



Project Support Communications **Newsletter** • Information Division, UNICEF, New York, N.Y. 10017

PSC TRAINING MODULES

by Guy Scandlen, UNICEF - Bangkok

Project Support Communications in UNICEF is a challenge. While many people acknowledge its importance they find it hard to put it into practice. One reason may be that officers, accustomed to the if-it's-nutrition-- use-a-poster syndrome, feel discouraged and somewhat doubtful about the results of using a poster. How do you "do" PSC, anyway? These feelings are not unique to UNICEF, of course; UNDP, UNESCO and UNFPA have all experienced frustration in trying to incorporate programmed communications within projects.

The East Asia and Pakistan Regional Office has begun to experiment in systematic training for Project Support Communications. The experiment is also supported by the Development Training and Communication Planning unit of UNDP, UNESCO and the Asian Institute for Broadcast Development in Kuala Lumpur.

In order to develop a training design there were two questions asked: Who needs to be trained and what do they need to be trained to do?

UNICEF is in the extremely privileged position of being closely involved in projects at the ground level. In order to meet these projects' objectives, behavioral changes are required on the part of many levels of people. Since UNICEF can help facilitate the use of communication for social and behavioral change within these projects, it seemed logical to begin by offering training to both UNICEF officers and their government counterparts.

What do they need to do? Both UNICEF officers and their colleagues in government need to be able to analyze projects within a defined social context and also to identify the areas where communication inputs are essential. They need to be able to approach communities in order to find out what the communication and information needs and patterns

The cover of one of the training modules

COMMUNICATION

PLANNING GAME



Developed by UNICEF/DTCP/ASBD/UNESCO

PSC TRAINING MODULES

(continued from cover page)

are. They need to know the advantages and disadvantages of various mass and interpersonal media. They need to know how to plan and programme communication components within projects.

Based on these assumptions, a set of modules has been designed to give trainees experience in "doing" those things just mentioned. The approach is modular, so both trainees and trainers can identify the skills which need to be strengthened with a pre-training questionnaire and task analysis. Then they can design a training sequence to meet the individual needs of the trainees.

The format of the modules varies from topic to topic. In general, however, the training approach is through small, self-managed groups and focused on problem solving activities. These activities include case studies, games, role plays and field visits.

The modules do not pretend to give all the answers to systematic communication planning. The training:

1. Stimulates discussions and lets people begin thinking about the role of communication in relation to their own cultural setting and their own particular project needs.
2. Introduces the logic, the "why" of systematic communication planning for social change.
3. Introduces processes, "cookbooks" and

proposes steps to follow.

Trainers are urged to establish a collegial atmosphere with the understanding that everyone, trainers and trainees, have come together to learn. The trainers share the experience of previous development communication efforts; the participants draw upon their own experience to verify, challenge or expand on the trainers' experience. Trainees are encouraged to experiment on their own, to challenge the training, to challenge the assumptions even of their own projects.

An important aspect of the training is a carefully prepared series of field visits in which trainees are encouraged to "communicate" with target communities to explore the community's feelings about the interventions the project is encouraging, to find out about the social and communication patterns, to encourage the communities to participate in the planning not only of the communication inputs, but the total intervention.

Trainees are encouraged to approach the target communities non-judgementally, with the objective of learning as much as they can and listening to (rather than talking at) the people they are working with as partners.

By setting this model of behaviour and approach, it is expected that regular target community contact will be established when trainees subsequently plan from a workbook which follows the workshop patterns in detail.

