

FIELD PARTICIPATORY METHODOLOGY SERIES



# How People Use Pictures



SARAH MURRAY  
BRADLEY

An Annotated Bibliography

# HOW PEOPLE USE PICTURES

AN ANNOTATED BIBLIOGRAPHY  
AND REVIEW FOR  
DEVELOPMENT WORKERS

BY SARAH MURRAY BRADLEY

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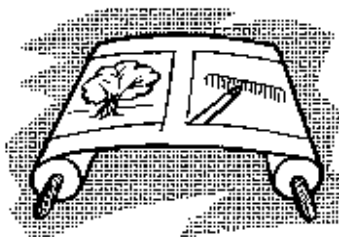
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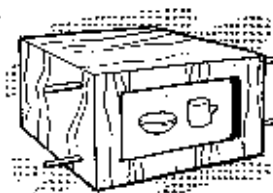
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Picture stories using scrolls.



Scroll or "TV" box.

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Leetaban, an illiterate vegetable seller and Santikben, a carpenter, learned to use a video camera at a SEWA workshop. Leetaban now works for SEWA. Photo: Martha Stewart Communications.

## FOREWORD

The need for this reprint of 'How people use pictures', just two years after its initial production, attests to the importance of visual communication in development work. The wide range of uses to which pictures can be put is more fully documented here than in any other volume currently available.

Pictures are now being used for education and communication with individuals, small groups, communities and societies. At the individual level, pictures for self-expression, therapy and detraumatization facilitate personal growth and unlock creativity. In groups and communities, pictures for critical awareness can stimulate analysis and local action, helping other people otherwise excluded from the development process to make their voice heard.

As technology spreads, there will be fresh opportunities and challenges. The potential of photography and participatory video will, hopefully, become more fully realised. Computers will continue to help us to both make and share pictures and experiences. Indeed, at least one global, on-line conference on participatory communication has taken place.

The extent to which information technology will become accessible to the poorest communities is, however, uncertain. What we can be more sure about is that low-tech pictures, made locally at low- or no-cost, will continue to play an important role.

In the two years since this book was first published, there have been some useful additions to the literature on visual literacy. The REFLECT methodology, developed at Action Aid, demonstrates how pictures can be used interactively by learners in literacy work. Petra Rohr-Rouendaal's book, 'Where there is no artist', presents a large number of resource illustrations which people can copy, adapt and combine to make their own educational visual aids at the local level. My own book, 'Pictures, people and power', describes how to make and use pictures which stimulate discussion and critical awareness, and outlines the theoretical background to participatory, people-centred visual communication.

Visual, as well as verbal, literacy skills are important in helping people to read their own reality and write their own history. Improvements in visual literacy will not, on their own, bring about social change, unless visual materials are conceived and used in the context of participatory, interactive, people-centred communication.

The need for a shift in attitudes away from authoritarian, one-way communication towards the people-centred multi-way model is now widely recognised. People-centred pictures can play a significant part in encouraging local groups to confront existing power structures and bring about the sort of 'upside-down' development implicit in participatory methodologies.

**Bob Linney**  
**Holly Tree Farm, Walpole, Halesworth, Suffolk IP19 9AB, UK**

### References

- 'The REFLECT Mother Manual: a new approach to adult literacy', by David Archer and Sara Cottingham, Action Aid, London, 1996.
- 'Where there is no artist: Development drawings and how to use them', by Petra Rohr-Rouendaal, Intermediate Technology Publications, London, 1997.
- 'Pictures, People and Power: people-centred visual aids for development', by Bob Linney, Macmillan Educational, London, 1995.

# INTRODUCTION AND ACKNOWLEDGEMENTS

**V**isual Literacy has been defined in many ways but for the purposes of this review I shall say that it is the way that people understand pictures. This is important for education, particularly when that education is being carried out in communities where many of the population cannot read or write and in countries where there is considerable cultural and language diversity between communities.

It is often assumed that pictures are easily understood by everyone. This is not the case. Pictures, as the name visual literacy implies, are as much part of the learning process as are words. But, because the learning of pictures is less organised, and in fact, less recognised, than language learning, it is not very well understood.

I will not pretend that this is an exhaustive review of the literature about visual literacy. I have confined myself, on the whole, to material from the last decade and I have been selective. I have also arranged the literature so that it addresses questions that are of interest to the development educator. I hope the result will prove useful to those in development communication trying to use pictures and diagrams for educational purposes.

I have not included literature on the theatre, drama or puppetry. Although I feel that these are topics of concern for visual literacy, I think that they need a study on their own. There are two excellent, and relatively recent, reviews available from The Centre for the Study of Education in Developing Countries (CESO); "*The popular performing arts, non-formal education and social change in the Third World: a bibliography and review essay*", by Ross Kidd (1982) and "*Theatre for Development - an annotated catalogue of documents available at CESO library and documentation section*," by Lenneke Hakët (1991).

I have ignored most of the literature on visual literacy when this term is used to describe aspects of art appreciation. Anyone interested in exploring in greater depth the relationship between visual representation and art should read the study by E. H. Gombrich "*Art and Illusion*". It is always in print and as fascinating and influential as when it was written in 1960.

There is clearly an overlap between the way that visual literacy, and the teaching of media, is investigated for educational purposes in the classrooms of the developed countries, and the way in which it is of interest in extension education and functional literacy. I have taken some small account of this, where I think that it is relevant for development educationalists. The article by Gumpert *et al*, for instance, on media grammars, might contribute to decisions on technology choice, whereas the article by Szabo adds a dimension to the use of diagrams that would be useful in teaching strategies wherever they take place. I should probably have taken more account of the material from the psychologists.

I am grateful to the staff in the libraries that I used who were endlessly kind and helpful. The libraries that I found most useful, for the purposes of this review were: the library and resource room at Alternative Health Resources Technology Action Group, 29-35 Farringdon Road, London EC1M 3JB, UK. Tel: +44-171-242-0606, fax: +44-171-242-0041; The Centre for the Study of Education in Developing Countries, 232 Badhuisweg 23 (PO Box 90734), The Hague, The Netherlands; The Centre for the Study of Communication and Culture, which I

used when it was in Goldhurst Terrace but has now moved to Saint Louis University, 321 N. Spring Avenue, P.O. Box 56907, Saint Louis, MO 63156-0907, USA; the British Library, The British Museum, Great Russell Street, London WC1B 3DG; the Institute of Education Library, 20 Bedford Way, London WC1H 0AP; and the library at The World Association of Christian Communication, 357 Kennington Lane, London SE11 5QY. I also accessed the data base ERIC (Educational Resources Information Clearing House), who have a document reproduction service from 3900 Wheeler Avenue, Alexandria, VA 22304, USA. Robert Chambers at the Institute of Development Studies at the University of Sussex was kind enough to let me rummage through his boxes on visual material and the International Institute for Environment and Development allowed me to sit at a desk for days while I looked through their book shelves.

I would also like to thank all the people who wrote to me with suggestions for books, articles and materials, and for those institutions and organisations that sent me print-outs from their own data bases or pictures from their projects. I am sorry that I was not able to use them all, as the focus of the review narrowed from visual materials to visual literacy. The information, however, will not be wasted.

I have written to most of the people whose pictures I have used to illustrate this book. All to whom I have written have agreed that the pictures could be used as long as the book was not to be sold for profit. I apologise to those whom I have not been able to contact and hope that they think that their pictures were used in a good cause. I would like to thank everyone who gave their permission, in particular Daniel Werner from Hesperion Foundation, UNICEF and WHO whose pictures were used extensively.

A draft was sent to the British Council Offices around the world and they sent copies, with questionnaires, to institutions and organisations that they thought would be interested. I have had dozens of replies and the suggestions and information from these have, I hope, helped to improve the usefulness of the book.

Finally I must thank The British Council and in particular Peter Hilken and Ian Baker without whom the project would never have got under way, and IIED and John Thompson, without whom the book would never have got printed. The idea for this bibliography grew out of a meeting, held at the British Council's London offices in Spring Gardens, to discuss the various fields in which visual literacy was important. The meeting was fascinating, bringing together scientists, agriculturalists, artists, development workers, educationalists and librarians. Following the meeting The British Council asked me to investigate further and provided the initial funds for the review. While writing the chapter on diagrams I met the staff from IIED who asked me to do a further chapter on pictures that people draw for their own purposes. The British Council and IIED then collaborated on the arrangements for publication.

I have written this bibliography in the form of several topic issues. Each issue is laid out as a chapter. The first chapter, "*Pictures made by people for their own use*", has a long introductory essay, the others are shorter. Each chapter ends with an annotated bibliography that relates to the topic under discussion.

# PICTURES MADE BY PEOPLE FOR THEIR OWN USE

## THERE ARE MANY REASONS TO USE PICTURES

**W**hy use pictures and not words? There are many reasons: religious, therapeutic, propaganda, communication, and educational. Pictures can be employed by those who are primarily image users not language users, whose sense of identity and self are expressed better in pictures than in words. Pictures can be a means of focusing on problems and memories that are too painful or too complicated to be expressed in words. They can help individuals come to an accommodation with their past experiences. Pictures can be shown by the individual, the community or the state to project an image or idea which would be difficult to express in any other way in such a direct manner. They can bridge languages and cultures, they can educate the world and inform a friend.

### PICTURES AND RELIGION

*Religious Art has a spiritual content that transcends words. In a world in which the word rules, the majority of people still depend on images to consolidate traditional values*

Chris Arthur in *Media Development* is interested in the fact that art has been used to express religious ideas for many centuries. In this age of mass advertising and electronic media where the image is all present, where television and the cinema have considerable influence over the lives and minds of hundreds of millions of people, he finds it odd that it is the verbal aspects of religion that are most influential. Religion, he says, is taught mainly by debate about and between religious creeds. Historically this has been part of a larger trend; since the reformation, the visual

*'Jesus is My Air Plane'. Sister Gertrude Morgan at one time an itinerant street preacher and gospel singer, ministered through her Gospel Mission and her art until her death in 1980.*  
Source: *Through Our Own Eyes.*





has been disregarded in favour of the word which has become the centre of modern values. Arthur suggests, with the cultural guru Marshall McLuhan, that "*the media is the message*"; that religion, expressed through pictures and artifacts has a different and perhaps more spiritual quality than when it is the subject of the written or spoken word. He also notes that images can express the attitudes, values and ideas of people, particularly those who are illiterate. He points out that since history is largely the intellectual and political history of the minority who share a literate culture, to ignore or play down images as legitimate forms of expression is to ignore the majority of mankind.

