Using Folk Media and Mass Media to Expand Communication

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 programs, UNESCO launched, in 1972, the drive for the integration of folk media in communication programs 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 cultural development.

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 an inter-regional seminar/workshop on the integrated use of folk media and mass media in family planning communication programmes. 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. Accordingly, the seminar/workshop was held in New Delhi from October 7 to 16, 1974 and was formally titled "Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes."

(Continued on Page 2)
The Philosophy ... (Continued from Page 1)

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. 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 their involvement in social, economic, and cultural development.

UNESCO planned extensively with the Government of India in the development of a videotape and color film record of all the aspects of the seminar/workshop in addition to a sound and photographic record of the whole event. Leading authorities on folk media in India were invited to prepare the technical documentation for the seminar/workshop, and UNESCO appointed three associate consultants to work with them.

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 programs, with the folk media—linked to the mass media—as the immediate vehicle of communication.

Why Integrate Folk and Mass Media?

During the first day’s discussion period, K. B. Mathur, UNESCO, Paris, France, made the following statement: “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 percent and that this percentage goes up to 54 percent 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. For example, whether radio and extension work along with folk media would not be better than mere use of radio or of radio and extension work. In all probability, the first, i.e., radio plus extension work plus folk media would be more effective in raising the adoption rate. There is therefore the need for research and evaluation studies. Further government inputs in developing and using folk media would be well worth the effort. Such inputs would encourage cultural revival on the one hand; and on the other, greater benefits would be obtained in view of the relatively low costs involved in utilizing the folk media. Many developing countries have long used films from the West for educational and entertainment purposes because of the lack of locally produced software. It is hoped that SITE (Satellite Instructional Television Experiment) in India will set the pace for software production based upon folk media and local talent.”

I.K. Gujral (left), Minister for Information and Broadcasting, and Dr. Karan Singh, Minister for Health and Family Planning, both expressed the urgent need for developing innovative strategies for the integration of folk media and mass media in family planning communication programs.
Organized Folk Media Utilization in India

The extent to which the folk media have been mobilized for motivational and developmental communication purposes in India is demonstrated by the fact that 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 at the State level to present performances from time-to-time on various developmental themes, including family planning.

Chief Executive of the seminar/workshop—Folk songs and folk dances, though very effective media for communicating family planning messages, are limited in that they cater to only small groups at a time. Thus the aim of the workshop is to evolve a methodology for using them effectively through the electronic media. However, in this process, one must never neglect the artists. They must be absolutely convinced about the idea of family planning.

Participants at the Seminar/Workshop

In addition to the names appearing on pages 4 to 10, other Indian participants were: Mr. E. Alkazi, Mr. M.V. Krishnaswamy, Mr. Mohan Khokar, Mr. M.V. Desai, Ms. Shanta Gandhi, and Ms. Zohra Seghal.

The Associate Consultants were:
Mr. Aubrey Adams, Trinidad, West Indies; Mr. Kona Khasu, Monrovia, Liberia; and Miss Pauline Andrea Stone, Jamaica, West Indies.

The participants from other countries were:
Mr. Tejve Abrams, New York, U.S.A.; Dr. J.Y. Adedeji, Ibadan, Nigeria; Mr. Houssein Bani Ahmad, Tehran, Iran; Mr. Francis P. Bidi, Monrovia, Liberia; Mr. Daniel Gallegos, San Jose, Costa Rica; Mr. Teutila Gonoawardhana, Mugegoda, Sri Lanka; Mr. Hamoudi Hanafi, Tunisia; Mr. Roger Harvey, London, England; Prof. Paul R. Inglis, Quezon City, Philippines; Mr. J.H.A. Khoury, Baghdad, Iraq; Mr. Abdul Latif, Dacca, Bangladesh; Mrs. Penina C. Mlama, Dar-es-Salaam, Tanzania; Mr. Emmanuel E. Mulemena, Chongola, Zambia; Mr. Mahmoud Rahimi, Cairo, Egypt; Mr. Al Taib Al Sadiki, Rabat, Morocco; Mr. S. Raheem Sheikh, Nairobi, Kenya; Ms. Sandra Traub, Monrovia, Liberia; Mr. Ong Soi Wah, Malacca, West Malaysia; Mr. Joris Warenberi, Legon, Ghana; Ms. Barbara Yount, Honolulu, Hawaii; Mr. Guillermo Yungue, Santiago, Chile; Mr. Kanwar B. Mathur, UNESCO, Paris, France.

Follow-up Activities

Three Associate Consultants were appointed by UNESCO to work with the local team of communication consultants appointed by the Song and Drama Division of the Ministry of Information and Broadcasting. It may be possible that the services of these Associate Consultants can be drawn upon by different countries for integrating folk and mass media for motivational purposes in development, including family planning programs.

Moreover, the participants selected by UNESCO from 20 countries are expected to relate the folk forms presented in India for development and communication purposes in their own countries. UNESCO has made provisions for country-based experiments in the integration of folk and mass media in the Southeast Asia, Arab States, Africa, and Latin America regions.
Abstracts of Seminar/Workshop Papers

This section contains annotations of papers emanating from the seminar/workshop. These annotations are duplicates of the material appearing in the Supplement to this Newsletter. Since this Newsletter is a special issue, not all readers will have received the Supplement. (Entitled "Newly Acquired Resource Materials Now Available," the Supplement lists complete entries and annotations of materials available from the Communication Institute at cost or on exchange.)