TO DATE THE FOLLOWING MODULES HAVE BEEN DEVELOPED AND ARE BEING TESTED:

1. COMMUNICATION IN SOCIAL CHANGE: Some Reasons Development Projects Fail
2. INTRODUCTION TO COMMUNICATION PLANNING:
 - Session 1: Eight Steps to Communication Planning
 - Session 2: Introduction to Communication Strategies
3. TECHNIQUES FOR WRITING OBJECTIVES
 - Session 1: Writing Measurable Outcome Objectives
 - Session 2: Writing Operational Objectives
4. IDENTIFYING TARGET AUDIENCES
5. EFFECTIVENESS OF DIFFERENT CHANNELS OF COMMUNICATION
6. TECHNIQUES FOR PRETESTING
7. PERCEPTION AND VALUES ORIENTATION
8. PERSUASIVE COMMUNICATION
 - Session 1: Messages and Audiences
 - Session 2: Facts about Persuasive Communication
 - Session 3: Persuasion Case Studies
9. COMMUNICATION AND ADOPTERS OF INNOVATIONS (Then and Now)

For further information and sample materials contact: Mr. Guy Scandlen, Regional PSC Officer, UNICEF, P.O. Box 2-154, Bangkok, Thailand.

PSC PRODUCTION SKILLS UPGRADING COURSE - MALAWI

by George McBean, UNICEF - Nairobi

Planned PSC in projects requires skilled staff in message development, materials production, monitoring and evaluation. The design and production, including pretesting, of educational materials form an important component of the PSC cycle. The Government of Malawi is keen on upgrading the skills of their information personnel and agricultural extension staff involved in producing educational materials for social development. Hence, Esben Thorning and George McBean, communicators from UNICEF Eastern Africa Regional Office, Nairobi, organised a "skills upgrading course" for twenty-four photographers and graphic artists in Malawi in May 1979.

Having the course in Malawi was practical because it enabled the participants to bring with them equipment that they normally use, whereas photographers sent overseas for training learn with equipment that they are never likely to see again in their job setting back home. Holding the course locally also meant that participants paid more attention to their course leaders and not to the many distractions that a "foreign" town offers.

After a brief film and an explanation of the workings of the camera, participants were sent out to record a story in pictures. Tasks like "How to operate a telephone", "How to fertilize a tomato plant", and "How to wash your feet" were to be photographed in such a way that a series of photos could be used to explain to illiterate people how the task was done. The assignment was carried out with great enthusiasm by each pair of participants.

The darkroom was typical of many found in the Third World-- poorly equipped yet with just enough to get by. Films were processed and contact sheets were made. The emphasis was on the discipline to process films properly. However, nearly all participants, in playing it safe, had a tendency to overdevelop negatives and end up with high contrast photographs.

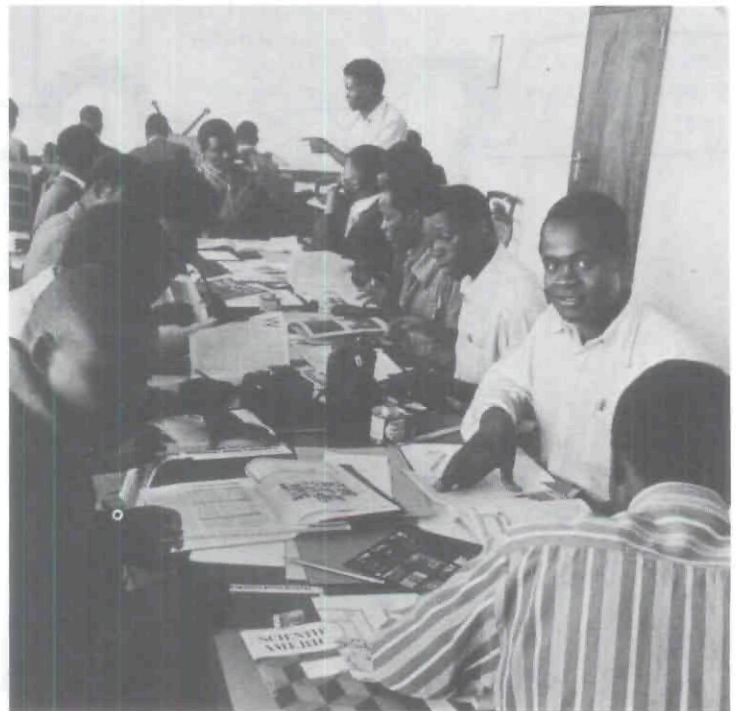
Criticisms and arguments led to stimulating and educative discussions as the class went through a series of difficult situations encountered when taking photographs. Problems ranging from the technicalities of the camera to the composition of pictures were examined.

