. It was recognized that selection of the appropriate performing art for a given communications programme should be based on an understanding of the aims of the programme and load-capacity of the recipient form. Guidelines could be usefully provided in such matters to country organizations, especially development and family planning authorities.

2.1.3 Status and function of folk media

2.1.3.1 It was agreed that any programme for the development and extensive use of folk media can be looked at basically from four different points of view:

- (i) As an intrinsically valuable form of popular entertainment or artistic expression worth preserving and developing for its own sake.
- (ii) As a means of changing values, attitudes and norms in order to provide a proper climate for social and economic progress.
- (iii) As a method of promoting certain behavioural acts or patterns. The aim is to get people to perform specific acts to achieve objectives of national policy (e.g. visiting clinics, investing in bonds, using fertilizer).

- (iv) As a channel for conveying information about available techniques and facilities which people may use to solve problems.

2.1.3.2 The above purposes, it was noted, need not be mutually exclusive. However, problems may arise in specific situations. Certain media may not be appropriate for certain purposes and certain purposes may not be achieved by employing particular folk media, or any folk medium. It is, therefore, important to evolve criteria both for selecting media and for selecting messages that pass through them.

A basic observation was made concerning the "cultural status" of the media. A first step in this respect should be to inquire what rôle the media play in people's lives:

- (a) How frequently and extensively are folk media used for emotional or artistic expression? This would indicate the vitality of the tradition on which they rest.
- (b) What is the usual size and composition of audiences attracted in terms of age, sex, educational, economic and social groupings?
- (c) What is the importance of the functions performed in a framework of prevailing social needs and values?

Research may provide exact answers to these questions but before they become available, reliable judgments can be reached by people who are knowledgeable and experienced in the field.

2.1.4 General guidelines for selection

2.1.4.1 It was agreed that once a policy of using folk media is decided upon in the context of family planning, certain guidelines may be applied to determine how media and messages on family planning may go together.

2.1.4.2 The following general guidelines were established to serve as an aid to governments in the selection of a particular traditional form or channel:

- (i) Concern for plasticity of the medium, or capacity of a particular form to be "loaded" with specific innovative messages. Examination of religious or social functions attributed to the medium should be made so as not to distort its special rôle. In some cases, examination may reveal such use to be unacceptable. However, it has been found that many religious themes can be interpreted in modern context, providing impetus for social change.
- (ii) It should be determined whether the medium has an ego or individuality (in which case positive identification of audience with actor can be the agent of change), or whether it is entirely non-individual. It has sometimes been found that certain messages can be best expressed without the personalities of actors in evidence during performance, as in puppet shows, mask presentations and giant figures.
- (iii) It should be noted whether a particular medium, or any aspect of its traditions and features could be used by, or extended to, mass media presentation. If so, is this desirable in relation to both a medium and the message?
- (iv) Are the required resources, talent, materials, texts, available for extensive utilization of the medium?
- (v) Does the selected medium have entertainment value and/or artistic appeal?
- (vi) Is it unique enough to prove a valuable communication channel?
- (vii) Is the form of the proposed medium flexible enough to incorporate a sufficiently broad range of content materials, such as family planning and other developmental messages?
- (viii) Is the medium sufficiently versatile to reach varied audiences? To properly assess this criterion, the country must be in a position to assess the range of traditional media and their suitability for audiences according to local and provincial make-up.
- (ix) Is the selected medium relevant to the intended audience?

- 2.1.4.3 In addition to the above guidelines, it was urged that the following suggestions be considered for mobilizing traditional media in the service of development planning:
- (a) Proper orientation of folk artists in order that they develop their own understanding of the tasks required of them since they will tend to become change agents in the development process.
 - (b) Creation of bodies at national and local levels to be responsible for selection of appropriate media and for development of methods to utilize them.
 - (c) Study of the implications of the need for training and research programmes.

It was further recommended that studies be developed on the comparative impact of traditional and mass media in an effort to acquire some reliable measurements for future guidance. In addition, a comprehensive inventory of all known traditional media should be developed, country by country, and region by region (where they exist), to serve as aids to nations.

3. CULTURAL, SOCIOLOGICAL AND PRACTICAL ASPECTS OF THE USE OF FOLK MEDIA FOR FAMILY PLANNING PROGRAMMES

3.2.1 Sociological and cultural aspects

3.2.1.1 Advantages of the folk media

3.2.1.1.1 The meeting felt that there are a number of unique advantages to be gained by the use of folk media in the presentation of development issues. Folk media are personal forms of entertainment and communication. This is important because behavioural changes are most easily brought about by personal interaction. These forms of art are a part of the way of life of a community and provide acceptable means of bringing development issues into the community on its own terms. They are capable of reaching intimate social groups, thus making use of already established communication networks in the audience.