Dewhurst and McDowell reinforce this idea of a counter culture in *Religious Folk Art in America*. They see folk art and artifacts as reinforcing and consolidating elements pitted against the dominant artistic culture to preserve traditional religious and family values.

## PICTURES AND IDENTITY

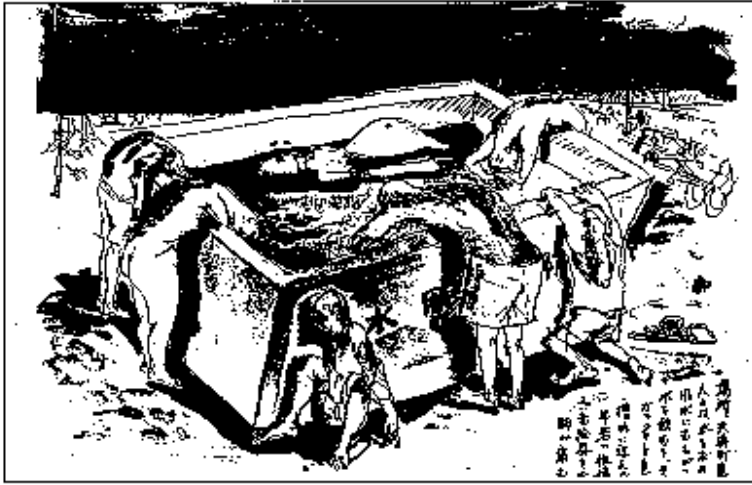
*Images and artifacts made by the powerful in society can be appropriated by the less powerful for their own ends.*

John Fiske in *Reading the Popular* explores the way that people without power in society, often those who have little ability with words, use art to boost their sense of identity. He is not interested in those in power, those who make the pictures and the artifacts. He is interested in those who subvert them, who take the pictures of the powerful and turn them to their own advantage. This is also advocated in the chapter on Visual Literacy and Culture, where David Werner and Bill Bower recommend, in '*Helping Health Workers Learn*', that posters, *magazine pictures and advertisements are cut up and used as collages to make messages that suit the maker*. Thus, from an advertisement for bottled milk, with the help of a pair of scissors and some glue, a poster showing a mother and baby can be turned into an educational visual aid promoting breast feeding.

## PICTURES AND ART

*Art can be used to cure the sick.*

Art used to reinforce or to find a sense of identity is inherent in the idea of making pictures as part of a therapeutic process. Art therapy, a medium of healing that has become accepted within the National Health Service in the United Kingdom only in the last decade and a half, uses the drawings made by patients as the focus



*'Seeking water, people swarm to the water tanks and die even as they drink'. By Kiaki Ono. Source: 'Through Our Own Eyes'.*

Brett, that deals with the Hiroshima drawings emphasises both the healing power of art and its value as propaganda. This harrowing collection of eyewitness accounts was collected over a period of ten years, after an old man had walked into a television studio with a terrible drawing of the devastation. The studio had shown the drawing with an appeal "Let us leave for posterity, pictures of the atomic bomb drawn by our citizens". The horrific images came pouring in with messages which said that it had helped to set down the nightmare. The drawings form an exhibition which reminds the world of the atrocities of war waged at a distance.

for discussion about problems in the patients' life. *The Handbook of Art Therapy* by Caroline Case and Tessa Daley traces the origins of art therapy from the practice of enlightened art teaching, which emphasises the inherent healing power of art, and from its medical root, when art was used to help soldiers traumatised by the experience of war. The chapter in *Through Our Own Eyes* by

## PICTURES AND PROPAGANDA

*Pictures designed to carry messages can have a powerful impact on many people. Chinese peasant poster art is used as an example.*

Art as propaganda has an ancient history, from the *Bayeux Tapestry*, sewn in 1086 by English nuns under the direction of French designers to make plain to the medieval world the vision of a conqueror's interpretation of history, to the Chinese peasant paintings which flourished after the cultural revolution in Mao Tse Tung's China. These too feature in *Through Our Own Eyes*.

The Huxian peasants paint in their spare time, the topics are discussed with commune members and often more than one person works on the same picture. The history of Chinese poster art has its genesis in the 1920s and 1930s, when highly coloured illustrative posters were perhaps the most apt medium for a population which was generally illiterate, spoke in various regional dialects, and was faced with the enormous problems of understanding ideograms without the benefit of a simplified phonetic alphabet. This is less so now. Since 1949 literacy

*"Always remembered, never forgotten; a letter to our little friends in Taiwan, the 'lost' island beyond the straits"*

*Source: 'One Hundred Great Chinese Posters' by Stewart E Frazer.*



has increased, there has been the growth of a simplified and more readable system of ideogram-characters, and the parallel introduction of a latinised alphabet with phonetic spelling.

However the popular saying "one picture is worth a thousand words" is of Chinese origin. The use of vivid posters to deliver messages to the masses remains a central part of Chinese culture. The political poster in China is both the medium and the message, a colourful visual expression of the ideological line of the Chinese state to be followed by the Chinese people and the pictures as much education for them as propaganda for the rest of the world.

## PICTURES AND THE SCIENCE OF EDUCATION

*Pictures can be the focus of discussions that help to solve problems. Paulo Freire's use of pictures as codes is used as an example.*

The use of a picture as a topic for discussion was the starting point of the Freirian dialectic. The book edited by McLaren and Leonard *Paulo Freire: A Critical Encounter*, contains essays by scholars and political activists which attempt to review Freirian thought in the light of new advances in social theory and critical practice. The conclusion, in the words of Carlos Alberto Torres is "*there are good reasons why, in pedagogy today, we can stay with Freire or against Freire, but not without Freire.*" Freire used pictures because he thought that they could be all things to all people. They were specific enough for the concepts for which

they stood, co-operation, education, etc, to be clearly understood, but general enough for everyone to be able to identify with them and read their own experience into them.

## PICTURES AND PARTICIPATION

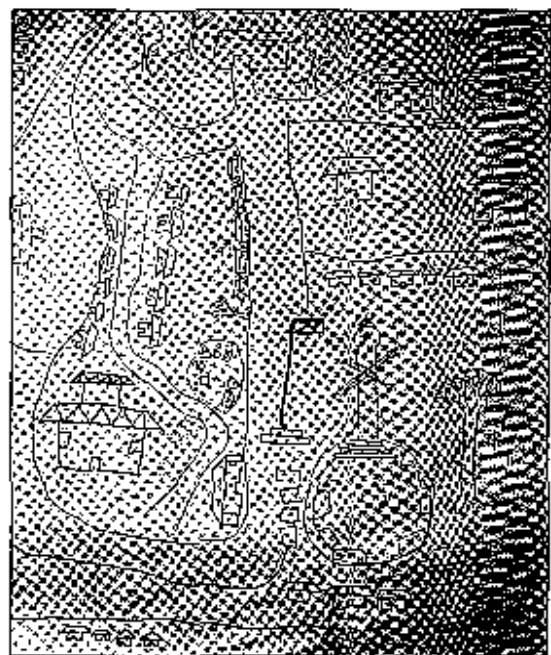
*People can participate in making maps and diagrams that pool information about a community. Indigenous knowledge is valuable and involvement promotes action.*

Participatory and Rapid Rural Appraisal techniques use diagrams, maps and models that to some extent share the same function and purpose. Robert Chambers in his booklet *Rural Appraisal: Rapid, Relaxed and Participatory* acknowledges a debt to Freire. He describes the appraisal techniques as "a family of approaches and methods to enable rural people to share, enhance, and analyse their knowledge of life and conditions, to plan and to act." He sees the use of visual rather than written or questionnaire techniques as shifting the balance of power away from the "outsiders", those who have come to look and to assess, to the "insiders", the villagers who have the knowledge as a community. This knowledge is clearly portrayed in the making of the maps, seasonal diagrams, matrices, Venn diagrams and so on. Participation, in this visual and public fashion reveals the value of indigenous knowledge. The shared community activity generates enthusiasm and solidarity. John Gaventa and Helen Lewis describe how such techniques galvanised a rural Appalachian community in the United States of America into action. "The process (of describing and analyzing their problems) affected the level of participation and action in the community. People came to feel that their ideas, knowledge and experience were an important resource to be used as a basis for action, that development could be done by them, not just to or for them."

*Maps and diagrams are understood regardless of age or literacy.*

The fact that understanding and participation in mapping and diagramming are shared by the researchers and the villagers is of crucial importance. Questionnaires that turn answers into writing take the ownership of that knowledge away from the villager. What has become obvious is that many more people share an

*Map of a village in Ethiopia drawn by a group of young children. Photo: Sarah Bradley.*



understanding of diagrams than was thought previously. The discovery that maps are easily understood, whether they be enlarged aerial photographs or diagrammatic representations drawn in the sand is shown by Peter Dist who used aerial photographs with farmers in Kenya, Robin Mearns in land use disputes in Papua New Guinea and Mascarenhas and Prem Kumar who, with various field illustrations, shows that mapping and a diagrammatic representation of reality are readily understood regardless of age or literacy.

*But pictures are as open to manipulation as words.*

On the other hand there is the possibility of being seduced by the apparent ease with which visual techniques elicit knowledge. There is a belief that photographs and naive pictures do not lie. This is not true. Pictures can deceive; maps can be distorted, boundaries changed. The multinational industry of advertising is built on the assumption that pictures can be "adjusted" to tell the message that is required by the advertiser. Often it is what is not said, what is not drawn, that most distorts images of reality. Giles Worsley describes how villagers in Chideock, Somerset, left the caravan site out of their parish map when they did not want to publicly acknowledge the existence of this "temporary" accommodation with its marginal residents; Jules Pretty tells how villagers in India left the Harijan dwellings off their social map because they were huts, not "proper" houses. Both groups of map-makers, one from India, one from the UK, offered very similar explanations (only given when the omission was uncovered) to hide a complex reality which they did not want to reveal.