Three exercises in layout were assigned: the paste-up of the photo-story, the design and layout of a newsletter using the text

and photographs cut out from old magazines, and the design of a poster, using a large blow-up of one of the photographs, to advertise the project undertaken.

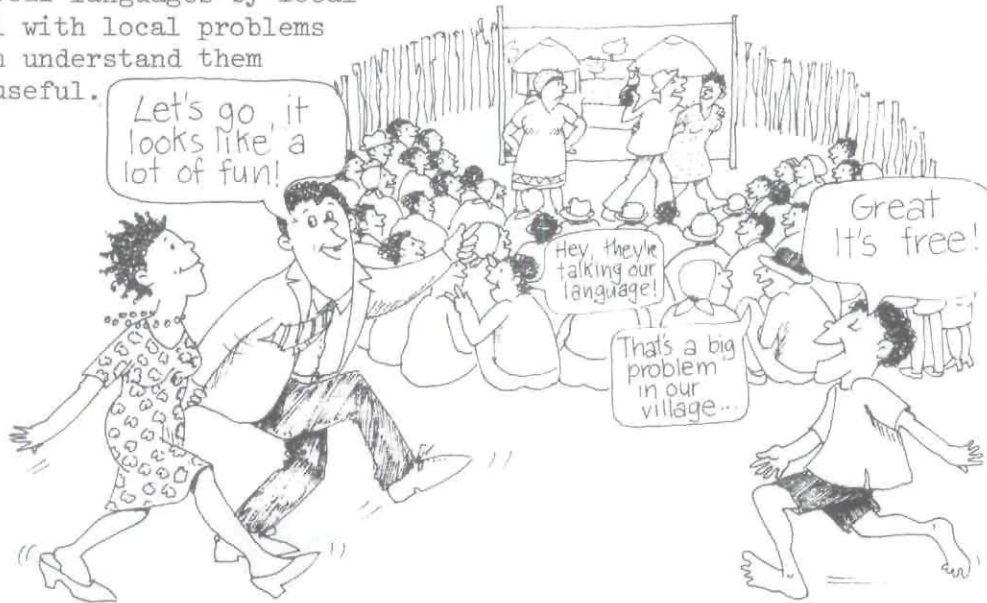
From these exercises, it was apparent that the imagination and creativity needed to be a good photographer or artist were present in most of the participants but they lacked knowledge on the technicalities of both the camera and the darkroom equipment.

The knowledge gained in the course will be utilized in the design of printed materials produced by the Ministry of Agriculture and the Ministry of Information, particularly in the production of a magazine for farmers who are mostly illiterate but are capable of extracting information by following well taken and laid out photographs while getting someone to read the text to them if necessary.



What is Popular Theatre?

Popular theatre includes performances of drama, puppetry, singing, and dancing. These performances are called 'popular' because they are aimed at the whole community, not just those who are educated. They are open to everyone. They are performed in local languages by local people and deal with local problems so everyone can understand them and find them useful.



Reprinted with minor changes from the Booklet "Laedza Batanani" by Ross Kidd, Martin Byram and Petra Röhr-Rouendaal. Copies of this booklet are available from: Popular Theatre Committee, c/o Institute of Adult Education, University College of Botswana, Private Bag 0022, Gaborone, Botswana.



Popular Theatre is easy

Popular theatre builds on the skills they already have-- singing, dancing, story-telling. The actors make their own songs, plays, and dances to put across problems which they want to talk about. Since the plays, songs, and dances are their own and deal with problems which they know about, there is no need for a lot of rehearsal and memorizing. Putting on a performance is easy. It only requires a little preparation and practice. Since making a performance is simple, it can be organized in a short time and everyone can take part.

How People Can Learn

puppetry, singing, and dancing. They are aimed at the whole community and are open to everyone. They are

Popular theatre can be used for extension work to catch and hold the interest of large numbers of people. To discuss local problems, it makes people in the audience participate in discussion (which follows every performance) and see what can be done about them.