Those readers who wish to request these papers may receive the Supplement to this issue by writing: Barbara Yount, Editor, IEC Newsletter, Communication Institute, East-West Center, 1777 East-West Road, Honolulu, Hawaii 96822 USA. Please note that this issue of the Supplement to IEC Newsletter No. 20 contains only the entries and annotations of the papers emanating from the seminar/workshop described in this Newsletter.

Papers Presented by Indian Delegates

Chander, Romesh
TV treatment of folk forms in family planning communication.

An account is given of the present status of television in India including the recent introduction of the Satellite Instructional Television Experiment (SITE). The author maintains that the justification for television in any developing country is the support that it can provide for developmental efforts. In order to achieve a sustained and significant drop in the birth rate, radio and television programs are considered an essential and integral part of the campaigns for social and economic development. Motivation must be built through services such as education, health, improved methods of agriculture, and structural changes in social systems. Examples of innovative adaptations of folk drama to contemporary issues are given as guides for the "director-communicator." In addition, the conclusions are presented of a study to test the perception and comprehension of rural audiences newly exposed to television.

Chiranjit
Radio treatment of folk forms.

A brief account is given of All India Radio's (AIR) broadcasting system which is the country's most powerful channel of mass media and the absorption of the contemporary message. The recent emphasis on the use of traditional media is seen as an indication of the people's discontent with mass culture, a product of mass-produced media output. The author discusses folk forms as vehicles of contemporary messages which are transmitted through modern media—with a view to reaching comparatively larger cross-sections of the Indian audience. Examples drawn from television,radio, and film demonstrate how mass media techniques can amplify, augment, and intensify the effects usually created by traditional media. It is stated that interaction between folk media and modern mass media would enrich both forms. It would give to a "mass media weary people" a new medium which could utilize both the dynamic potential of the human personality and the potentiality of the image of the media.

Kothari, Komal
Identification of folk forms utilizing song and music for family planning communication.

The author observes that most folk material, as available, may not be directly suitable for conveyance of any message other than its traditional one. The social and cultural characteristics of a group of traditional folk singers from the region, Rajasthan, are analyzed. This caste of singers is known as Langas. A discussion of the structure of their musical tradition suggests that most folk songs may not be appropriate for family planning messages, but that the form of some songs may be effectively borrowed for this purpose. The song form, Bharat, familiar to the agricultural society of Rajasthan, and Harikatha, or Story of the Lord (see an annotation on page 6), is part of the social, economic, and cultural life of South India. Based on Hindu mythology, its traditional role is to provide devotional inspiration. Woven together are two parts: 1) a commentary on contemporary conditions and 2) songs, proverbs, etc. Basically it is a one-man show (with musical accompaniment). One of its most important aspects is that it is very appealing to older groups who, in rural areas, still determine the destinies of younger families.
children's songs of the area, are identified as forms whose texts are built on contemporary experience and thus lend themselves to message adaptation.

Krishnaswamy, M.V.

*Film treatment of folk forms.*

The author states that the word "communicator" should be taken in its broadest sense to include the whole team involved in a development program: policymakers, politicians, administrators, civil servants, technical experts, artists, and finally the field workers. These people must form a "linked chain"—any weak link anywhere in the chain is bound to affect the quality and efficiency of the total job. All media are instruments for making communication effective, interesting, and perhaps quicker than in normal circumstances. All media must be assigned functions suited to their capacity. With the growth of variety and power of new media and means, it is imperative that the person who employs them should increase his own capacity and skill. In conclusion, the author lists 3 types of criteria regarding development: 1) sociological, 2) psychological, and 3) pedagogical.

Mane, Vasant V.

*Identification of flexible folk drama in family planning communication.*

This discussion of the use of folk media for family planning communication stresses the importance of selecting a suitable form and corresponding message. The author argues that there is no conflict between art and the promotion of ideas; there is only a problem that, when used, folk forms must retain their integrity. Communication strategy has changed from a focus on family planning to a focus on the socio-economic and cultural factors concerning the total welfare of the family. These factors are viewed as more compatible with the various components of the folk forms. Folk dramas are identified as highly flexible forms since most have components capable of reflecting contemporary situations. Minor dramatic elements in folk life, such as the traditional games played at times of marriage, birth, naming ceremonies, etc., also have potential for communicating family planning messages.

Naaraayan, Birendra

*Puppet as medium of communication for family planning.*

The charm of puppets is that they represent men and animals with child-like simplicity, with pleasing and entertaining effects for audiences of all ages. The limitations of puppets, such as manipulation and size, are discussed in terms of their effectiveness as communicators. The crucial limitation is considered to be the educational standard of folk performers in general and puppeteers in particular. In order to utilize puppets for family planning communication, the author suggests experiments in script writing and also offers suggestions for staging and scripting. It is suggested that a workshop be held for puppeteers to expose them to new ideas and to teach reading and writing.