3.2.1.1.2 These forms of entertainment evolved as grassroot expressions of the values and life styles of the people, dealing with values as well as information. These features are significant for development planners in the field of population, since it is rapidly becoming apparent that something more than information is necessary to bring about the behavioural changes involved in the adoption and continued practice of family planning.

3.2.1.1.3 Another advantage of the traditional media is that they attract people who might not attend an educational meeting. With skill, new content might be added to the old forms which are already familiar and dear to the people. Finally, unlike mass media programmes, produced for large and often diverse audiences, the folk forms can use familiar dialects for the most intimate and local communication at the village level.

3.2.1.2 Uses of folk media

3.2.1.2.1 The meeting agreed that the presentation of family planning through folk media should not be done simply to provide information; it should rather deal with values that relate to family life, such as the status of women, conjugal relationships, education and standard of living. Folk media should be seen as part of the social fabric of the community. While they could reinforce relevant social changes that are already occurring (or be used directly to introduce new ideas), folk forms should not be used for propaganda.

3.2.1.2.2 It was noted that in order to carry out a project in which folk media are used in an acceptable manner, it is necessary to obtain certain information about the society and the traditional media. Understanding of values, attitudes and customs of the society is crucial, as is knowledge of the rôle traditional media play in the culture.

3.2.1.2.3 The performing arts generally depend for their existence on some type of organizational structure. If the varied forms are to be utilized for social purposes, the organizational structures must be defined and appropriate themes set out for the most suitable forms. Themes, such as status of women and marital rôles, must be identified as relevant to family planning and appropriate to the cultural setting. Listing the appropriate folk media for presentation of these themes must follow. Finally, good artists or performers sympathetic to family planning must be found so that the entire "package" may be conveyed in terms understood by the audience.

3.2.1.2.4 While the need for social science research was stressed, it was agreed that until research results are available, action should be based on information obtained through local observers, experienced informants and the artists themselves.

3.2.1.3 Traditional communication modes

3.2.1.3.1 The meeting noted how every society employs specific modes of communication which must be recognized if folk media are to be adequately used. Some cultures openly discuss sex, child-bearing, or love, with bravado, jest, humour, or ridicule, while others shun direct mention of such subjects.

3.2.1.3.2 These traditional modes must be respected in preparation of materials and programmes if the message is to be effectively conveyed. This suggests use of local performers during initial stages of planning the adaptation of a folk form for social change purposes. The local performer, knowing the modes and traditions, will naturally employ them. His talents will not be encumbered by concern with a unique style of presentation, nor will his performance be criticized by audiences unaccustomed to his mode of communication.

3.2.1.3.3 This is but one illustration of the delicate features to be considered among the sociological, cultural and communication aspects involved in the use of folk media in family planning. Other areas involve performer, medium and unique circumstances related to performance.

3.2.1.4 The performer as communicator

3.2.1.4.1 It was recognized that the long-term value of the performer lies in his ability to influence audiences in ways other than by performance alone. Some artists are genuine opinion leaders; they should be sought out and encouraged to help plan, promote and execute programmes involving their talent.

3.2.1.4.2 Local performers are usually well integrated into the local communication network. They know the local modes of communication; probably they have been trained by relatives or friends who are also products of their particular cultural group; they use dialects with ease and subtlety and they may have achieved high status of respect and admiration for their art and their social position. Moreover, they are very visible; that is, they reflect the content of their art wherever they go, mainly because in daily life, they talk with and are seen by the same people who witness their performances. Factors of this kind should be considered when looking for a suitable folk medium or folk artist.

3.2.1.4.3 An attempt should be made to find the performer who indicates both sincere interest in the project itself and strong commitment to his art. Dedication commands respect, and the dedicated artist will continue to make an impact on audiences long after the performance is over.

3.2.1.4.4 Artistic skill was considered to be of utmost importance. The talented artist can bring audiences to laughter, tears or states of contemplation; he leaves an indelible mark on people's hearts and minds. The truly fine artist is automatically an effective communicator.

3.2.1.5 The performance circumstances

3.2.1.5.1 It was agreed that selection of a folk form to communicate change should depend on ability to convey new values or ideas without negating the traditional values that originally helped give the form longevity and success. Whenever possible, those folk media should be used which directly reinforce basic concepts such as health, wisdom, love and joy. Infusion of developmental thematic elements should remain but a part of the mixture. Moreover, wherever a choice is possible, a folk medium of high social and artistic status should be selected.