Popular theatre cannot do everything. It is not meant to do something about solving the



adapted with minor changes from the Booklet "Theatre in the Village" by Ross Kidd, Martin Byram and Röhre-Rouendaal. Copies of this booklet are available from: Popular Theatre Committee, c/o Institute of Adult Education, University College Botswana, Private Bag 0022, Gaborone, Botswana.

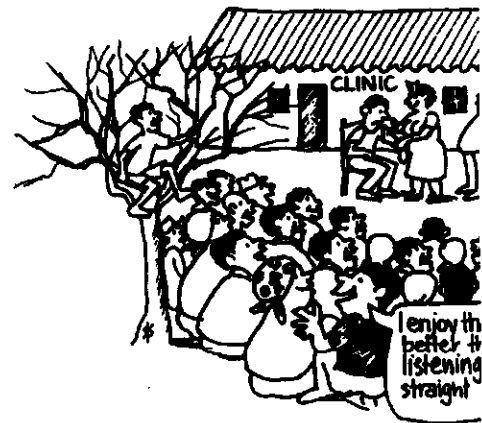
...es, it's just like the stories, songs and dances we always do at home.

Anyone can do this. Everyone can participate.

Popular Theatre is easy.

Popular theatre builds on the skills that people already have-- singing, dancing, story-telling. The actors make their own songs, plays, and dances to put across problems which they want people to talk about. Since the plays, songs, and dances are their own and deal with problems which they know about, there is no need for a lot of rehearsals and memorizing. Putting on a performance then is easy. It only requires a little preparation and practice. Since making a performance is simple, it can be organized in a short time and everyone can take part.

For field work of teaching. In using popular



How People Can Learn Through Popular Theatre

Popular theatre can be used for extension work and adult education. As entertainment it can catch and hold the interest of large numbers of people. As a dramatic way of presenting local problems, it makes people in the audience see these problems in a fresh way. Through discussion (which follows every performance) people can talk about these problems with others and see what can be done about them. Often this leads to action.

Popular theatre cannot do everything. It helps people to get interested in local problems and to want to do something about solving them. But if this is going to lead to action, people

need: to talk about the problems with others, to agree with others to do something about the problems, to learn other information and

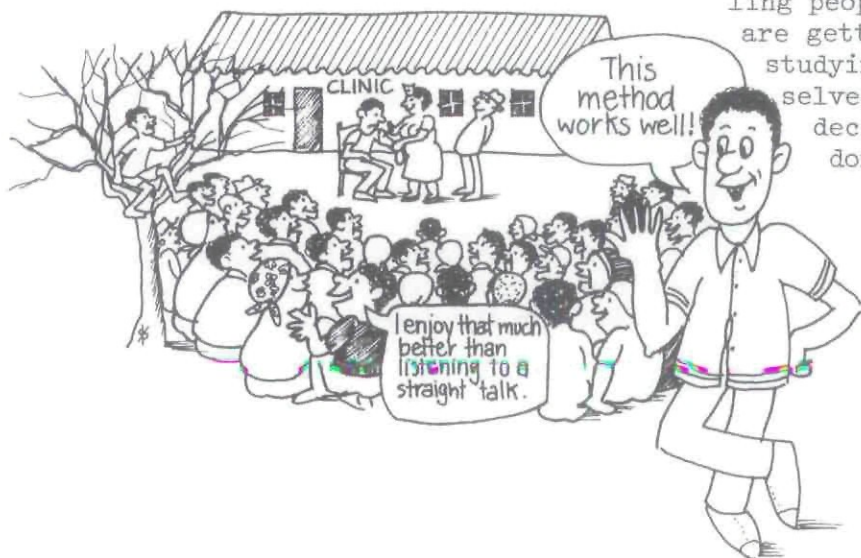
skills needed to solve the problems (for example: how to build a latrine, how to grow vegetables). This is why popular theatre should not be used on its own. It should be combined with other methods of extension work-- e.g. discussions, demonstrations, practical activities, etc.