Nijhawan, P.K.

*Role of folk media in mass education for family planning communications.*

The author enumerates the important cultural, social, and economic factors that inhibit the acceptance of family planning in India. The integration of family planning into the country’s development process is viewed as an effort to promote new values and to bring about a qualitative change in the life of the family. Folk media, as distinct from classical art forms and mass media, have particular capacities for effecting social change. In discussing the role of folk media in the country’s development program, the author stresses the importance of its abilities to be culturally responsive and revitalizing.

Parmar, Shyam

*Folk forms depending on story-telling.*

The traditional stories of India offer a vast scope of themes and styles to a local story-teller. Story-telling in India may be broadly divided into 5 categories: folklore tales, Harikatha, ballads, songs, and puppetry. Folk media as distinct from classical art forms and mass media have particular capacities for effecting social change. In discussing the role of folk media in the country’s development program, the author stresses the importance of its abilities to be culturally responsive and revitalizing.

Parmar, Shyam

*Indian puppet as communicator.*

The author examines the profession of puppeteers: their socio-economic status, their literacy level, and their ability to grasp new themes. It is observed that registered puppet troupes belong predominantly to the traditional puppet families of Rajasthan. Because of a high rate of illiteracy and a lack of patronage, these puppeteers have resisted change in both repertory and method. However, the “Bag” theatre, a simplified form of puppet theatre which involves the use of puppeteers in the traditional manner, has been successful in increasing its own capacity and skill. In conclusion, the author lists 3 types of criteria regarding development: 1) sociological, 2) psychological, and 3) pedagogical.

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Pillai, Omchery N.

*Critiera for selection of folk forms for family planning communication.*

Three important considerations in the selection of folk forms for family planning communication are identified: 1) the nature and role of persuasive communication in family planning; 2) the role of media in family planning communication; 3) the role of folk media in family planning communication. Research studies of family planning attitudes show that the problem in India is one of motivation. Thus the challenge to the communicator is to devise messages that will arouse felt needs, create a sense of strong practical benefit, and stimulate cooperation. A survey of family planning communication (Continued on Page 6)
emphasizing family planning at the ex-
and Asian countries cannot be solved by
poverty in the African, Latin American,
The author states that the problem of
over-population.

The author proposes that a message con-
communication through mass media, it
readily accepted and understood by the
people than a discourse or a speech. Be-
creative dance. The dance is entitled
composed by the author illustrates how
popular communication. A dance
readily lends itself to messages of current
importance. On the other hand, some
ritualistic folk forms have been success-
used such as the Yakshagana or puppet and the informal drama forms
based on music, dance, and improvised
prose. The informal and impromptu dia-
logue in song and spoken word between
two opposing parties is also cited as a
flexible form. Major considerations in
the decision to adapt folk forms to mod-
ern themes are discussed.

Sharma, Narendra
Creative dance form for mass communi-
cation.
The author proposes that a message con-
voyed through an art medium is more
readily accepted and understood by the
people than a discourse or a speech. Be-
cause of the growing sophistication of
communication through mass media, it
becomes necessary to use forms that are
easily understood by the uneducated.
Creative dance is seen as the most effec-
tive of the dance forms for the purposes
of popular communication. A dance
composed by the author illustrates how
contemporary themes can be adapted to
creative dance. The dance is entitled
"Restless Hands," and its theme is the
problem of unemployment which results
from over-population.

Tanvir, Habib
Creative dance form for mass communi-
cation.
The author states that the problem of
poverty in the African, Latin American,
and Asian countries cannot be solved by
emphasizing family planning at the ex-

ment. Aspects of some positions held by
some countries at the 1974 World Pop-
ulation Conference at Bucharest are
reviewed. The Satellite Instructional
Television Experiment (SITE), which is
entirely rural-based and rural-oriented,
is designed to preserve the country's cul-
tural traditions that are being continu-
ously eroded by urban control of the
media. The goals of SITE are: 1) total
involvement on the part of rural people
and 2) their eventual self-reliance in the
production of television programs. The
effectiveness of artistic forms as a
means to stimulate rural people's interest
in family planning is emphasized. The
author stresses 2 points: family planning
cannot be isolated from socio-economic
development—nor can the folk arts be
isolated from disease, poverty, and hun-
ger.

Vatsyayan, Kapila
The traditions of the performing arts.
The author identifies the underlying
principles of "commonality" of cultural
traditions of India. A narration is given
of the tribal belt and the societal levels
in India, together with the movement
music, or spoken word characteristic of
each area. The arts developed in a
framework of a local or regional distinct-
niveness which cuts across socio-economi-
cal stratification. There are 2 broad pat-
terns of communication of these art
forms: 1) a vertical movement of forms
of a particular region at different levels,
and 2) horizontal movements among re-
gions. One principle common to both the
rural and the urban levels is the use of
the human form as an impersonal vehi-
cle of communication. The author con-
cludes that the metaphysical principles
of eternity and flux are incorporated into
the performing arts at their most popu-
lar and common levels. Thus the Indian
performing arts can be the vehicle of
any contemporary concern—if "contem-
poraneity" is contained within a meta-
physical framework.