3.2.1.5.2 It was felt that a folk performance would have a greater impact in situations where the audience actively participates in it. In rural areas, where folk media are the most effective, the individuals strongly identify themselves with their community. This contributes to the strengthening of the message impact of any performance which is community instigated or sponsored, or in which a large number of respected community members participate. Opportunities for using community-centred folk media should be sought whenever possible.

3.2.1.5.3 Some folk media which fit many of the criteria mentioned above are not effective as vehicles of social change because of infrequency of performance. The suspicious nature of a performance may

increase its value as a potential method of influencing attitude change, but if it is only performed once or twice a year it may be wiser to place efforts on other forms that have a more frequent performance cycle. It is also important to use forms that coincide with established leisure patterns of the intended audience. Some folk forms may be used effectively in urban areas (where particular ethnic groups are located) if they fit, or can be adapted to, the different leisure cycles imposed by urban life.

3.2.1.5.4 It was also agreed that give-away programmes should be avoided. Performances which traditionally charge admission should continue to do so even though the cost of performance is covered by outside funding. When performances are hosted, respected local organizations or individuals should be utilized. Performers, sponsors and audiences must not feel that they are being bombarded by outside influences; rather, there should be a constant attempt to stimulate voluntary participation in folk media productions.

3.2.1.6 Legitimization

3.2.1.6.1 The meeting considered the need to "legitimize" the use of traditional media in order that they could carry effective messages of family planning and social change. Such legitimization could be brought about by:

- (a) Use of folk artists who are opinion leaders at the local or rural level.
- (b) Moulding of content to suit the largely improvised nature of folk forms.
- (c) Consideration of how to ensure audience involvement and participation.
- (d) Careful selection of performers to ensure effective presentation of the new social messages; while professionals may be preferable, amateurs need to be encouraged because of their dedication, flexibility and enthusiasm.
- (e) Pre-testing on performers and sample audiences of proposed family planning projects using traditional media

3.2.1.7 Incorporation of messages

3.2.1.7.1 In addition to legitimization of a particular traditional medium, intended family planning messages should be checked for:

- (a) Credibility of the message itself. Is it too simplistic or too complex for the medium or the intended audience?
- (b) Relationship of the intended message to men, women, youth, and children.
- (c) Relevance to the entire value system involved.

3.2.1.7.2 Some messages are more easily incorporated as content in media than others. The kinds of messages listed below are highly relevant to family planning and can be appropriately conveyed through folk media:

- (i) Messages on conjugal relationships suggesting new or alternative attitudes towards the respective rôles of men and women, wives and husbands.
- (ii) Messages supporting the changing status of women in society.
- (iii) Messages propagating the idea that improvement in the quality of life is more important than traditional views supporting large families.
- (iv) Messages on parental responsibility.
- (v) Messages designed to generate confidence in the individual's capacity to control personal affairs and destiny.
- (vi) Messages serving to legitimize family planning in normative ways (i. e. illustrating that family planning is nothing really new or unusual, that it has been practised in the past and that it is being practised in many countries today).
- (vii) Messages supporting planning for improved family life.

The prevailing level of knowledge, attitude and practise of family planning should be taken into account in selecting the messages.

3.2.2 Practical aspects of the use of folk media

3.2.2.1 Practical issues concerning the use of traditonal media were raised as follows:

- (a) Respect must be paid to artistic integrity and the tradition of a form.
- (b) Local-level working groups should be involved in the process of developing new programmes for using media.
- (c) The proposed form must not be used simply as a blatant propaganda machine.
- (d) Use of a folk form for developmental purposes is an extremely delicate and sensitive matter and it should mainly be determined by artists.
- (e) Nations ought ideally to develop their own organizations responsible for the use of traditional media.

3.2.2.2 A functional approach to the organized and systematic use of folk media is contained within the following three activities:

- (i) Search for and training of talent;
- (ii) Preparation of suitable scripts and scenarios;
- (iii) Field programming.

3.2.2.3 The meeting recognized that the developing countries possess a fund of talent in the traditional media, but considered that such talent largely remains to be identified and harnessed. For this purpose a competent body is needed and in many countries the assistance of cultural institutions (governmental or private) already in close working touch with the folk artists should be sought.

3.2.2.4 After selection of individuals or groups, workshop techniques should be used to refine performance and skills and to orientate them towards current new development ideas. They must be helped to discover the capacity of their medium to express new ideas.

3.2.2.5 While the period of training would depend upon competence and receptivity of the artists, the meeting suggested a duration of one to three months. It was considered important that the artist should work in his own ambience and that he should receive support and encouragement in maintaining the original form and character of his art. The folk artist should also be given recognition by the state, and efforts made to raise his social status. Where local resources are lacking, international assistance should be sought.