## PICTURES AS A FOCUS FOR DISCUSSION

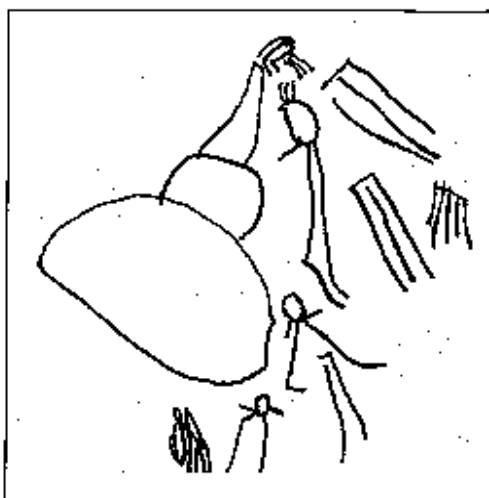
*Pictures and diagrams mean most for those who were present when they were drawn. It is better to use them as a stimulus for discussion in this context.*

As argued in the chapter on pictures and culture, pictures make sense inside their own culture, and may be of limited use in terms of shared understanding when viewed outside the context in which they are drawn. In this way the techniques that use pictures and diagrams made by local people have an advantage since they are drawn and used immediately. Pictures used to communicate and spark off ideas between the locals and outsiders in a Freirian type dialogue may be very valuable. Andrea Cornwall used pictures to understand how traditional midwives view their bodies and the process of reproduction. She is careful to say that the diagrams, drawn by the women, were discussed as they were drawn, as part of the process of shared knowledge, so that the group as a whole could pool their ideas about birth and contraception. The point is that the pictures drawn within the context of discussions about a problem or situation have meaning within that context which is shared by those who discuss it. The pictures or diagrams are

used as a kind of shorthand to remind those that took part in the discussion of the knowledge shared at that meeting. Beyond this, and without the surrounding words, the diagrams may have little if any meaning to those who were not present.

John Mathews, in an essay in *"Pictures from an Exhibition"* looks at the meaning in the drawings of young children. He is interested in the way that perspective and different kinds of representation develop as a child grows up. In order to do this he compares a series of pictures drawn at different ages by his own three children. He analyses the drawings, having already discussed them with the children as

they were drawn. This means that he has the code to the pictures, since he knew what was going on in the child's head when it was making that drawing. This explanation is absolutely necessary for the reader of the essay. Many of the drawings are reproduced in the text and, without the explanations, would be completely mysterious. Once the text has been read it is just possible to read into the pictures the content that John Mathews says is there. The cryptic quality of the drawings does not detract from the theory that Mathews wishes to develop about the different ways that children have of representing reality. But it also illustrates the point that without "insider" knowledge it is impossible to be sure of the meaning that a picture has for those who made it.



*A king jumps off a castle and his descent is shown in stages until his landing on the ground, which is shown by a squiggle. He loses his crown on the way down.*

## PICTURES AND MEANING

*Pictures and diagrams can have different layers of meaning to different people depending on their level of knowledge.*

This argument can be further developed by looking at the difference between pictures used to carry a particular message, and 'art'. The children's pictures only have meaning for their father in so far as he has talked to the children about their meaning as they were being drawn. (They do however become less cryptic as the children grow older.) The participatory maps and diagrams have meaning for those who took part in their making and also for those who understand the context in which they were made. The type of shorthand that these diagrams use, maps, histograms, Venn diagrams and so on, is widely understood and they can be used with words to convey meaning about a particular situation to others who were not there. Without the words the diagrams themselves are understood but have no context. An analogy can be made with Australian Aboriginal art as discussed by Wally Caruana in *Aboriginal Art*. Aboriginal art is integral to the

culture of the people. It defines the relationship between people and the land, connects the living with the dead and binds mythology and culture to the present. Each piece of art carries several layers of meaning. To those who have been especially initiated it has depths of meaning which allow them to interpret and fulfil particular traditional roles. To others, with less ritual understanding, it still provides individual and group identity. To many others like myself, who have no understanding of the culture from which they came, they are beautiful and fascinating pictures whose colours and patterns resonate with a meaning that can be appreciated without being understood.

## A PICTURE IS WORTH A THOUSAND WORDS

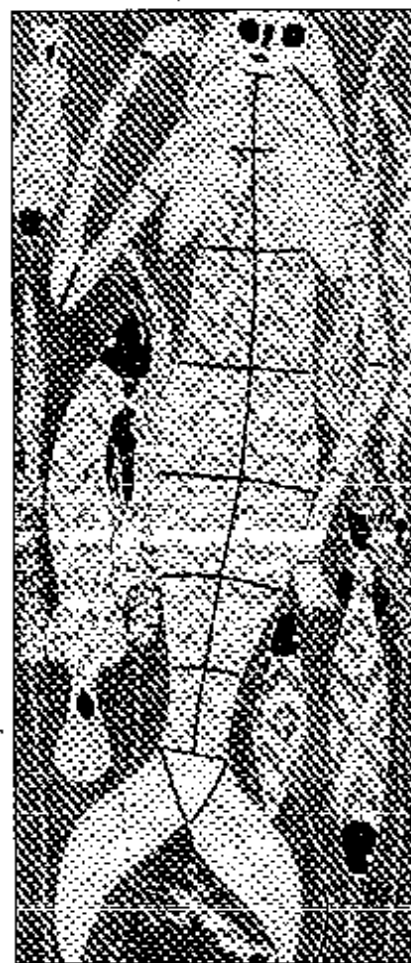
*There seems to be a universal understanding of the form, if not the context, of maps and diagrams. Pictures also, at the most simple level of understanding, have a universal appeal and can transcend language.*

With propaganda we have a striking example of how pictures can transcend language. The origin of the proverb "a picture is worth a thousand words" is Chinese. The Chinese peasant paintings, whatever their origins, were used as propaganda for the socialist revolution both touring exhibitions abroad, and inside China, where dozens of dialects are spoken.

## PICTURES AND EMPOWERMENT

*Pictures give a 'voice' to those who have little status in the community.*

The use of pictures to transcend language can be seen in the article by Scheuermeier who used cartoons to represent problems when faced with a group of poultry breeders who shared no common language either between themselves or with the analyst. Translators were able to get the group to agree on a pictorial representation of a problem which could then be discussed by the group as a whole. This is essentially what the VIPP method (Visualisation in Participatory



*Likanaya who escaped the advances of the giant Luma Luma by jumping in a waterhole and growing a tail. Source: Aboriginal Art by Wally Caruana*

Planning) does as outlined by McKee. It makes problems that are important visible so that they can be dealt with by the community at large. It also lets individuals who are not articulate participate in a discussion, not to an equal extent, (the articulate will always have an advantage) but at least enough to present an opinion.

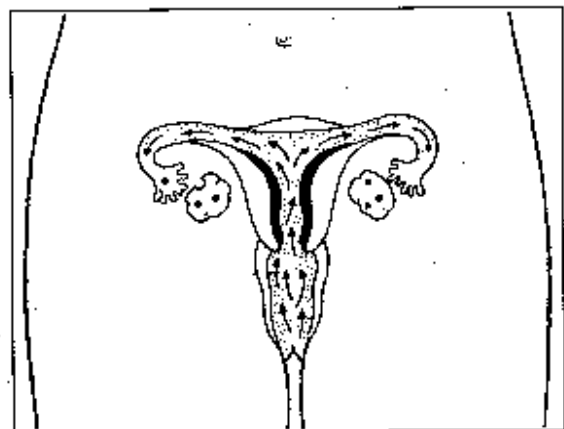
## PICTURES AND CULTURE

*Although some pictures and diagrams are universally understood there are many that are only understood within their own culture and others that seek to impose a cultural form on others.*

The assumption of universality should be examined carefully however, particularly when diagrams are being used. It would seem that aerial photographs can be interpreted with ease nearly everywhere with no training, although as Dick Sandford points out, they are of little use in research if the farmer is not familiar with the land which the photograph represents. Mapping and modelling as an extension of this are also understood as representations of reality by everyone including children. Gerard Gill, however, warns against an easy acceptance of all such models. He suggests that the pie chart is not universally understood, in fact is not understood in any country where pies are not part of the cuisine. It is argued by others that similar circular forms can be found in the cooking of most countries, for example chapattis in India. Gill rejects this argument. He says, chapattis and other round breads are not sliced into portions for distribution but torn by an individual to accompany less solid food.

This discussion may seem trivial but I think that it is important. Pictures and particularly diagrams seem so simple, so transparent that universality is often assumed where none exists. Culture can creep in by the back door without being seen. Andrea Cornwall discusses this in relation to the western medical model of reproductive anatomy, and the womb and fallopian tube diagram that is shown in family planning clinics all over the world. She assumed at first that this representation was understood by women in Zimbabwe and, in any case, it was the only diagram that she could find for talking about family planning. In fact it was not universally understood, and she later came to see it as an imposition on local knowledge where there was a different basis for models of anatomy.

*Diagram of  
womb and  
fallopian tubes  
used in  
family planning  
education*





## SUMMARY & BIBLIOGRAPHY

**P**ictures have uses that are different from those of words. The therapeutic drawing of pictures to reveal problems has no direct equivalent in words. The religious aspect of the visual as a separate and powerful feature of worship or communication is indisputable. The number of advertising agencies attests to the power of the picture as propaganda. Pictures used for communication and education must bear in mind that images are as culture-bound as words and ideas; though some diagrams are universally understood, this does not mean that they are not open to bias, nor can it be assumed that a widely used image is indeed universally understood.

*Women and children have little status and are empowered by participation.*  
Photo: Sarah Bradley



*'Une Pintade Bleue' by Gaston Duff, an autistic patient in an asylum in Lille.*

The visual image is particularly powerful for those who cannot use words well. For them pictures are empowering and even liberating, they let them participate in a world which is largely dominated by words.

**Arthur, Chris.** *The Art of Communicating Religious Diversity.*  
*Media Development XL (No 3) 3-6 (1993).*

**T**he work of scholars like Walter Ong and Jack Goody have made clear that the dominant medium of communication available to society will exert a profound influence on its religious thinking. Different medias allow a very different concept of God to develop. For instance there are important differences between the religiousness of oral and literate cultures and these differences can, very largely, be traced back to the way in which the available media facilitate certain types of thinking and inhibit others. Media, in other words, possess a considerable religious significance.

This being so, it is strange that more attention is not given to the full range of ways in which human religiousness can find expression. Instead, present-day theology

and religious studies focus almost entirely on written sources. Given the rich artistic tradition found in every faith, it is doubly strange that so little attention has been given to non-verbal forms of religious communication. Inevitably, the over-emphasis on writing leads to a partial and unbalanced picture of religion.