Extension Workers and Popular Theatre

For field workers popular theatre is more than a new method of teaching. It involves a new approach to extension work. In using popular theatre, field workers are not simply tel-

ling people what to do, they are getting people involved in studying the problems themselves, looking for solutions, deciding what needs to be done, and taking action.



ple
g.
lances
to
s
ay
near-
:
ance
le

DIALOGUE WITH COMMUNITY THROUGH POPULAR THEATRE

by Aina Bergvall, UNICEF - Guatemala City

I have been to the theatre in Mexico City, and this gave me the most striking experience I can ever recall from a performance on stage. The setting was far from luxurious, the actors pure amateurs, the seats none (if you didn't bring your own chair) and the curtain existed only in our imagination. The lighting was a brilliant Mexican midday sun, and in all there is an excellent word to summarize it: SUCCESS.

This activity took place when an Educational Brigade for Community Development (Brigada Educacional para el Desarrollo de la Comunidad) came to Colonia Casas Aleman, one of many poor areas in the Mexican capital. The brigade consists of a group of young people, nurses, doctors and social workers, who are on constant tour in this vast city of approximately 14 million inhabitants, a number increasing every day with the immigration from the rural areas-- and thus with equally increasing social problems.

DIF* (see footnote on page 7, second column), the governmental board for child and family welfare (Sistema Nacional para el desarrollo integral de la familia), collaborating to a large extent with UNICEF, is the "umbrella organisation" for this next to door-knocking activity. The brigade announ-

ces its arrival and activates local promoters within the "barrio" to prepare the intense period of work. And the theatre performance is the real take-off.

At eleven o'clock in the morning people are summoned together. A part of the sidewalk is in the shade of some trees, and that is where the first simple wooden chairs are put down. Women bring their young children; men who happen to be around get curious and join in. Soon there is a group of some fifty people-- and the show is ready to begin.

There is no script, only some outlines for the play. A poor family, mother, father, son and daughter, a "comadre" (neighbour woman or friend) and a "compadre" (male version of the comadre). The marriage suffers from the classical diseases: lack of money, lack of work, lack of schooling, alcoholism-- in short, all the circumstances that make family life difficult if not impossible.

The children come home hungry. There is no food. They get sent out in the street to sell candy. They come back empty-handed-- the merchandise sold and the money lost. A loan from the comadre gets some tortillas for the day-- which does not satisfy the drunken husband, returning from who-

WHAT IS ARIS?

A.R.I.S. is the Article Resource Information System started in May 1978 by the UNICEF Korea Office with the cooperation and assistance of the UNICEF libraries in New York and the Regional Office for East Asia and Pakistan in Bangkok.

Purpose of ARIS - The main aim of ARIS is to provide interested UNICEF-assisted agencies and other relevant Korean organisations and research institutes with up-to-date specialized information, articles from a variety of periodicals and journals, and research study findings from around the world, but especially from Asia, in such areas as health, nutrition, non-formal education, child development, social welfare, applications of communications and mass media in development programmes, among others.

Frequency of ARIS Publications - Compilation and distribution of the ARIS material list is done on a quarterly basis. Interested agencies and organisations that would like to receive such a list are automatically placed on a mailing roster upon request.

Breakdown by Subject Areas - The ARIS list is divided into broad subject areas, e.g. education, health, nutrition, etc., so that the borrower can easily identify articles of his choice. In addition, the list has an index for the immediate location of a subject matter by page number.

Procedures for Borrowing ARIS Materials - ARIS follows regular library borrowing procedures, that is, articles cannot be out longer than two weeks but they can be extended for a longer period upon request. For the sake of all participating agencies, no more than TEN articles are lent out at one time.

Updated ARIS lists and materials are maintained in the UNICEF Seoul Library.

For further information on ARIS contact: Miss Hye Won Lee, Project Support Communications Assistant, UNICEF, Seoul, Republic of Korea.

knows-where. Exit husband and the mother is left with her two children, crying for food and no less so affection.