Background Papers on Various
Indian Folk Forms
Dev, B. C.
Harikatha or Katha Kalashepam.
Harikatha is a one-man show: a discourse
with story and song. The 2 basic motives
and contents of Harikatha are: the neces-
sity for devotion, and the necessity for a
simple method of communicating reli-
gious experience and the social implica-
tions thereof. The narrative subject is
traditionally a parable illustrating the
paths to "God Realization" and the ob-
stacles along the way. The author points
out that 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. The author argues that the present
world situation is in need of the spiritual
guidance which Harikatha offers. There
are, however, many age-old social prob-
lems, including over-population, and early
marriages, that can be communicated by
the bhagavator or performer.

Halder, Parmananda
Kavi Gan of Bengal.
Kavi Gan, or the poet's song, is a typical
folk form of the Bengali region that origi-
nated before the written literature of Ben-
gal. The characteristic feature of the Kavi
song is an impromptu dialogue between
2 groups of poets each led by a Kavi Sar-
kar (lead singer). The historical develop-
ment of the folk form is discussed, and its
relation to the social life of the common
people is emphasized. The trends of the
modern Kavi song are divided into 8 clas-
sifications according to topics and musi-
techniques. The Kavi song proposes
solutions to problems such as famine,

The song is the message; the content
is the need for family planning; the per-
former is Abdul Latif of the Ministry of
Information and Broadcasting, Bangla-
desh. Latif was among the invited par-
ticipants at the seminar/workshop. In one
family planning song, Latif sang: "You
may love, but do not marry; if you marry,
do not have children; but if you do have
children, do not have too many."

In another family planning song, Latif
sang the following debate: MAN: My
parents made me marry at age 17 and I
have suffered ever since. I am fed up
with the nagging of my wife and chil-
dren. WIFE: Why are other families so
much happier? Don't you see that your
children don't have enough food. MAN:
Why do our neighbors have money?
WIFE: Because they have only two chil-
dren. Let's take a lesson from them. Small
families have peace and happiness in life.
Pani, Jiwan

Puppetry in India.

The historical development of puppetry in India is discussed with emphasis on its relationship to live drama. The four most important types of puppets (the glove puppet, the rod puppet, marionettes, and shadow puppets) are described in terms of their construction, costume, and production. The author cites the West's recent introduction of puppets into education, therapeutic rehabilitation, propaganda, advertising, cinema, and television as an example of the possibilities for use of puppets in India. The appendix notes the work of the Sangit Natak Akademi (National Academy of Music and Drama) in documenting forms of puppetry in India.

Pardhy, M.K.

Tamasha: the folk theatre of Maharashtra.

The author discusses the historical development of the popular folk entertainment form called Tamasha—from its obscure origins in the Maratha Kingdom 400 years ago to its revitalization after national independence. Tamasha is a harmonious blend of music, dance, and drama. The form is characterized by its use of 4 instruments and 3 central characters who are the chief dancer, the Songadya or clown, and the Dholki musician. The general pattern followed in a Tamasha performance is outlined. The narrative verse which links together the prose dialogues in the Wag (drama) is viewed as 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 and family planning communication is now being explored by the government.

Yakshagana of Mysore State (see annotation on this page) is a highly stylized, almost classical arrangement of music, song, and dance, dealing with mythological themes. It has been infrequently used for development of communication on various themes, probably because of its inflexibility. Its moral teachings advise people on how they should behave. In spite of the rigidity of the form, the role of the jester (left photograph) is flexible enough to provide some comic "relief" and social commentary. For example, there is an ancient curse: "Go to the earth and have 100 children." At the seminar/workshop, the jester used this line and then questioned the audience: "Can you support 100 children—or even three or four?"

Patanjali, V.

Burrakatha: the popular ballad of Andhra Pradesh.

Burrakatha, or ballad singing, is described as 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. The characteristics of a Burrakatha composition are discussed, and the roles of the 3 artists are explained. The Burrakatha was a forgotten art until the Socialists discovered it 4 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. The author observes that the rural elite, who understand the form and the message to be communicated, must be involved in the administration's use of Burrakatha.

Rao, S. Balu

Yakshagana.

Yakshagana is a kind of dance drama which originated some 8 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. The dramatic structure of Yakshagana is described, as well as stage setting, costumes, and make-up. The author suggests that Yakshagana cannot basically convey contemporary themes and morals, because it presents an unearthy story based on fantasy. However, the clown is one character who could convey family planning messages because of the flexibility of his role.

Vidyarthi, Govind

Khayal of Rajasthan.

The author discusses the tradition, presentation, and 2 main styles of Khayal, a folk theatre form 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 Presented by Delegates

Ahmed, Hossain Beni

Use of folk media in family planning communication in Iran: present status.

In Iran, the Ministry of Arts and Culture, Iran Radio and Television, and the Ministry of Education have made efforts to revive and popularize the folk forms of Iran. The author lists 13 kinds of folk forms and traditional meetings which once flourished in Iran. Cooperative and cultural houses are the two institutions responsible for family planning programs in rural areas. The role of religious and village leaders in the communication of family planning ideas is briefly discussed. Activities to speed the integration of folk media with other mass media and extension work are outlined.