**Berthoud, Olivier.** *Imágenes y Textos para la Educación Popular: Orientaciones Metodológicas con Énfasis en la Elaboración de Impresos para Neolectores.* CIMCA. La Paz, Casilla 11365, La Paz, Bolivia (1991).



*'Daniel in the Lions' Den', by Morris Hirschfeld from Religious Folklore in America*

This Spanish-language book is designed for institutions that work in the field of communication and education in Latin America. It is divided into three parts. It introduces in the first section general considerations about the use of communication media in educational activities. The second reviews the use of various techniques, text styles and illustrations to ensure the intended messages are communicated clearly to the audience. The third discusses a suggested process to follow in order to produce a final product.

**Brett, Guy.** *Through Our Own Eyes: Popular Art and Modern History.* GMT Publishers Ltd. London, UK. and New Society Publishers. Philadelphia, USA (1986).

*The four vultures are the four-man junta which took power in 1973*

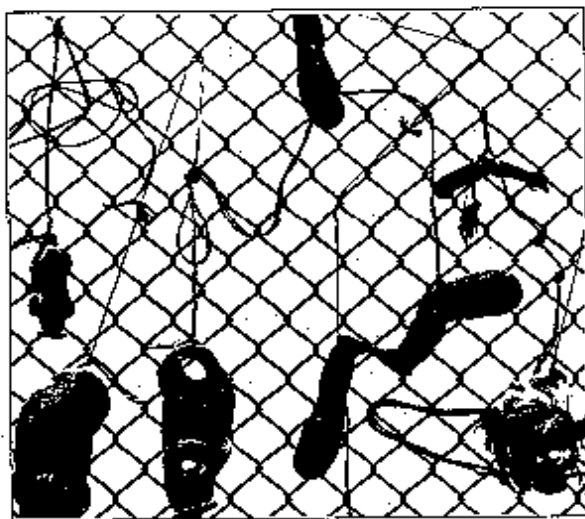
This book looks at five movements in "popular" art, which the author thinks are of particular artistic and social significance. Unlike other artistic movements they were executed largely for non-commercial purposes and outside the conventional art world. The reasons for each movement coming into being are very different. They arose as an expression of extreme emotion or upheaval of one sort or another: memories of the Hiroshima bombing by those who were there, a document to events and states of feeling for women living under a repressive regime in Chile. They are made



by people who are not artists as a way of expressing themselves and of communicating with others their state of mind. The author finds this freshness, this *"precariousness of forms of expression that came into existence out of poverty, in the face of hostility or indifference of the authorities"*, the key to their importance. They cross the usual boundaries that define and control historical events of our own time and offer a unique insight into events from the point of view of ordinary people. The movements that are described are as follows:

1. Paintings produced in Shaba Province, Zaire, the appearance of which coincided with Zaire's independence and was indicative of the people's resilience and sense of identity through the years of colonialism. They are African paintings for a new African Republic depicting events under colonial rule.
2. Patchwork made in Chile by women's groups during the *"culture of silence"* as Freire called it. The subjects of the patchwork were decided upon by the group rather than by individual women; the finished patchworks were shipped abroad for sale, often by church organisations. This provided a necessary income for families whose men had often disappeared, but it also allowed the women to express the difficulty and anguish of their lives through pictures.
3. In 1974 a 77 year-old man walked into a TV studio in Hiroshima with a picture of the atomic bomb explosion 30 years before. It was a picture, as he had seen it that day, of an ordinary bridge in the city but with a nightmare scenario. This picture was shown on the television with an appeal, "Let us leave for posterity, pictures of the atomic bomb drawn by our citizens." Nearly 1,000 pictures were collected in the next two months and by 1983 there were 2,200 and they are still being sent in.

*The fence became a giant collage. Photo: Mike Goldwater*



4. In 1981, 40 'Women for Life on Earth' walked 110 miles from South Wales to the USA/RAF site at Greenham Common, to protest against the siting of cruise missiles. Visual expression became a symbol of the movement. Unlike the Hiroshima paintings which shocked with the dreadful reality of the effects of the bomb, the expressions of the Greenham Women tried to make an impact by showing that it was life and beauty that were at stake. They made trees and leaves out of paper and cloth and hung children's clothes, pictures and dolls on the perimeter fence.

5. In China, within a culture that has always been rich in elite art traditions, large

numbers of amateur artists emerged from the working peasants to document the social and physical changes that were going on in their country after the revolution. This chapter takes the peasant painters of Huxian as a particularly vivid illustration of this movement. The paintings were done in spare time, often with more than one person working on them. The content and details were discussed with commune members. The pictures show a period of epic work, of mass mobilisation and mass education. They express not only the worker in relationship to the land, but also the workers' importance to the land and to the State.

**Bunch, Roland.** *Two Ears of Corn.* World Neighbors. Oklahoma USA (1982).

This book lays out the philosophy of people-centred agricultural improvement. Its practical approach recommends the use of photographs, slides and audio visual aids for the assessment of technology uses, and the teaching, monitoring and evaluation of agricultural projects.

**Caruana, Wally.** *Aboriginal Art.* Thames and Hudson. London and New York (1993).

Aboriginal art in Australia is the last great body of art to be appreciated by the wider world. There is a continuous tradition of art dating back at least 50 millennia, the longest tradition known. Art is an integral part of the culture and life of the aboriginal people, it connects the present with the past, those that are living with those that have died, it expresses individual and group identity and defines the relationship between people and the land. Until recently, it is probable that art was used purely to fulfil traditional cultural needs and was created and viewed only by those who had been taught to understand its function. In the last 30 or more years a considerable amount of art has been created which is intended



*Rock Art 9-20,000 years old; Lightning Brothers and lightning figures, Katharine River*

for a wider audience. This book gives a history of Aboriginal Art region by region in Australia and discusses its significance to culture and religion and politics.

**Case, Caroline and Dalley, Tessa.** *Art Therapy*. Tavistock/Routledge. London, UK (1992).

**T**his book is an excellent introduction to art therapy. It concentrates on what art therapists actually do, where they practise, and how and why art and therapy can combine to aid a person's search for health and understanding. Art therapy had its genesis in the UK as a treatment in the 1950s but has become recognised under the National Health Service only since 1981. It springs, in the main, from two roots: one out of an enlightened art teaching which emphasises the inherent healing properties of art, and the other from medical roots, where art was used to help soldiers traumatised by their experiences of war. The influence of early analytic writing such as that of Jung suggested that art could bridge the gap between the conscious and the unconscious thus leading to an uncovering and consequent understanding of damage in the mind.

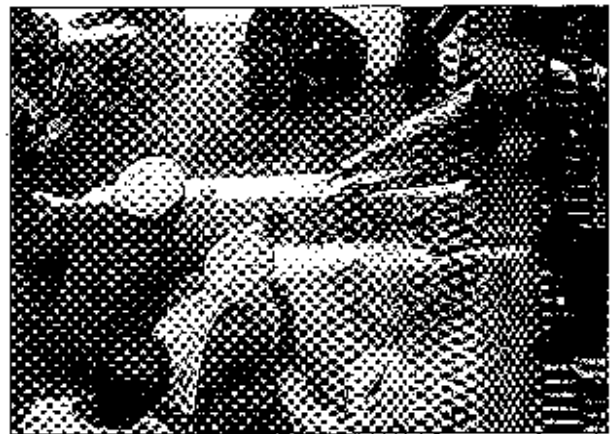
**Chauvin, Françoise.** 1992. Dakar: *The Walls Speak. Adult Education and Development* 39. 181-184. Bonn, Germany

**A** UNICEF project in Dakar, Senegal, SET SETAL (which literally means, clean, making clean), organised for health education messages to be painted on walls in suburban slum areas. While the messages were being painted by local artists, the local youth undertook to clear the area and keep it clean. Painting walls became a real fashion. Jacques Binet, a sociologist from the Centre International d'Études Francophones, went to view the spread of this urban artwork. The money for materials, previously supplied by UNICEF is now raised at traditional celebrations, the Fourcul. The young have taken over the project and ousted the artists. Less than 16 per cent of newly decorated walls are part of the UNICEF scheme. The theme is no longer confined to health and cleanliness but spreads into nostalgia for a rural past and the exploits of heroes and villains, gods and goddesses.

But the status that painted walls have acquired means that they have become highly visible, to the considerable benefit of the original health education messages:

**Chambers, Robert. 1992.** Rural Appraisal: Rapid, Relaxed and Participatory. *Discussion Paper 311*. IDS. Sussex University, UK.

This paper is an excellent summary of the position of, and documentation for, participatory methods used in rural assessment. The author quotes a description of this assessment technique as a "family of approaches and methods to enable rural people to share, enhance, and analyse their knowledge of life and conditions, to plan and to act". He follows the strands of this methodology from different fields and disciplines; from the political activism of Freire's work in adult literacy through agriculture and urban industrial development to forestry. He tells of the advantages of visual sharing where group co-operation in the making of maps and models provides a wealth of cross-checked information. He sees the reliance on visual rather than written information as shifting the balance of investigation and analysis from the "outsiders" to the "insiders". Even within the "insiders" circle, he sees visual representation of knowledge as empowering the weak and disadvantaged without attracting retribution; women and children for instance can add their unique contribution to these activities without threatening the status quo. For those interested in learning more about these techniques this paper is essential.



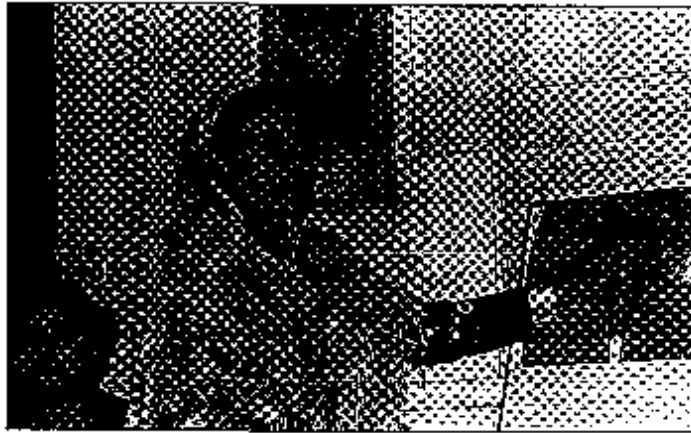
*Peasant farmers represent four categories of land degradation using Rongoli powders to create a resource map of their watershed in India. The Local Forest Department was using only three categories. After these discussions, the forest officers adopted the farmers' more sophisticated classification system. Source: Robert Chambers*

**Cornwall, Andrea. 1992.** Body Mapping in Health. *RRA Notes* 16, 69-76, July. International Institute of Environment and Development, London.