3.2.2.6 The visual arts should be encouraged by public and state recognition of the best talent, through awards and exhibitions in galleries and other appropriate sites. Competitions at various levels (children, youth) should be organized around population and family planning themes.

3.2.2.7 Artists' works should be made available to the mass media and appropriately to the folk media.

3.2.2.8 In countries where the folk forms are disappearing an effort should be made to enlist co-operation of older people to identify them and to pass them on to younger performers. Where dramatic forms are used, it is necessary to develop appropriate scripts, outlines, scenarios or notes of guidance. These should be prepared after thorough study of the load-carrying capacity of the medium and the objective to be achieved.

3.2.2.9 In many countries there are established writers who could be commissioned for this purpose. The writer should absorb the atmosphere and sensitivities of the local situation, the nature and scope of the medium and the capacity of the local artist. The highest professional standards are required.

3.2.2.10 Production and performance should be systematically planned and ad hoc decisions and activities avoided. Planning should take account of the best times at which to present performances, with due regard, for example, to seasonal weather conditions, the agricultural work cycle, favourable circumstances created by popular festivals, and suitability of the form and content for

individual localities. Within the available funds, the number and distribution of performances should be planned to fit the needs of particular areas.

3.2.2.11 A system should be provided for regular payment of artists in the field. A systematic check should be kept on number and quality of performances.

3.2.2.12 To be effective, each performance should be a gripping entertainment, whether humorous or dramatic. It should also reflect the quality of the lives of the spectators. Programmes should not be exclusively used for instrumental information, and entertainment and diversion is required. The folk media demand a totally creative approach and should aim to stimulate imagination and enlist enthusiasm. The need of the artist to express himself fully should be recognized and those artists should be selected who have most to contribute.

3.2.2.13 It was considered that a regular system of feedback should be set up to provide the following;

- (a) Attendance at each performance;
- (b) Unusual incidents, indicative of possible need for performance adjustments;
- (c) Audience reaction;
- (d) Suggestion for changes;
- (e) Independent evaluation to assess impact or to indicate necessary programme changes to improve impact.

3.2.2.14 To systematize the utilization of the folk media on the above lines, an appropriate organization should be set up and charged with carrying out the described functions. It should also be represented on any co-ordinating agency for utilization of the various media in family planning programmes. If necessary, international assistance should be sought in setting up such an organization.

4. EXTENSION OF FOLK MEDIA THROUGH THE MASS MEDIA

4.1 Strategy for use of folk media through mass media

4.1.1 The meeting examined possible components of a strategy under three main headings: ways of integration, steps, and special considerations. From these points, a model was derived and recommended (see 4.1.4).

4.1.1 Ways of integration:

- (a) Recording a folk form and diversifying its use through any or all of the mass media, possibly on a national scale.
- (b) Use of a folk form in particular communities or provinces, in association with mass media agencies.
- (c) Use of a mass medium in a folk situation (such as the transistor radio in villages).
- (d) Bringing the folk artist himself on a mass medium, independent of the folk form.
- (e) Utilizing a folk character in mass media formats - broadcast, film, print.
- (f) Utilization of traditions and conventions of folk forms in mass media programming and production.

4.1.2 Steps:

- (a) Look at the mass media situation of the country.
- (b) Determine communication needs of particular family planning or development programmes.
- (c) Look at folk forms and see what can or should be extended into the mass media. In particular, assess:

- (i) in what way can the form best be used?
- (ii) in what way can that society best use it?
- (iii) what is the form's cultural relevance?
- (iv) what creative/technical resources are at the programmer's disposal?
- (v) what types of messages are to be disseminated?

4.1.3 Some special considerations:

- (a) Not all folk forms can satisfactorily be extended into mass media because of the inherent selectivity of print, radio, television, film. Similarly, there are folk forms that inherently may not be suitable for extension into the mass media.
- (b) Direct transference of folk media into mass media, if done at all, must be done with care, discretion and sensitivity so as not to change traditional meaning or form; otherwise there might be a negative effect.
- (c) Orientation of mass media production personnel on traditions and conventions of folk forms is necessary. Similarly, it is important to orientate folk performers on needs and requirements of mass media.
- (d) Co-ordination between folk and mass media should be ensured through appropriate existing or newly-created organizations.
- (e) Every effort must be made to ensure the highest professional standards.
- (f) Evaluation of quality and impact of the folk media should be ensured since quantitative evaluation may in itself be inadequate.