The audience is following the story with close attention. Heads keep nodding in recognition, certain parts are commented on in mumbling voices. The actors' use of very local words and expressions increases the impact. There is no doubt about the familiarity of these scenes, although being dramatized and synthesized.

After a short break, the second part of the play starts. Ten years have passed. The mother, looking more tired still, is going on as she always has, trying to make ends meet, chatting with her comadre about the same problems-- only that she now doesn't have to keep up with an alcoholic husband. Suddenly her daughter appears, now in a stage of advanced pregnancy. The women's conversation gets disturbed when a stranger interrupts. After a moment of astonishment, the old husband is recognized. He seems to expect to be able to take up his old place in the household. But he wants to know who this young mother-to-be is-- has his wife been able to get a maid? No, it is his daughter having an illegitimate baby far too early in her life. This piece of news has hardly been broken to him when a young man enters, staggering. It is the son of the family, now a drug addict seriously affected and, of course, incapable of work for which he has no training anyway.

A family has been destroyed while we were watching. Some situations have been very funny, inviting laughter and spontaneous applause. Others have been more apt to press out a tear in the corner of the eye. But the strength of the performance is the same throughout the whole play: people keep recognizing themselves, and that is the key.

When finished, a discussion is initiated by the actors. Did you recognize the situations? What could have been done? Did the mother act correctly towards her children? Why did the man drink so much? How could the children have been helped at an earlier stage in their lives? etc.

The audience responds immediately, all shyness washed away-- they are talking to the girl who some moments ago was pregnant and unhappy, they are discussing with the man who lost his family because he preferred the liquor, they are on the same level with the woman who had been fighting

so hard for years to maintain her children ... And an interesting interchange of information takes place where many of the common problems in a typical Latin American barrio are discussed, to form a base for the future activities in the brigade's programme for social development in that particular community.

Thanks to the utterly informal start with the presentation of the first theatre performance in the barrio, things seem to go much more smoothly between the extension staff and the people they are supposed to help. So-- the show must go on!

*DIF has sixty people organised in brigades, with medical entities, pre-school teaching on the sidewalks, round table discussions with social workers, small day care centres started in private homes with voluntary supervisors, and so on.

ANNOUNCEMENTS FROM SALUBRITAS

Reprinted from Vol. 3, No. 1, January 1979 issue of SALUBRITAS, American Public Health Association, 1015 Eighteenth St., N.W., Washington D.C. 20036.

PRIMARY HEALTH CARE TRAINING

Many SALUBRITAS readers want to know WHERE they can get a week of training, in their region, in ways of making water-seal privies, methods of organizing local health committees, training and evaluation techniques, etc. Others want longer and perhaps more formal training in maternal and child health, family planning, health education and nutrition. Let us know your needs and resources so that we may serve you better.

INTERNATIONAL HEALTH INFORMATION EXCHANGE

Over the last few months, American Public Health Association (APHA) has mailed State of the Art questionnaires entitled "Innovative Practices in Low-Cost Health Delivery Systems in Developing Countries" to several hundred health projects. If your project has received a questionnaire, please return it to us by air mail immediately. Most project personnel find completing the questionnaire a very useful exercise in self-evaluation. APHA will reimburse your air mail costs if requested. Furthermore, we soon will be mailing books, pamphlets, and other documents of interest to all respondents.

ANNOUNCEMENT

Volume 3 Number 2 (May 1979) of this newsletter is in Spanish and focuses on Latin America. Copies available from PSC Service, Information Division, UNICEF, 866 U.N. Plaza, New York, N.Y. 10017.

ACKNOWLEDGEMENTS

Our thanks to Mr. Orlando Lugo, PSC Officer, and the Lima Office for their assistance in the production of the Spanish newsletter and to the Santiago Regional Office for their financial support.