This article describes the use of body maps, diagrams which represent part or all of the body, drawn by women on paper or on the ground. These diagrams were used in Zimbabwe to examine women's knowledge about reproduction and their interpretation of contraception. By discussing maps drawn by individuals, groups of women were able more easily to work together towards explanations of contraception which were locally appropriate. Body maps are a way of sharing people's perception of their own bodies and therefore the explanatory models that they bring to encounters with health care workers.

The research was done to explore the lack of "fit" between explanations about the body and the way that contraception works as they are taught in clinics and on courses, and ordinary people's knowledge of the body. It is usually assumed that the western medical model of the way that the female reproductive system works,

presented with stylised pictures of the womb and ovaries, will be understood and accepted by local women all over the world. However, often women derive their knowledge from a different and more practical experience of the



*Woman health worker in Egypt explains family planning methods.  
Photo: Dr. Abdul Souief*

physical workings of the body, the dissection of animals for cooking, experience of pregnancies, or advice from peers and older women.

The article continues with an analysis of the process of using pictures in this way. It raises a number of issues about the power inherent in different versions of knowledge and the anxiety generated by encounters between two different versions of reality.

**Dewees, Peter. 1982.** Aerial Photography and Household Studies in Kenya. *RRA Notes* 7, 9-12. September. International Institute of Environment and Development. London, UK.

**T**he author of this paper wished to develop tools for discussing problems of capital and labour utilisation and their relationship to tree growing on peasant farms in the Marang'a district of Kenya. Land use in Marang'a district is extremely varied, as is the topography, which covers a wide range of agro-ecological zones and differs in altitude from 600 metres to 300. Its population coverage is similarly varied, ranging from 250 people per square kilometre to 1,000.

This article not only describes the author's successful use of aerial photographs as a communication tool but has an excellent introduction about how to take them, what film, equipment and techniques to use. Dewees found that when using prints at a scale of 1:2,000 farmers had no difficulty interpreting the pictures. He found the prints particularly useful in identifying patterns of land use not easily seen from the ground and in eliminating spatial bias. For instance when exploring terrain from the ground there is a tendency to follow contours along ridges, or walk where there is a path, rather than walk longitudinally from one ridge into a valley, across a river and up the next ridge. The author used the photographs in addition to other RRA methods such as interviewing.

**Dewhurst, C. Kurt, MacDowell B., and MacDowell, M. 1983. *Religious Folk Art in America: Reflections of Faith*. E.P. Dutton Incorporated. New York, NY, USA.**

**T**his book explores in depth the link between religion and American folk art. When compared to trained artists working in conventional media and styles, folk artists seem to have produced the most powerful expression of religious art in America's history.



*Pawnee Indian painted ceremonial drum.*

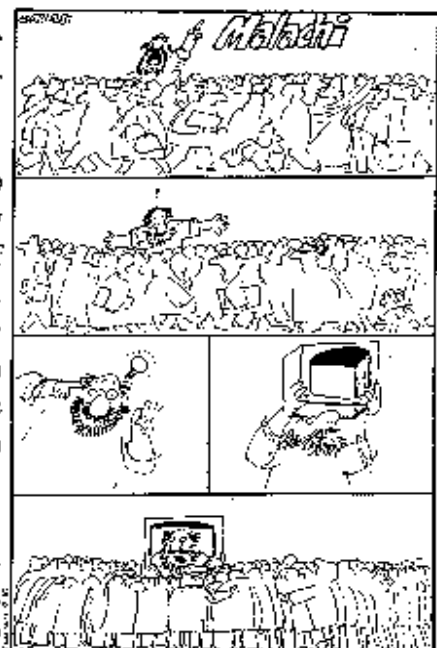
The spiritual emphasis in much folk art becomes increasingly evident as one examines work done in recent years, in part because of the relative decline of religious imagery in nineteenth and twentieth-century fine art.

This lavishly illustrated book which takes artistic examples from a good cross section of creeds and races in America shows how art is a strong reinforcing and consolidating element in preserving traditional culture and values.

*'Malachi the prophet'. Ceccom, Claudius S.P. Source: World Council of Churches One World.*

**Downumt, Tony and Burman, Ed (Series Editor). 1980. *Video with Young People*. Interaction Imprint. London, UK.**

**T**his book documents, with illustrations, the use of video as a way of motivating young people in a community in the UK. It describes, from a youth worker's point of view, how other youth workers can use video cameras. There are many anecdotes that show how the vivid imagery that can be obtained by young people with little training can be turned to local or group benefit. A good example is the account of a holiday project with a group of teenagers on "work".



The kids interviewed a range of employees from a local company: from the managing director to the foremen, workers and apprentices on the shop floor. The video



helped the kids understand how people related to their work and to each other in the work place. This is a very practical book for community workers which goes through the advantages and techniques of image making; different ways of setting up a project, how to plan and teach story boarding, and how to cut, edit and distribute videos.

**Fiske, John. 1989.** *Reading the Popular.* Unwin Hyman. London, UK.

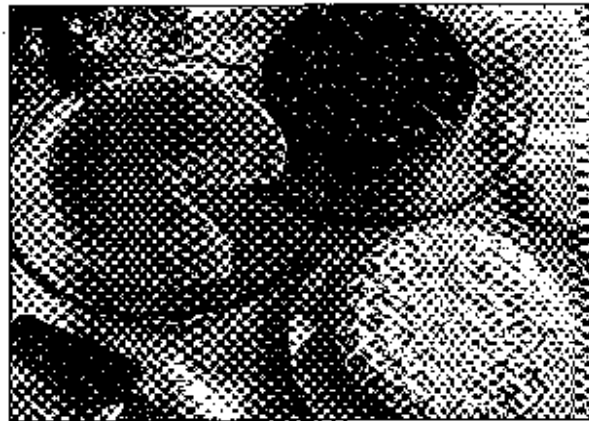
**J**ohn Fiske is professor of communication arts at the University of Wisconsin-Madison and has taught previously in both Australia and the UK. This book looks at the popular artifacts that surround people in modern societies: posters, shop windows, the various forms of television, popular icons of music and the cinema, and reveals a multitude of meanings and ways of using these images, not all of them intended by their designers. He suggests that although many of these images are produced for commercial purposes by those with power in society, those without power can take them, use them and turn them to their own pleasure and advantage.

**Gaventa, John and Lewis, Helen. 1991.** *Participatory Education and Grassroots Development: The Case of Rural Appalachia. Gatekeeper Series No.25.* International Institute of Environment and Development. London, UK.

**T**he failure of the "trickle-down" methods of development is well documented. Most of the literature describes examples in Third World countries. This paper looks at the mountainous region of the United States of America that runs through parts of New York State, Pennsylvania, West Virginia, Kentucky, Tennessee and continues through Virginia and Alabama down to Mississippi. This area is in deep economic crisis and, despite an influx of resources, suffers from continuing poverty, high unemployment and community decay. The authors record an innovative technique instituted at the Highlander Research and Education Center in the 1980s which sought to involve rural people in an analysis of their own situation. Through oral histories, community surveys, visual portrayals of problems and relationships, and videos among other participatory methods, communities began to define both their own problems and possible solutions. More importantly "the process affected the level of participation and action in the community. People came to feel that their ideas, knowledge and experience were important resources to be used as a basis for action, that development was something that could be done by them, not just to or for them." This study shows how visual and participatory educational methods can stimulate a process of growth even among demoralised communities where levels of illiteracy are high.

**Gill, Gerard. 1992.** Are some participatory techniques culturally biased? *RRA Notes*, 18, 12-14, June. International Institute for Environment and Development. London, UK.

The author refers to field studies and suggests that the pie chart, alone among statistical devices adapted for RRA, is unsuitable because of cultural bias. He suggests that the notion of a sectional circular pie is alien to most Third World cultures and thus information derived from it may be invalid when used to indicate percentages. He notes his experience that a monetary analogy using local currencies can be used instead.



Thus a hundred-paisa crop in Nepal can represent a very good harvest (one hundred paisa being equal to one rupee in Nepalese currency); the constituent crops in such a harvest calculated in local wheat varieties may be *sonalika* 40 paisa, *sid dhartha* 30 paisa, *vinayak* 20 paisa, and *triveni* 10 paisa.

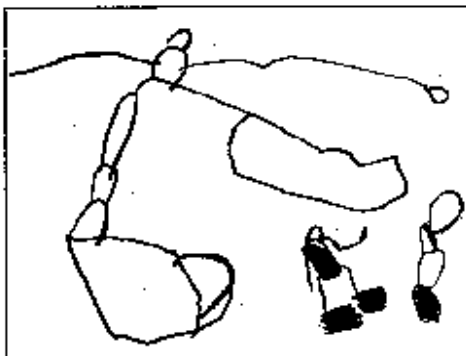
Round pies and pies in pieces. Source: BBC Good Food Guide

**Gilroy, Andrea and Dalley, Tessa. 1989.** *Pictures at an Exhibition - Selected Essays on Art and Art Therapy*. Tavistock/Routledge. London, UK.

This interesting collection of essays is partly in response to Freud's theory that art is a symptom. Unlike Jung, who saw art as a creative link between the conscious and the unconscious mind, Freud treated artists as in some way maladjusted and art as if it were a neurotic symptom. In the first half of the book, *A Psychoanalytic View of Art*, Anne Hershkowitz shows how for many important painters, art becomes a medium through which they, and more importantly, their audience, can relive their early experiences in the present. Peter Fuller makes the point that works of art reflect not only the artist's preoccupations but those of the audience and society at large. Brandon Taylor extends this discussion arguing that audiences should be aware not just of the social context of art but of the manner in which art is made.

In the second half of the book, *From Theory to Practice*, different ways of using imagery are discussed.

A Worm's eye view of a giant, made by Ben at 4 years 3 months.



Roger Cardinal, through an analysis of prehistoric art, suggests that art has many meanings at different levels and that, although the immediate impact on an individual must arise from his own experience, nevertheless the image ultimately forces a wider interpretation. Diane Waller discusses cross-cultural and language difficulties and the problems that arise when trying to work without words. Several essays look at the impact of the setting in which therapy takes place on the art and the clash of cultures between art therapist, patient and the medical world in which they operate. Finally there are three essays that examine the meaning in drawing: Roger Cardinal looks at prehistoric painting, John Mathews at the drawings of young children and Mary Lewens at scribbles.