Gunawardana, Trelicia

Folk theatre in family planning communication (Sri Lanka).

The capabilities and limitations of folk theatre as a vehicle for family planning communication are discussed. The author suggests that an investigation into such a use of folk theatre must take into consideration 2 important aspects: 1) folk theatre is a product of the community and 2) folk theatre is structurally different from urban theatre. The comic interludes which occur between the major scenes in folk drama are considered appropriate occasions for interjecting the idea of family planning. It is necessary that information...
Puppets Entertain and Educate

In India, the four most important types of puppets (see annotation on page 7) are: the glove puppet, the rod puppet, marionettes, and shadow puppets which are popular throughout South East Asia (see accompanying photo). Puppet skits have been used on All India Radio (TV) to promote cleanliness; research shows that such skits need to be simple. Other themes, as described below, were viewed by delegates at the seminar/workshop.

Script No. 1: Using string puppets, the play is titled The Revenge Against the Elephant (see accompanying photo). In the story, the animals in the woods decide to make the elephant crazy because he killed birds. A woodpecker pecked out his eyes. A frog led him to the river where he drowned. The message of the play is that there is strength in cooperation.
Script No. 2: Using glove puppets, the play is called Garibdas (see accompanying photo), which means poor man. It begins with a money lender going to Garibdas' house and ends with him going to a family planning clinic.

Script No. 3: The Mystery of the Underwear (see accompanying photos) uses string puppets and has a family planning message. The story features a guru who is given a scarf or loincloth, which attracts rats who bother the guru. To eradicate these pests he acquires a cat, but to feed milk to the cat, he has to purchase a cow who then eats away a neighboring field. As if his concerns were not enough, he accepts the advice of his disciple and gets married so that his acquisitions could now be supervised and so that he could continue his meditations and prayers. The consequence of the marriage is depicted in the second scene (see photo on the upper right) by numerous children fighting, yelling and tumbling out of his house. While the guru bemoans this transformation of his life, a former disciple visits him and shows him the clinic with the red triangle and four happy faces.

This puppet show was staged before a rural audience (see accompanying photo) as part of the seminar/workshop. Initial evaluation of the performance showed that the audience understood the family planning message.

The Mystery of the Underwear: Scene I—the guru, his wife, their cat and their cow. Scene II: many children later...and the family planning clinic with the red triangle and four happy faces.

Shadow puppet shown to delegates.

Message Strategy in Puppetry

In a series of puppet shows presented at the seminar/workshop, it was demonstrated that though the folk media are community-based and are part of its culture, they have to be carefully deployed in a strategy for dissemination of developmental messages, including family planning. When a medium like puppetry is used before a rural audience, items of entertainment value should be presented in the first instance in order to create awareness and interest. Once the interest of the audience has been aroused and ensured, the message-oriented item may be presented and performed.

During the seminar/workshop, entertaining and sophisticated puppet shows entitled The Puppet Circus and The Revenge Against the Elephant were presented first. Thereafter the story of Garibdas and The Mystery of the Underwear (see photos on pages 8 and 9) were presented which conveyed the idea of family planning to a live audience. An on-the-spot evaluation based on interviews showed that the message was effectively communicated.
Papers Presented...

(Continued from Page 7)

emerge naturally in the context of the performance; and this can be achieved by educating the performers and by convincing them of the importance of family planning. The author's experience in the production of a weekly population education radio program in Sri Lanka is described to illustrate these comments.

Latif, Abdul

Presentation on the use of folk song in family planning communication prepared by delegate from Bangladesh.

Widespread illiteracy in Bangladesh and the lack of technical facilities eliminate radio, television, film, and print media as effective forms of mass communication. Thus folk songs, which exist for all functions and ceremonies of rural life, are considered to have significant potential for family planning communication. The activities of a new government department called Mass Communication Through Music are briefly described. The author suggests several themes for songs based on the story of a fictional but realistic character called Rupai—a young man whose dreams of a bright future are shattered by the hunger and poverty of his 10 children.

Rahmi, Mehmoud

National Arts Company 'puppets.'

The role of operator in Egypt's art of puppetry is discussed. The author lists 7 types of puppets, and explains the manual operation of each. The construction and manipulation of marionette puppets are described in some detail. Illustrations are included of glove, rod, and marionette puppets as well as various methods of staging puppet shows.

Miscellaneous Paper

Background information.

UNESCO's Experts' meeting in 1972 was the first meeting held to discuss the subject of the integrated use of folk and mass media for developmental communication. Recommendations and strategies proposed at the meeting are briefly outlined, as well as the follow-up stages of the seminar/workshop. An explanation is given of the selection of Indian folk media, particularly the performing folk forms, as a basis for workshop discussion. The progressive work of the Song & Drama Division of the Indian Ministry of Information and Broadcasting is cited for its contribution in the area of communication. Information on the conference proceedings is also given.

The Open Air Approach:
When the Rains Came...