WORKSHOP FOR TRAINERS IN COMMUNICATIONS
FOR SOCIAL DEVELOPMENT IN SOUTHERN AFRICA

sponsored by UNICEF, UNESCO and IPPF and hosted by the Government of Malawi, to be held in Zomba, Malawi, from 3 September to 28 September 1979

The emphasis of this workshop is on the training of persons to train extension staff in the area of communications. It will be limited to participants from Malawi, Zambia, Botswana, Lesotho and Swaziland. Participants will not necessarily be full-time communications trainers, since such posts do not exist in all the countries concerned, but will include persons who among their official duties will be required to organise communications training for extension staff, and persons-- such as health extension tutors-- who need to add training in communications skills to the other subjects they teach. The workshop will cover theory and management of communications programmes, interpersonal communication and adult education, media technology, teaching techniques for trainers in communications, and field exercises.

THE BUREAU OF STUDY AND RESEARCH FOR THE PROMOTION
OF HEALTH, REPUBLIC OF ZAIRE, HAS PREPARED
FOR YOU MATERIALS ON SANITARY EDUCATION

Flip-chart "Intestinal worms" (65 slides).....	US \$ 20.20
Flip-chart "Malaria".....	US \$ 20.20
Flip-chart "Nutrition".....	US \$ 27.00
Flip-chart "Tuberculosis" (complete edition).....	US \$ 20.20
Flip-chart "Tuberculosis" (short edition).....	US \$ 15.68
Series of pictures in colour on "Intestinal worms".....	US \$ 10.10
Series of pictures in colour on "Malaria".....	US \$ 6.70
Series of pictures on "Nutrition".....	US \$ 10.10
Series of pictures on "Tuberculosis".....	US \$ 10.10
Slides "Intestinal worms" (65 slides).....	US \$ 65.70
Slides "Malaria" (61 slides).....	US \$ 61.60
Slides "Nutrition" (56 slides).....	US \$ 52.20
Slides "Tuberculosis" (69 slides).....	US \$ 67.20

The above materials are also available in Spanish and Portuguese. Additional educational materials are available in French only. For a copy of their catalogue or for further information write to:

Bureau of Study and Research for the Promotion of Health
P.O. Box 1977, Kangu-Mayombe
Republic of Zaire



CF Item Barcode Sign

Page

15

Date

8/20/2007

Time

3:09:10 PM

Login Name Saroja Douglas



CF-RAI-USAA-PD-GEN-2007-000163

Expanded Number **CF-RAI-USAA-PD-GEN-2007-000163**

External ID

Title

PSC Newsletter. Vol 3, No.3. August 1979. Produced by PSC Service, UNICEF Hq, New York.

Date Created / From Date

8/1/1979

Date Registered

8/10/2007 at 2:21 PM

Date Closed / To Date

Primary Contact

Home Location **CF-RAF-USAA-DB01-2007-09470 (In Container)**

FI2: Status Certain? **No**

itm Fd01: In, Out, Internal Rec or Rec Copy

Owner Location **Programme Division, UNICEF NYHQ (3003)**

Current Location/Assignee **In Container 'CF-RAF-USAA-DB01-2007-09470 (Upasana Young)' since 8/23/2007 at**

FI3: Record Copy? **No**

Document Details **Record has no document attached.**

Contained Records

Container **CF/RA/BX/PD/CM/1985/T001: PSC Newsletter. 1977 - 1985. Prepared**

Date Published

Fd3: Doc Type - Format

Da1:Date First Published

Priority

Record Type **A01 PD-GEN ITEM**

Notes

Lead article: PSC training modules, by Guy Scandlen, PSC Officer, UNICEF, Bangkok
Other contents: PSC production skills upgrading course -- Malawi, by George McBean, UNICEF, Nairobi; What is popular theatre?; Dialogue with community through popular theatre, by Aina Bergvall, UNICEF, Guatemala City; Announcements reprinted from Salubritas; Workshop for trainers in communications for social development in Southern Africa, hosted by Govt of Malawi, to be held in Zomba, Malawi, 3 -28 September 1979; Materials for sanitar, education prepared by the Bureau of Study and Research for the Promotion of Health, Republic of Zaire (list of item and their cost).

Print Name of Person Submit Image

Signature of Person Submit

Number of images without cover

SAROJA DOUGLAS

Saroja Douglas

8