**Kenyon, John. 1983.** When a Community Describes Itself. *Together*, October - December, 21-26. World Vision International, USA.

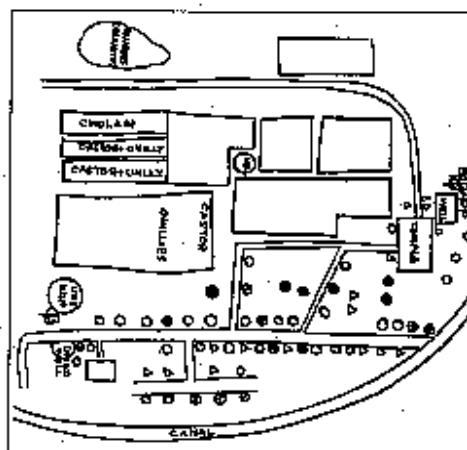
**T**his article, one in a series of four, looks at the way communities can participate fully in their own development decisions. The author defines four logical steps in the evaluation and planning process; description, investigation, analysis and decision. In this process, according to Kenyon, the role of the facilitator is crucial; this person must not only be humble enough to let the community take the initiative into its own hands in defining which problems are most important, but must act as gatekeeper and broker to any resources necessary to implement the development decisions taken. The article describes, mostly in pictures, the processes of drawing, mapping and modelling that help communities to describe their life.

**Kenyon, John and Warnock, Bill. 1992.** When a Community Defines its Situation. *Together*, January - March, 22-29. World Vision International, USA.

**T**his article stresses the role of facilitator as supporting, encouraging and listening as opposed to initiating information through leading questions. The authors argue that this is critical when the community looks more closely at its own description of itself and uses various interrogatory methods to ask: "What do we want to change about our reality?" and "what is the extent of our problems?" To do this the facilitator presents ways of scrutinising the information in the maps, models, or questionnaires that were used to describe the community's situation.

**Pretty, Jules et al. 1992.** Finding the Poorest of the Poor in a Tamil Nadu Village. *RRA Notes*. 15, 39-42. International Institute for Environment and Development, London, UK.

This short article reports on exercises conducted over two days in Kalkaruchi village near Aruppulottai in India. It describes a sequence of participatory social and resource mapping exercises carried out by the villagers, combined with wealth ranking that enabled the team to discover the poorest people in the village. The main lesson learnt from this exercise was that Participatory Rural Appraisal methods reveal hidden complexity and can bring the poorest to the attention of investigators. But the attitudes and practice of the team are critical. The methods seemed to reveal a complete picture of wealth groups in the Harijan community, but it was only with further probing that the original picture was found to be inaccurate.



*Bharathi Nagar ... social map and wealth ranking, the triangles represent 'huts'. Source IED*

**Mascarenhas, J. and Prem, Kumar P. D. 1991.** Participatory Mapping and Modelling: User's Notes. *RRA Notes*. 12, July, 12-20. International Institute for Environment and Development, London, UK.

This informative article describes different types of mapping and modelling. It looks at their use as a communication tool and, using illustrations from field work, shows how such techniques can be combined or linked with other methods to augment information. The authors emphasise that this is a particularly good way for villagers to communicate with 'outsiders' as this sort of diagrammatic representation of reality is readily understood, regardless of literacy. The making of maps and models is also a group activity enhancing the validity of the information as well as providing an enjoyable communal activity.

**McKee, Neil. 1992.** *Social Mobilization and Social Marketing in Developing Communities*. Southbound. Penang, Malaysia.

A useful book that examines the ethics of social marketing and its role as a discipline in development. The author shows that success in social

marketing techniques have relied to a great extent on community based activities. He examines, with examples from individual projects, various approaches to social marketing. The book finishes with advice for communicators and has an interesting description on visualisation in participatory planning (VIPPP). This is a method of planning which relies on visual techniques, in particular on the use of large cards on which participants in group discussions depict (either in words or diagram) a single idea which contributes to the topic under discussion. These cards can then be rearranged or combined as the main discussion proceeds. The advantage of such a method for the individual participant is that it encourages those less likely to speak or to volunteer an opinion. The main advantage for the group is that all contributions are displayed equally and can be rearranged at will until a consensus has been achieved.

**McClaren, P. and Leonard, P. (Editors). 1993. *Paolo Freire: A Critical Encounter*. Routledge. London and New York.**

**T**hree decades after the publication of *Pedagogy of the Oppressed*, Freire's best known book, its central concerns remain as valid as ever. New oppressions have been perfected while old ones continue to weaken the human condition. Consisting of ten chapters written by scholars and activists from both the West and Latin America, this book attempts to provide a review of Freirean thought in the light of new advances in social theory and critical practice. The contributors include Bell Hooks, Tomaz Tadeu da Silva, Peter McLaren, Carlos Alberto Torres, Henry A. Giroux and others.

Freire believes that the conventional way of teaching, which breaks knowledge up into little parcels so that teachers can give it out bit by bit to those who are taught, is narrow and inadequate. For Freire, useful knowledge is that which is made when there is interaction between people. This sort of knowledge, born of shared understanding, enables people and communities to transform their lives for the better. This book shows not only that Freire's thoughts on the subject of education and transformation are still relevant, but that he has continued to address new issues and problems as they arise. New types of poverty, new power struggles, are as open today to a Freirian analysis as Freire's pioneering work in Latin America 30 years ago.

**Mearns, Robin. 1991. Aerial Photographs in Rapid Land Resource Appraisal in Papua New Guinea. *RRA Notes* 7, September, 12-15. International Institute for Environment and Development. London, UK.**

**T**he article describes the use of black and white pictures at a scale of 1:4,000 printed from aerial photographs taken by the Office of Forests. The prints

were used in conjunction with other RRA methods: walking clan boundaries, semi-structured interviewing, direct matrix ranking, diagramming, story telling and the use of local calendars.

The author found the photos a major asset for use in the field as well as for the more conventional mapping of clan boundaries and indicating disputed land. He found that no one had difficulty in interpreting the photos, which could be used as a focus for discussion to distinguish between land use or crop types.

**Mukherjee, Neela. 1992.** Villagers Perception of Rural Poverty through the Mapping Methods of Participatory Rural Appraisal. *RRA Notes*. 15, May, 21-26. International Institute for Environment and Development. London, UK.

Indian Rural Development and Poverty Alleviation Programmes use cash income as a measure of poverty. This does not take into consideration other things besides cash that make the difference between rich and poor.

This study challenges the validity of this definition of poverty and offers the use of mapping and wealth ranking, carried out by the villagers themselves, as an alternative and more accurate measure. Through the mapping technique, the villagers identified different indicators to rank households in terms of poverty. They take into account not only living conditions and assets of the household but also their accessibility to food, employment, public services, and common property resources. This makes for a ranking of poor households that the villagers in India could understand easily and clearly.



*Local women use various kinds of beans and seeds to indicate household composition (number and type of people) and assets in a village census in India. One card represents one household. Photo: Robert Chambers*

**Sandford, Dick. 1989.** A Note on the Use of Aerial Photographs for Land Use Planning on a Settlement Site in Ethiopia. *RRA Notes*. 6, June, 18-19. International Institute for Environment and Development. London, UK.

Two NGOs BandAid and Concern, had been assisting settlers at two resettlement sites in Western Ethiopia in 1985. Both sites were photographed from the air at a scale of 1:20,000. From the consultants' point of view the photos were more or less useful to the land use planners but of minimal value as a communication tool to discuss land use with the settlers. When prints were enlarged to 1:5,000, however, and mosaics made for each village settlement area

their communication use was considerable. At this scale the farmers could immediately recognise that this was a photograph of their land, and could indicate, without difficulty, the boundaries of their land on the mosaic. They could recognise features such as swamps, ponds, their own huts, threshing floors and crops. They could take one to any spot on their land shown on the mosaic and conversely identify their position on the mosaic from any point on the land. None had seen an aerial photograph before:

The author tells how this knowledge was subsequently used to discuss and develop specific land use allocation with farmers and development workers. Aerial photos help farmers who know their land well. They can also help technical staff who do not know the land to identify characteristics and visualise development options.

**Scheuermcier, Ueli. 1989.** Visualising Group Discussions with Impromptu Cartoons. *RRA Notes* 6, June, 26-29. International Institute for Environment and Development. London, UK.

**A** project in Chad to encourage small scale enterprises in poultry breeding had run into difficulties. This article relates a methodology for discovering and ranking the problems which were preventing the project from working successfully. The major problem for the analyst was language. The group of poultry breeders spoke several different languages and shared no single one. How to get over the language barrier without marginalising any of the group members? The solution, to draw cartoons of the problems as they arose in general discussion with interpreters. The pictures were then handed round, discussed and changed until all recognised and understood the difficulty that this cartoon represented. Once a comprehensive list of problems had been discussed, the cartoons were used to rank the problems. The use of such representations overcame the language difficulties among the main participants and between participants and technical personnel. All participants were able to partake equally in the discussion and to formulate a clear idea of the problems faced.

**Tolley, Elizabeth and Bentley, Margaret E. 1992.** Participatory methods of Research on Womens' Reproductive Health. *RRA Notes* 16, July, 63-68. International Institute for Environment and Development. London, UK.

**T**he article describes the proceedings of a training workshop on the use of participatory approaches for women's reproductive health. The workshop was held in a rural area of India. A variety of techniques were used; seasonality

charts, Venn diagrams, 'dosa' or pie charts, time diagrams, histograms and village mapping. In addition all groups incorporated 'body mapping' into discussions with local traditional birth attendants (TBAs). The technique was used to explore conceptions of the reproductive tract, labour and delivery practices and delivery complications. There was some misunderstanding about the type of information required in the maps and one group concentrated on uterine growth rather than uterine structures. This in itself was interesting as all the women in that group used a fruit analogy for foetal growth, describing the baby as "the size of a peanut" in the first and second month, the size of a lemon during the third, an orange in month four and so on. It was learnt that this analogy with its accompanying pictures had been used in a previous workshop several years ago and had been remembered vividly by the participants in that workshop. The anatomical drawings that were done by other groups provided useful insights into the knowledge and beliefs of the TBAs.

Village mapping was found to be both fun and useful. Although the exercise was dominated by a few individuals early in the exercise, there was much greater participation as the map progressed. Knowledge can be shared easily as the structure and detail of the map grows.