The seminar deliberations took place in the conference center called Vigyan Bhawan in New Delhi. However, the workshop sessions and the folk media demonstrations were held in an outdoor setting where four acres of land were cleared for the purpose. The idea behind the selection of this locale was to provide the participants with an actual rural setting—which is indispensable to the presentation of folk forms.

The surroundings in the simulated village were typically rural, and the stage for demonstration purposes was located under a huge tree to provide a realistic setting. However, due to three consecutive days of rain, the demonstration part of the workshop was moved to a small village hall—which again provided the participants with the actual conditions under which they often have to work.

This was thus the first workshop of its kind. This type of conference planning suggests that future rural and social development meetings of international agencies should be held in the countryside rather than in elaborate, remote, air conditioned conference rooms which are, in fact, deprived of the realities of the rural existence.

Media Covers Media Meeting

Arrangements for special coverage of the proceedings of the seminar/workshop were made by the East-West Communication Institute, IPPF, and the Indian Government's Department of Family Planning for their respective publications: the IEC Newsletter, People, and Centre Calling.

A special program was recorded by ORTF (Office Radio Télévision Française), Paris, on the eve of the seminar/workshop for broadcast in their Africa Service for English-speaking people. Voice of America also recorded a program about the seminar/workshop. All India Radio provided special coverage in its national program. This also included interviews with the participants.

Two special press conferences were held in New Delhi in order to inform the press and to publicize the event. As a result, the Indian press provided extensive coverage of the seminar/workshop. In addition, the Indian broadcasting and television network, and the Films Division, provided their own special coverage.
Folk Media and the Socio-economic Factors

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 debilitating sickness caused by eating a 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."

IAVRS to Supply Communication Materials Developed during the Seminar/Workshop

The seminar/workshop described in this Newsletter has generated a vast amount of audiovisual materials. Among these are audio and videotape recordings and a film of the various folk forms demonstrated live to the participants.

UNESCO will place all these materials in the International Audio Visual Resource Service (IAVRS). The International Audio Visual Resource Service, sponsored by UNESCO and IPPF and supported by UNFPA, is being developed to meet the needs for communication materials for family planning/population activities in general—and for communication materials for use in training programs in particular. Inquiries about these materials may be directed to the Department of Free Flow of Information and Development and Application of Communication, UNESCO, 7 place de Fontenoy, 75700 Paris, France or to the IAVRS, 18-20 Lower Regent Street, London SW1 4PW, England.

Tamasha of Maharashtra (see annotation on page 7) is a harmonious blend of music, dance, and drama. Its form is loose and free-ranging; it has been used in the State for the promotion of family planning and other development messages for more than 20 years.

The story line of the entertainment (The Marriage of a Donkey) begins in Heaven. One of the Gods is cursed and told by the Lord he would have to live on earth as a donkey. The God begged the Lord's pardon and received a modified curse: once married, he would no longer remain a donkey. On earth, the donkey went to a kingdom where a contest was being held. A king had decided that anyone who could build a seven-story house in 24 hours could marry his daughter—which the donkey did. The story ends happily. In the delegates' question and answer session with the Tamasha artists, they were asked to work in a family planning message for their evening performance. Thus during the marriage ceremony, the donkey (see bowed figure in the photograph immediately above) was advised to have "two or three children, not the usual eight."
Calypso from Trinidad and Tobago Incorporates Family Planning

During the seminar/workshop, a number of folk forms from other countries were presented. One of these was calypso (which means chorus). It originated in Trinidad and Tobago and is the most widely known of all art forms there. Everything social is related to calypso, including political events and popular personalities. Proof of the versatility of the form is the fact that new calypsos are produced every year and then not sung again the next year. Calypso is perfectly adaptable to family planning, as Aubrey Adams (delegate from Trinidad and Tobago) demonstrated in a song entitled Sex Education.

"Have control or dee devil go take your soul"  
"She teach me geography—And den she teach me history  
She taught me to read and spell which I learnt very well, But when I  
Ask woman Teacher Maxwell to  
Teach me 'bout sex she start to cuss like Hell  
Then she warn me quite severely,  
If ah continue wid that she'll have me expell

Potentialities of VTR

Delegates viewed some VTR playbacks of highlights of the seminar/workshop. This rather unusual presentation led to an interesting discussion of the potentiality of this medium. UNESCO plans to make these videotapes available for use in the future. The planned use of the VTR equipment during the seminar/workshop demonstrated the many uses of this medium. It was generally agreed that the development and use of videotapes could result in the maximization of the effectiveness of training strategies and of promoting group work for motivational purposes.

Videotape has the capacity of showing simultaneously not merely the folk or dramatic performances or any other activity but also of ensuring the participation of the audience. Its virtue lies in the fact that, unlike television or films, VTR could bring to life the process underlying any program, project, or artistic performance it covers. This approach could also serve to generate useful feedback from the artists themselves. (See photographs on page 1.)

One of the UNESCO Associate Consultants, Kona Khasu of Liberia, shares some dance steps from his country with Indian folk troupe artists.