4.1.4 Model of integration

4.1.4.1 The following model for integrating folk and mass media was suggested:

4.1.4.2 A primary folk performance may be developed out of the special social conditions related to the family planning situation. The particular form selected should be determined by those best capable of making this decision, and the result could be a folk drama, puppet show, or a variety song-and-dance show. The production will become the basis for development of the model and the primary performance.

4.1.4.3 The primary performance is the key to spin-off into the mass media. Once pre-tested before a primary audience, the work becomes the source of all other elements in the model. Among suggested uses are:

- (a) It may be performed directly to other live audiences in villages and in theatres in urban settings.
- (b) If the original performance is not itself a puppet play, it could be adapted into one.
- (c) The production may be recorded on film. This does not mean a straight or necessarily dull recording of the stage performance, but an adaptation carefully designed for film so as not to damage the folk quality of the original performance.
- (d) The same film can be shown directly to rural audiences from cinema vans to urban audiences in cinemas. It can also be provided to television stations for transmission. In preparing a film with television in mind, producers are advised to consult stations on ideal length.
- (e) If the play is highly successful, it could mark the beginning of a television series based on the same situations and characters. Each programme could deal with a different aspect of problems covering family planning ideas and wider development messages. Similarly, adaptation can be made for radio.

(f) The success could be exploited still further. Elements could be written into comic strips and newspapers or comic books for distribution at health or family planning clinics, or even for sale. The main characters could gain wide appeal across a broad range of media and they could additionally be used in posters and in other kinds of visual advertising.

(g) Music in the original performance may also be used for records or radio.

4.1.4.4 The status of the folk artist seen on television and in cinema can be greatly enhanced by this prestigious exposure. This is in turn reflected back on the artist's standing when he returns to perform again live before village audiences.

4.1.4.5 This model, which begins with a general situation and moves through stages to varied use of media and, ultimately, to various kinds of audiences, is illustrated in Figure A. The structure is sufficiently flexible so that elements can easily be selected to suit the local situation. However, relevant questions must be asked: What talent is available? What are the natural folk art forms in the area? Is there a television station, a radio station? Are records used widely for private pleasure?

4.1.4.6 It then remains to devise or commission the primary performance itself, and to work out details of an initial pilot or demonstration programme. Much depends on whether there will be a country-wide, instantaneous campaign or whether the primary piece and its penetration of the other media will be limited to certain districts, perhaps to where there are family planning services.

4.1.4.7 Resources must be taken into account: Are there sufficient funds for film, or simply for film-strips? Are there trained human resources to guide the programme? Who should be invited to chart planning and execution? How will presentation dates be co-ordinated with available family planning services or with arrival of family planning units?

4.1.4.8 The entire strategy for such a programme is highly complex and should be tailored to local or provincial conditions, situations and resources. It would be counter-productive to set specific guide-lines and to expect them to be universally valid.

4.1.4.9 The model is offered simply as an illustration of possible extension of a dramatic folk form through the channels of the mass media.

4.2 Strategy for the use of folk media in extension programmes

(a) Identify the audiences, other than family planning workers, that need to be reached through folk media:

- (i) Eligible couples;
- (ii) Family constellation and the decision-makers in this constellation;
- (iii) Reference groups - groups including opinion or natural leaders with which people identify;
- (iv) Formal power structure whose approval to the programme is important;
- (v) Providers of services of development programmes - health and related workers, agriculture, education, welfare and other community development workers.

(b) Identify extension development programmes, other than those concerning family planning, for collaboration in organization and production of materials and messages.