Worsley, Giles. 1991. A Sense of Place. *Country Life*. August, 58-59. London, UK.

This article describes the outcome of an initiative by a conservation pressure group, Common Ground. The idea was to encourage parish mapping and to raise people's awareness of their environment in order to preserve it. The project was spectacularly successful in its immediate object of map making, to date more than a thousand maps have been made. There are interesting descriptions of the way that villagers make and use maps. For instance some maps started out from a desire to find out where the local footpaths were and what sort of condition they

were in. In Branscombe in Devon, UK, concentrating on footpaths eventually turned the map into a postcard which was sold to tourists. This map, like many, was produced by children and their parents at the local school. Financing was assisted through advertisements drawn by children on the back of the map. What is left out of the maps is also interesting. In Chidcock the large caravan site was not included, reflecting the local attitude to "intruders".

Poster produced for Dymock in Gloucestershire in 1985 by Barbara Davin. Source: Parish maps from "Common Ground"





# VISUAL LITERACY IN THE CONTEXT OF LOCAL AND NATIONAL INFORMATION SYSTEMS



Zimbabwean children  
illustrate their school  
latrine with pictures  
that show disease  
transmission.

Photo: Sarah Bradley.

**F**or many years it was assumed that lack of development could be remedied by information. In his article "*Biases in Development Support Communications: Revealing the Comprehension Gap*", Melkote examines strategies of development communication over the last two decades. He concludes that the "*trickle-down*" development theory is fundamentally flawed as it takes no account of the ways in which the better educated in society try to keep their status and power. Melkote notes that development programmes, rather than improve the way in which messages were framed, looked to verbal literacy to solve problems of communication. The subsequent rise in literacy campaigns is seen as a bias towards the better educated rather than a genuine effort to reach the poor.

McAnany in "*Does information really work*" examines the flow of information in the context of communication programmes. He comes to the conclusion that too much attention is paid to the messages and not enough to the resources that

the rural population have to put messages into effect. He suggests that development educationalists look at the "communication environment" of the poor. How do they communicate, with what structures and media? He considers that the political aspects of education are as important as the technical and advocates more attention to planning and leadership. Quebral, in "Information Needs and Services for Rural Development", on the other hand, argues that information is an essential element and lack of it a major reason for deprivation. His argument is that the technology gap will never be closed if information of importance to the lives of the rural poor is published only in forms which the rural population cannot use. His major emphasis here is on rural technicians whose job it is to interpret technical advances. He suggests that rural library services should be radically improved.

Mia Serra, Kwame Boafo, and Arbind Sinha examine communication systems in the Philippines, Africa and India respectively. Kwame Boafo examines the bias towards urban populations in terms of both communication structures and technologies. He thinks that the problem is one of identification, rural people take no notice of messages that are framed in urban settings, or in ways of communicating that are not familiar to them. He suggests that this could be overcome by incorporating traditional methods of communication into 'modern' media campaigns. Sinha too stresses the use of traditional cultural communication methods allied to television to overcome both cultural barriers and illiteracy. His experience is with television brought to the rural people by means of community screening. Mia Serra, however, does not think that the mass media approach is appropriate for rural development. She advocates community participation in the development of media, and a people-centred approach where both the content and the form of the messages are the product of consultation. This is reinforced by the experience in Nicaragua of Merri Weinger though she places an additional emphasis on political will. Weinger describes a campaign about the dangers and uses of pesticides which combined both technical and health education and had the backing and co-operation of several ministries and national and local farmers organisations.

There is clearly a problem around the usefulness of the mass media for development education and the relevance of the messages that this form of communication can carry to a culturally diverse audience. While not using mass media as such, Oepen in Indonesia goes some way towards solving the problem by separating the services from the content. He describes nine non-governmental organisations who co-operate in their encouragement of self-help projects thus sharing costs of media production. The media used most frequently in these projects are photographs which combines the culturally specific with modern technology.

Finally Gerson Da Cunha looks at competition in the message market. His is an

article about a National Breast Feeding Campaign in Brazil which raises some pertinent issues about the use of mass media on a national scale. The issue of competition with international interests is one that is often ignored and must be addressed. How does a message about breast feeding, Da Cunha asks, even if it has political backing and a mass media showing, compete with the resources and publicity that the bottled milk-formula companies can command?

**Da Cunha, Gerson, 1992.** Telling the Mothers: "You can Breastfeed!". *Unicef News*. Volume 114, 4, 16-17. UNICEF, New York, USA.

**T**his description of Brazil's National Breast Feeding Campaign raises a number of issues. In such a sensitive area as breast feeding, is the target only the mother? Will messages be understood by a variety of women from different backgrounds? How can one begin to reach an audience on a national level effectively? How can the health service compete with the resources of the bottle milk-formula companies when it comes to advertising?

**Kwame Boafo, S.T. 1985.** Utilising Development Communication Strategies in African Societies. *Gazette*. Volume 35, Number 2, 83-92.

**I**n this article the author defines development communications as the use of traditional and modern communication technologies for socio-economic change. Radio is the most popular medium of development communication but rural newspapers, television and traditional communication have also been used. The author argues that unless the communication structures are taken into account, programmes can become isolated and hence ineffective in the long run. The media are sometimes used as a propaganda vehicle rather than to disseminate development information and African governments often do not integrate communications into their development policies. Communications are urban-orientated, neglecting the rural poor in out-lying areas. These rural populations often use traditional media, which have not been integrated with the modern media to form part of a development communications policy. The author sees the need for the elimination of structural constraints, a new emphasis on reaching rural areas, and the integration of traditional and modern media in communications policies.

*Making a health education film in rural Kenya. Photo: Sarah Bradley.*



**Melkote, Srinivas, R. 1987.** Biases in Development Support Communication: Revealing the Comprehension Gap. *Gazette*. Volume 40, Number 1, 39-55.

**T**his article looks at strategies of development communication over the last two decades in a critical fashion. Development strategists in agricultural education assumed that technological knowledge was all that was necessary, frequently establishing a one-way communication flow which led to the trickle-down development theory. It was assumed that messages have an impact. Such approaches, however, proved ineffective. Some located this lack of effect in the socio-pathological characteristics of the peasants or in external constraints; there was no questioning of deficiencies in the communication source, or of the top-down communication structure. A bias towards the better educated in development programmes led to the promotion of literacy campaigns rather than a modification of messages. Communication theory itself should be blamed for an aggravation of these problems. The author suggests the need for greater analysis of development messages themselves and how such messages are understood.

**Mia Serra, Angela.** The Potentials of Community Media in Educating Communities. *Sarilakas, Grassroots Development* Volume 3(2): 21-24.

**C**ommunity media develops participation and self-reliance through low-cost media among small groups of people. In its group media work in the Philippines, PROCESS tries to uphold such a concept of community media through training workshops and consultations at community level. Community media, owned and controlled by the people, have most potential to serve the people's interests. Visual media are useful to overcome illiteracy and differences in dialect. Participants in training are encouraged to give practical application to what they learn. PROCESS also trains participants in the planning and production of group media.



*Appropriate  
commitment of  
low-cost  
technology  
Photo: Sarah  
Bradley*

**Moemeka, Andrew, A. 1989.** Perspectives on Development Communication. *Africa Media Review* Volume 3(3): 1-24.

**T**his article analyses development communications and looks at the constituent parts of the concept in order to evaluate various approaches. It discusses the extension and community development approach, the ideological and mass

immobilisation method, the centralised mass media method, the localised mass media method, and the integrated approach. The author concludes that since development communication is not concerned solely with the provision of information for development activities, strong components of social organisation and interpersonal and traditional modes of media should be used as well as mass media.

**Nwosu, Ikechukwu. 1987. Research and Training for Rural Development Communication. *Africa Media Review* Volume 1(2): 66-86.**

The author's major thesis in this article is that if rural development communicators and workers in developing countries are inculcated with the right skills, they can use both modern and traditional communications. He proposes an appropriate education programme for this kind of development communication. He also suggests a research model that would facilitate the work of communicators. His recommended training programme brings together development theory and practice, development communication theory and practice, information delivery strategies and techniques, and evaluation and field work.



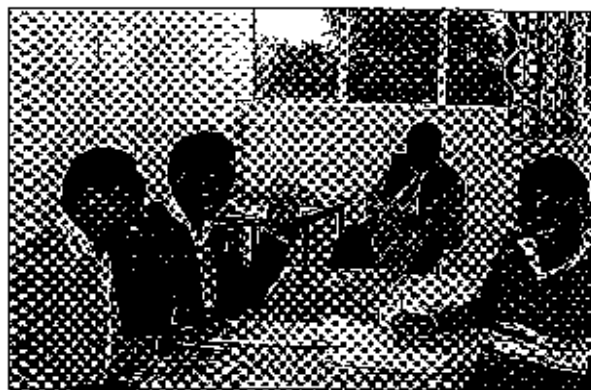
*Training in communication skills for primary health care in Egypt. Photo: Dr. Ahdaf Souief.*

**Oepen, Manfred 1989. Forging Links for Development in Indonesia. *Group Media Journal* Volume 3: 19-22.**

This article describes nine non-governmental organisations who have co-operated in their efforts to encourage self-help development in Indonesia. The conclusion is that successful projects should be managed by the people as part of an on-going development process, involving decentralised structures and co-operation between projects. Photographs were the most commonly used media for education and communication, but radio and theatre were used as well. The author outlines some of the projects and the media used to implement them.

**Quebral, Nora, C. 1988.** Information Needs and Services for Rural Development. *Communication Socialist Yearbook* : 17-24.

**T**he rural poor in southeast Asia are deprived not only of material goods but also of information, both quantitatively and qualitatively. Rural development efforts fail to produce results when research information, readily available to scientists and policy makers, does not reach field technicians and rural families in relevant forms and measures. For information realistically to effect rural development it is necessary to correct this imbalance of information as well as to effect structural changes. Rural library services have to be radically innovative, and flexible.



*All the information relating to an area can be kept together in one place*  
Photo: Sarah Bradley

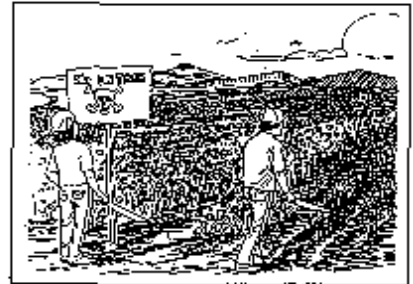
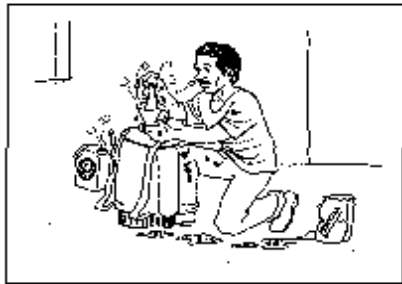
**Sinha, Arbind, K. 1986.** Communication and Rural Development: The Indian Scene. *Gazette* Volume 38: 59-70.