Shut up you mouth and go and play,  
Little Boy, go to school, learn to read and pray  
If ah talk 'bout girl she will make me stop  
If ah talk 'bout sex is me mouth buss up  
Have control or dee devil go take your soul . . . . "

In the photograph immediately above, a group of musicians from Rajasthan, representing the Langa caste, demonstrate their improvisational talent to the delegates. The repertoire of a typical Langa troupe may surpass some 2,000 songs. Metrical forms of most of their songs serve as the base for continuing improvisation, making the Langa troupes naturally suitable for the propagation of family planning messages. Because of the great popularity of these troupes in Rajasthan, they are being strongly supported by the Song and Drama Division of the Ministry of Information and Broadcasting. The videotape presentation (right) was shown to delegates as a possible program for SITE. They are singing about how a man couldn't take proper care of many children; he looked around him and saw that they couldn't have shoes. He also saw how the beautiful women were beautiful only as long as they had only a couple of children—after that, they began to look "rotten."
SITE to Include Community-based Programs

Preparations for the launching of the Indian Satellite Instructional Television Experiment (SITE) are now underway. Some software for SITE will be community-based, and the pretesting of the programs produced is being simultaneously undertaken. Information about educational programs and those related to other developmental aspects, such as family planning, is being fed into data banks established by the Government of India. The Joint Secretary in the Ministry of Information and Broadcasting, Mr. Harish Khanna, told the participants that, in view of the regional cultural diversities in India, the SITE operation would bring about a cultural synthesis and that the effort to communicate messages to diverse linguistic groups could also help in the development of a common nonverbal language rich in images.

The participants were shown several programs prepared for SITE. The highlight of these programs was their rural base and the utilization and adaptation of local folk forms to make them more meaningful to SITE audiences. One of the programs for

children showed the teaching of the Hindi alphabet through the medium of nautanki, an operatic folk form from North India which was adapted for the purpose.

The Indian Government is planning

to put television sets in school houses and town halls in 5,000 communities in seven states. The programs, transmitted by SITE for four hours a day, will stress all national development themes including family planning, improved agricultural techniques, hygiene, school instruction, teacher education, and occupational skills.

Burrakatha (see annotation on page 7) comes from Andhra Pradesh in the South of India; it dates from 1000 A.D. and has served traditionally to propagate messages of all kinds. Burrakatha combines music, dance, and drama. The form is also very vigorous, very flexible, and very contemporary. With its up-tempo social commentaries in song, it appeared to delegates from the Caribbean to have much in common with the calypso form. Thus Burrakatha was considered "adaptable" for use elsewhere.

The improvised entertainment which incorporated the family planning message was entitled Praise of Mother India Is Family Planning. The piece describes a small village and a happy family with two sons. Another couple has another child every year. The first father says: "Don't have any more children because you can't feed them." An argument ensues, and the second man replies: "It is God's duty." Family planning is then mixed with history and an Indian poet is quoted: "Love your country and have a nice harvest." To which the first man sarcastically replies: "Therefore, I suppose, love your wife and have more children." The scene ends with all the second man's children crying and asking their father for something to eat; they continue to cry because they don't believe their father's explanation.

Developing the Folk Artist as a Leader

The discussion on the role of the folk artists throughout the seminar stressed the need that they assume the leadership role in rural communication. It was emphasized 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.

Realizing that the folk artists have traditionally had low economic status and that many were illiterate, the delegates at the seminar/workshop voiced the need for providing them with the necessary facilities for the growth of their art. They also proposed that the folk artists be given detailed orientation about development programs so that their productions may be relevant and full of the vitality of the form.
Some Conclusions of the Delegates

At the final seminar session, delegates echoed the conclusion of the 1972 experts' meeting organized by UNESCO and IPPF that folk forms could be used in conjunction with modern media in channeling social 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 incorporation 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 credibility 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 social change.

Participants were convinced that traditional art and entertainment forms are often suitable for carrying modern messages and that they may 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 family planning message to suit the form used; 3) in the integration of folk media with mass media; and 4) in the presentation of a program package with adequate pre-testing of message and 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 program 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.

Jamal Kidwai, Secretary, Ministry of Information and Broadcasting, stressed the importance of exchanging folk troupes, where feasible, and of sharing each other's work by means of videotape.

For more information about the evaluation, write to: Dr. J.S. Yadava, Indian Institute of Mass Communication, D-13 South Extension II, New Delhi—110049, India.

Evaluation of Seminar/Workshop

The provision for evaluation was one of the features of the arrangement between UNESCO and the Government of India's Ministry of Information and Broadcasting. In order to do so, the Indian Institute of Mass Communication, New Delhi, mobilized a six-member evaluation team.

The evaluation component was designed to measure: 1) the change in the attitude of the participants, 2) the comparative effectiveness of the folk media demonstrated during the event, 3) the audience reaction to the forms presented during the workshop, and 4) the audience reaction to two of the puppet and dance forms presented at the seminar/workshop but staged in the rural area. An in-depth evaluation of the impact of all the folk forms presented during the workshop is being undertaken among urban and rural audiences.

Participants from other countries stressed the necessity of undertaking evaluation studies of the impact of folk media in relation to the various situations in different countries. It was suggested that comparative studies be undertaken of the impact of two different communication strategies: 1) mass media with extension work and 2) mass media and extension work supported by folk media.