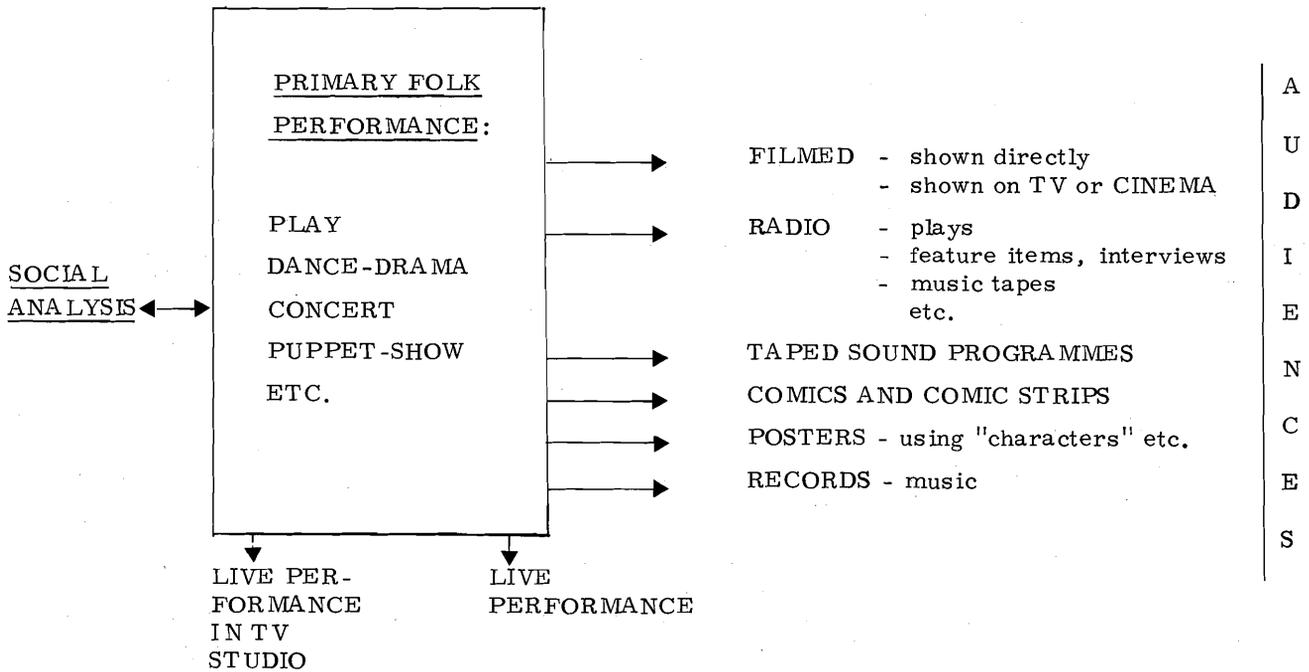
(c) Identify attitudes that need to be changed in order to create the necessary social and psychological climate for the favourable reception of family planning messages.

Examples of such attitudes include:

- (i) Attitudes of husbands and wives towards each other where there is very little dialogue;
- (ii) Attitude towards women's status in society;

FIGURE A

MODEL: INTEGRATED CAMPAIGN USING FOLK ART FORMS AND THE MASS MEDIA



- (iii) attitude towards wanting a large family (quantity rather than quality);
 - (iv) Lack of parental concern;
 - (v) Other pro-natalist attitudes such as glorification of fertility and virility, desire for motherhood, male children;
 - (vi) Sense of helplessness.
- (d) Identify the themes in the folk culture which could be used for family planning.
- (e) Identify the educational, traditional and/or modern channels which could be used for the folk theme.
- (f) Identify the points of contact with the target audience;
e.g. labour unions, women's clubs, festivities, recreational patterns, markets, and others.
- (g) Determine the ways in which folk themes can be utilized in family planning. For example, a group discussion after the presentation is desirable. A panel of reactors composed of different extension workers (agriculture, health, welfare, etc.) could discuss the themes

in relation to their programmes, after which the audience could be invited to participate. The family planning field worker should provide the opportunity for the ventilation of controversial ideas.

- (h) Training and orientation in types and uses of folk themes and folk forms. Here the technique of training is of utmost importance. Rôle playing and field experience may be of great value.
- (i) Research in such matters as finding familiar illustrative materials and folk modes of expression that could be used effectively in family planning.
- (j) Prepare visual materials that use folk themes whenever practicable.
- (k) In urban areas, mechanical devices, such as films, etc., could be exploited in extending folk forms to particular ethnic groups that closely identify with them.
- (l) Incorporation of folk themes and folk forms in the curricula of schools and educational programmes of extension workers aimed at changing values towards large families.

It is essential that extension programmes do not become isolated from the total communications strategy. Most public information and extension education programmes have a contribution to make in advancing and supporting each other and folk media can provide useful means of linking the face-to-face and mass communication efforts. This link, however, needs to be constantly re-asserted and re-enforced by the programme organizers to ensure that continuity is established and maintained.

5. TRAINING AND ORIENTATION IN THE USE OF FOLK MEDIA

5.1 A proposed strategy

5.1.1 The following are some considerations in the planning and implementation of training and orientation programmes at regional, national and local levels:

- (a) Sensitize governments and institutions to potential uses of folk forms in promoting population, family planning and development programmes. Interest them in establishing appropriate programmes. This might be done by promoting research projects, utilizing international consultants, organizing regional and/or country seminars, among other efforts.
- (b) Orientate decision-makers in the use of folk media for population and family planning programmes and, wherever necessary, promote study tours to areas and countries where such media are being used.
- (c) Organize the necessary machinery to implement training programmes. Identify skilled folk artists and build training around them so that their experience and talents can be utilized to best advantage. An effort should be made to locate these centres in rural areas.
- (d) Provide assistance to countries in the identification of the various folk forms relevant to the various programmes.
- (e) Determine the categories of personnel to be trained and devise recruitment and selection methods. Examples of intended trainees:
 - (i) Young talents who know the art;
 - (ii) Family planning communicators and field workers;
 - (iii) Communicators and field workers of other programmes;
 - (iv) Mass media personnel;
 - (v) Trainers;
 - (vi) Teachers in primary and secondary schools.
- (f) Determine training needs of each of the categories of personnel to be trained, for example:

- (i) What knowledge in family planning is required for folk artists?
- (ii) What knowledge about folk forms do field workers and mass media personnel need?
- (iii) What functions and rôles are expected of field personnel in relation to folk media?
- (iv) What knowledge and skills are expected of trainers?
- (g) Classification of training objectives for different categories of trainees.
- (h) Determination of training content according to the following general areas:
 - (i) In the folk form itself;
 - (ii) In family planning;
 - (iii) In the use of the folk form in family planning.

The emphasis will depend upon the needs of the personnel being trained.

- (i) Decide the training method that would best suit the content. Scripts of folk forms may be used; rôle playing may prove useful.
- (j) Create a roster of the training activities of other agencies and study how co-ordination could be achieved.
- (k) Make a study of needed training facilities and resources (human and material). Determine which of these can be obtained or developed locally and which require external assistance.
- (l) Create a built-in evaluation scheme.
- (m) Provide a mechanism to ensure proper follow-through of the training programme.
- (n) Determine what international assistance is needed for proper development of the training programme.

6. CONTRIBUTION OF FAMILY PLANNING EDUCATION THROUGH FOLK MEDIA TO CULTURAL DEVELOPMENT

6.1 It was suggested that use of traditional media for family planning could have a secondary purpose in addition to their role in development projects: a valuable contribution to cultural development in general. Unfortunately, in some countries, the folk artist has long suffered from lack of social prestige and there has been little evidence of development of the state of the folk arts. Concern for use of his talents in connexion with family planning and social development could lead to a welcome change of attitude and to the up-grading of the status of both the artist and the art form. Much depends, however, on the social acceptability of the purpose for which they are used, and on whether the new programme now foreseen can satisfy the aesthetic requirements of the old forms. It must also be seen whether these attempts are pointless in view of possible preference in a given society for modern media. Care must be taken to fulfil both the informational and emotional requirements of traditional forms.

6.2 Once the social purpose for using the folk media has been established and accepted in the community, responsibility for continued use should be left with the community itself, external agencies playing a supportive rather than directive rôle. Cultural development will depend upon the artist's conviction that his talents and his medium are respected, and on the freedom allowed to him to use his medium in a manner most acceptable to his audience.

6.3 The appeal of the folk media is emotional, moral and aesthetic rather than intellectual, and the purpose is not so much to inform but to inspire. Therefore, these folk media, if used sensitively, can provide motivations for social change and increased receptivity to new ideas. This rôle is bound to lead to a qualitative improvement in the media and to enriched cultural heritage.

7. CONCLUSIONS AND RECOMMENDATIONS

7.1 Considering the immensity of the population problem in the world, and the need for sustained information, education and communication activities to support population activities, it was suggested that a fresh look at the matter was vital and that new and innovative initiatives were required. Although the mass media had been mobilized to a considerable extent, and would henceforth be further extended, they could not by themselves provide all that was needed to involve the institutions closer to the grassroots level. It was accordingly considered that the time had come for the realization of the potential of the folk media.

7.2 A communication strategy ensuring the co-ordinated use of both the folk and the mass media would result in the creation of a climate of awareness of population matters and their relationships to the quality of life. Such a climate can promote acceptance of the concept of family planning and of the services, as well as of other kinds of activity in the field of population.

7.3 Noting the fact that communication programmes had so far concentrated on the utilization of the field workers of health and agriculture programmes for extension of the family planning message, it was emphasized that while this practice should indeed be continued and fostered, the folk media should be used as extended channels for family planning and other development programmes. This would provide the needed innovative approach and result in the direct involvement of the trusted folk media and the folk performers in the family planning movement.