For more information about the evaluation, write to: Dr. J.S. Yadava, Indian Institute of Mass Communication, D-13 South Extension II, New Delhi—110049, India.

"A.V.H. Aids" To Communication

The seminar/workshop demonstrated the effective use of audiovisual and "human" (A.V.H.) aids in the presentation of papers and documentary materials. Apart from the traditional audio and visual aids for demonstration purposes, many speakers brought folk artists with them to give live demonstrations of the diverse folk forms used for motivational purposes. This procedure was a unique element in the conference and one which created an on-the-spot impact of actuality.

The experience of the seminar/workshop demonstrated that A.V.H. aids are a further advance in the communication field, especially for purposes of developmental communication.

Secretary of the Ministry of Information and Broadcasting A.J. Kidwai made the following remarks at the conclusion of the seminar/workshop: "On the national level, the seminar let us appraise our performance in communication; we had never before considered bringing various folk troupes together to exchange experiences. We are grateful to UNESCO for this. On the international level, the seminar helped to bring together many people from developing countries who are engaged in putting new wine in old bottles. We must learn the arts of persuasion from street artists and others. The Government is in the process of social transformation; it is overwhelmed because of the heritage of the past—especially the subject of family planning—because the past was against family planning. We are really turning folk media upside down. The seminar forged a commerce of minds and friendships and ideas and experiences. Together with UNESCO, the Government will enter into other agreements from now on; for example, it will, where possible, exchange folk troupes and share each others' work by means of videotape."
The Ten Guiding Principles

The discussion of the potentiality of the various folk forms and the techniques of their 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 communication program 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 their participation in developmental activities.

3. The utilization of folk media in communication programs 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 or population communication 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 or population 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 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 developmental purposes.

Northern folk songs and dances performed by nationally sponsored troupes of the Song and Drama Division (Ministry of Information and Broadcasting), under the direction of Col. H.V. Gupte. The Division runs troupes specifically for entertainment in the northern border regions of India, while others are maintained for touring purposes throughout the country in support of national development programs.

THE EAST-WEST CENTER is a national educational institution established in Hawaii by the U.S. Congress in 1960 to "promote better relations and understanding between the United States and the nations of Asia and the Pacific through cooperative study, training and research."

Each year the East-West Center brings together more than 1,500 men and women from the many nations and cultures of these regions. They work and study together while exchanging ideas and experiences in cooperative programs seeking solutions to important problems of mutual concern to East and West. For each participant from the United States in Center programs, two participants are sought from the more than 60 countries and territories in Asia and the Pacific area.

Five institutes of international, interdisciplinary academic and professional staffs conduct the East-West Center's problem-oriented programs. These institutes focus on communication across national barriers, culture and language learning, food systems, population dynamics, and technological adaptation in developmental processes aimed at improving the quality of life.

Each year the Center awards a limited number of Open Grants for graduate degree education and innovative research by Senior Fellows in areas not encompassed by institute programs.

The Center is directed by the Board of Governors of a public, non-profit educational corporation—known as "The Center for Cultural and Technical Interchange Between East and West, Inc."—created by the Hawaii State Legislature in 1975. The U.S. Congress provides basic funding for Center programs and a variety of scholarships, fellowships, internships and awards. Cost-sharing is worked out with Asian/Pacific governments, regional agencies, private enterprises and foundations. The Center is situated on land adjacent to and provided by the University of Hawaii, which conducts classes and grants degrees for the East-West Center student.
About This Special Issue Of the IEC Newsletter

The Communication Institute felt that the "Inter-Regional Seminar-Cum-Workshop on the Integrated Use of Folk Media and Mass Media in Family Planning Communication Programmes" was of such significance—in terms of content, format, and implications for developmental communication—that an entire issue of the IEC Newsletter should be devoted to the subject. The use of folk media is a vital, but as yet incompletely explored, vehicle for communication with the vast number of people around the world who live in rural areas. Mass media, harnessed with folk media, can provide a still more extensive communication network by reaching more people on a "further, faster, frequency" basis.

Thus, the IEC Newsletter is pleased to present a generalized, illustrated report on the integrated use of folk media and mass media based on selected folk media of India in the hope that this information will be of value to people in other countries where folk media are basic community institutions both for entertainment and education.

The first of its kind to be held, the seminar/workshop took place in New Delhi, India from October 7 to 16, 1974, under the auspices of UNESCO and sponsored by UNFPA. Other reports on the seminar/workshop, its evaluation, and the availability of the audio-visual materials (designed both for documentary and training purposes) will be announced, as they become available, in future issues of the IEC Newsletter.

For more information about the seminar/workshop, write to K.B. Mathur, Department of Free Flow of Information and Development and Application of Communication, UNESCO, 7 place de Fontenoy, 75700 Paris, France. For more information about the IEC Newsletter and/or this special edition, write to Barbara Yount, Editor, IEC Newsletter, East-West Communication Institute, 1777 East-West Road, Honolulu, Hawaii 96822 USA.

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—Barbara Yount