7.4 While recommending the adoption of a programme for the systematic use of the folk media in family planning programmes on the lines indicated in the various sections of this report, attention is specifically drawn to the following recommendations for purposes of initiating urgent action:

7.4 (A) Research and evaluation

1. Encouragement and assistance should be provided to governments and institutions for the preparation of an inventory of folk media forms which can be utilized in family planning communication programmes in accordance with the criteria for selection outlined in this report.
2. Specific studies should be developed on the relative impact of traditional and modern mass media in an effort to acquire some reliable measurements for future guidance.
3. Evaluation of the quality and impact of the use of folk media should be ensured since quantitative evaluation may in itself be inadequate.

7.4 (B) Development

4. Efforts should be made at international and national levels to support the traditional media as carriers of effective messages of family planning and social change.
5. The folk artists and other craftsmen should be supported and encouraged in maintaining the original form and character of their art and given recognition in the form of awards and incentives. Similarly, such awards and incentives to mass media practitioners using folk arts may also be initiated.
6. In order to systematize the exploitation of the folk media on the lines incorporated in this report, encouragement and resources should be provided to set up an appropriate organization at the national level. Such an organization should be charged with the responsibility of carrying out the various functions described in the report and should also be represented on any co-ordinating agency for utilization of various media in family planning communication programmes.
7. Co-ordination between the folk and mass media for family planning should be ensured either through existing organizations or, if necessary, by setting up new organization for the purpose.
8. Demonstration projects on the use of folk media in family planning should be launched to gain more experience, and models for the integration of mass media and folk media developed and implemented. In addition to any response that individual countries may themselves make to these recommendations, Unesco should seek to initiate at least one integrated programme employing both folk and mass media along the lines of the model described in this report.

9. Special assistance programmes should be developed for involving youth and women's organizations, labour unions, rural co-operatives, and other development organizations in the use of folk media for family planning motivational and educational purposes.
10. Steps should be taken as a vital element of family planning communication programmes for incorporating folk themes and folk forms in the curricula of schools and educational programmes of extension workers aimed at changing values towards large families.
11. Steps should be taken to organize regional workshops on the incorporation of folk media in communication strategies, initially at regional levels so as to sensitize national governments to the potentialities and possibilities of such strategies.

7.4 (C) Training

12. In order to ensure co-ordinated use of the mass media and the folk media, orientation of the mass media production personnel on traditions and conventions of folk media and that of folk performers on needs and requirements of mass media should be undertaken.
13. International organizations should provide technical and financial assistance and support for research in the identification, integration, and extension of folk forms for family planning and for other social development programmes.
14. A mechanism should be provided to ensure proper follow-through of the training programme.
15. An inventory should be made of training materials which are available at national and local levels. In this connection, the Unesco/IPPF Clearing House of communication materials in support of population/family planning activities should play an active part.
16. Decision-makers should be orientated in the use of folk media for population activities and, wherever necessary, short and long-term fellowships (in countries or places where these media are being utilized) should be provided. Similarly, exchange programmes should be developed for artists to make them aware of the ways in which the folk media are being utilized in various countries.
17. Resources should be made available for production of adequate training materials for use in the training centres.

7.4 (D) Assistance

18. Assistance should be provided at national level for the promotion of the use of folk media in family planning communication programmes and, where necessary, arrangements made for the training of national personnel in the integrated use of folk and mass media.
19. The necessary machinery for the implementation of training programmes should be set up, and efforts should be made to locate training centres in rural areas.
20. Governments adopting a family planning programme should, whenever appropriate, be informed of the ways and means of receiving international or other assistance with a view to establishing folk media institutions for use over the whole range of development projects, including family planning.
21. In order to ensure widespread use of the folk media in family planning communication programmes, the collaboration of such institutions as the International Music Council, the International Folk Music Council and the International Theatre Institute should be developed and the necessary resources provided.
22. Resources for the development and implementation of projects on the lines suggested in this report should be ensured by UNFPA /Unesco.

ANNEX

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UNESCO POPULATION COMMUNICATION TRAINING MATERIALS

MANUALS

1. Mass media in population and development
2. Evaluation of population communication programmes
3. Research in population communication
4. Using folk entertainments to promote national development

HANDBOOK

Communication for population and family welfare programmes - the role of Unesco

TECHNICAL DOCUMENTATION

1. Communication media, family planning and development
2. Communication research in family planning
3. Research in population communication
4. Evaluation research on family planning communication
5. Population policy and family planning communication strategies in the Arab States region - Volume I
6. Population policy and family planning communication strategies in the Arab States region - Volume II
7. Research on population communication and implications for population policies in West Africa
8. Folk media and mass media in population communication
9. The Chinese experience
10. Population and human rights

FILMS

1. Mass media and field work
2. Folk media
3. Low cost media
4. Research and evaluation

Enquiries related to the above training materials should be addressed to the Director, Population Division, Unesco, Paris.