**T**raditional cultural communication in Indian villages is vital for rural culture and this kind of communication has always played a part in development planning. This mode of communication disseminates the information on an interpersonal level. There have also been efforts to establish information sources from outside. Unfortunately the rural poor have probably benefited least from advances in development communications; newspapers and radio have proved ineffective media for the propagation of development messages. Television is the method that is now being promoted. Without proper planning, however, this too will fail. A lack of investment in technology has made communication to rural areas very limited.

**Weinger Merri 1989.** Pesticide Communication in the Cotton Fields of Nicaragua. *Development Communications Report* Volume 2: 10-12.

**T**he author describes a communications project that increased Nicaraguan's awareness of environmental issues, by looking at the unacceptably high levels of pesticide poisoning in the country. The majority of the target population

were illiterate farm workers and their families and the challenge was to use educational methods and materials that would effectively transmit technical and health information. The project had firm political commitment and involved several ministries and both large and small farm worker organisations. In addition to a strong educational component, the project also developed improved systems for pesticide mixing and loading, for medical monitoring, for data collection and for record keeping. The educational component was based on two educational methods, the 'training of trainers' dissemination of knowledge combined with a Freirian reciprocity of knowledge between trainer and trainee. The training sessions used demonstration and visual material to promote discussion, raise levels of understanding, and instigate behavioral change. The visual materials were developed during training sessions as part of the educational process. In Nicaragua this type of education is known as "popular education" and is thought to have a high success rate. The material used in this campaign was later successfully adapted to an Ecuadorian context.



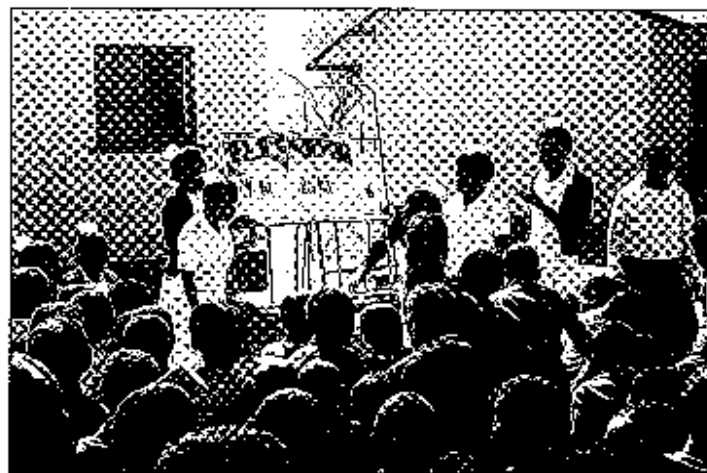
*Pictures in a flip chart convey the health risks of pesticides.*  
*Source: Development Communication Report 89/2*

# THE RELATIONSHIP BETWEEN VISUAL AND VERBAL LITERACY

**T**he Dutch researcher Luyendijk argues that the visual element in literacy is an essential part of the complex process of understanding. He looks at the visual element in nonformal education theories, from Maguez's technical methods, using drawing and models to teach engineering techniques, through the UNESCO concept of motivation through functional education, and finally to adaptations of the methods of Paulo Freire, where identification of a situation through pictures is a prerequisite to understanding.

Fara and Fisher, discussing the successful literacy campaign in the People's Republic of Yemen, show how visual materials can be used for advertising the accessibility of literacy teaching to an illiterate audience. This underpins the social desirability of class attendance by reproducing images of literacy classes on everyday objects such as stamps and matchboxes. Bruce Cook, in a review of the effective use of pictures in literacy education, focuses on printed pictures and surveys the literature for studies that have common conclusions. He teases out the elements in picture comprehension and in the barriers to understanding and illustrates them with an impressive list of citations. He concludes with some general recommendations for literacy teachers and many questions that still need to be answered.

A study from Kenya, carried out as the basis for developing training materials for



*Nurses and teachers work together in Botswana to teach health education and literacy. Photo: Sarah Bradley*

school leavers, provides some of the answers, and incidentally shows that there is no necessary correlation between literacy and visual literacy as Luyendijk surmises. The study was designed to test visual under-



standing in four areas, perspective, simple technical drawing, pictorial symbols and special shapes created by shadows. Understanding was generally low, 34 per cent of pupils tested did not understand the problems shown in the pictures. In particular, perspective and section drawing were little understood, and this was more so in rural than in urban schools.

Barriga, describing the use of *Fotonovelas* in Ecuador, Vieira of cartoons in Brazil, and Kiss of visual material used with language students in Spain, all emphasise the attention-getting element of visual material, the way in which pictures can draw the eye and the interest of an observer to the text. Dwyer argues that this visual underpinning of words has little education value except as a 'rehearsal' strategy. Bhola considers the seductive influence of pictures more sinister, he sees the visual culture of television and video as subversive, and thinks that it undermines literacy and indigenous culture. Stuart, from experience of the use of video with small groups, would not agree with Bhola's pessimistic views of video as far as local culture is concerned. She sees video as a medium which empowers people shut out of other communication networks.

Agrawal, Binod, C. et al. 1989. *Communication Revolution: A Study of Video Penetration in India*. Mimeo. Development and Educational Research Organisation, Ahmedabad, India.

*Leelabai, an illiterate vegetable vendor (front), and Santokben, a carpenter (behind), learned to use a video camera at a Video SEWA workshop*



The research that supports this massive undertaking is based on first-hand data collected in five regions covering the whole of India. The authors seek to answer a number of questions: how did this happen, why does the use of video continue to grow, what are the socio-psychological and personal factors responsible for its spread, is it the very nature of the technology and its usage that has

led to its penetration? The final chapter summarises the findings with some interesting conclusions: in the Indian context more than two thirds of the respondents thought of video as an aid to development; on the whole, it is believed that video may not have negative effects on the existing fabric of Indian society; while video has a high potential for education it is not considered a powerful medium for the promotion of literacy.

**Barriga, Patricio. 1976.** *Fotonovela*. University of Massachusetts, Amherst, USA.

**A** description of an experiment by the Ecuador Non-Formal Education Project. The imported *Fotonovela* was a popular print form among the illiterate and semi-literate *campesino* readers in the Ecuadorian highlands. This booklet describes a local adaptation of this form for educational purposes. At first it analyses those elements in the originals that led to their popularity. The *Fotonovelas* that eventually resulted were indeed popular, both among their target audience and among people from urban areas.

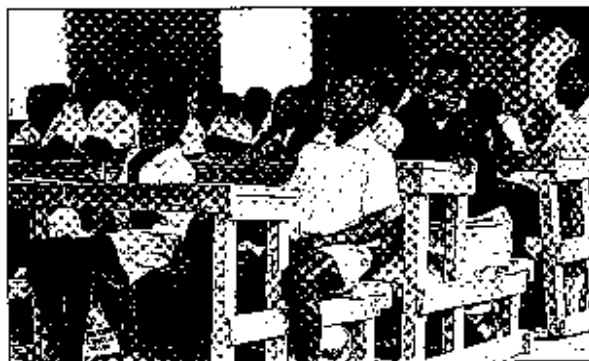
**Barton, David, (ed) 1990.** *New views of Literacy, A Bibliography*. Rapal. Bradford. UK.

**T**his bibliography is divided into sections each with a brief introduction. It cites documents and resources from thirteen different types of education concerned with literacy. Many citations have a very short annotation. Citations are divided into the following categories: approaches to literacy; research and practice; critical approaches to literacy; adult literacy; popular education and popular culture; educational practice; programmes and organisations; language issues including visual literacy; literacy uses and contexts; literacy in industrialised countries; literacy in developing countries; historical and cultural comparisons; and other resources, journals and newsletters.

**Berenschot-Moret-Baboom, Consultants 1980.** *Report on The Visual Ability of Kenyan Primary School Leavers*. Consultants Report, BMB. Tilburg. Holland.

**T**his is a report based on a survey of 353 pupils aged 10 to 18 years, attending 8 Kenyan schools. It seeks to assess their visual understanding in four areas:

perspective, simple technical drawings, pictorial symbols, and special shapes created by shadows. The study was undertaken to provide an empirically tested basis for the design of learning materials for school leavers in Kenya, using the ILO Modules of Employable



*Primary school children in Kenya. Photo: Sarah Bradley*

Skills (MES) system. The study concluded that 34 per cent of those tested did not understand the problems in the pictures. Schools in rural areas had worse results than urban schools. The general level of understanding of pictures with an emphasis on perspective (40 per cent gave wrong answers) and visual symbols (31 per cent wrong) was low. A majority of pupils (68 per cent) did not understand a simple sectional drawing. The author suggests that a major contributory factor to this state of affairs is lack of pictorial experience and a weak visual tradition in the prevailing culture.

**Bhola, H. S. 1989.** *World Trends and Issues in Adult Education*. Jessica Kingley Publications. London. UK.

**P**rofessor Bhola observes the spread of 'high tech' media technology and expresses concern over cultural imperialism. He suggests that literate societies are more likely to withstand such imperialism, and he thinks that literacy, especially in the mother tongue, provides an armour against cultural onslaughts. Professor Bhola says that much of the 'high tech' media production - films, video and television - is made by developed countries and exported to less developed countries. Since the impact is mainly in the pictures, these media can be understood by the illiterate. The fact that they are imported from overseas makes them particularly glamorous. Professor Bhola is concerned that this invasion of alien images will undermine both culture and a will towards literacy. He advocates the production of alternative and opposing media that combine folklore with print and electronic means of transmission.

**Ceccon, Claudius, S. P. 1989.** Brazilian Centre Shows that Video is an Agent of Change. *Media Development* 4: 30-32.

**H**ow can video be used at the level of small communities to create an awareness of larger political issues such as the right to communicate and the democratisation of society? With Brazil as the background the author describes the work of the Centre for the Creation of Popular Images. While it is estimated that 70 per cent of Brazilians have, at most, completed elementary school and the official statistics for illiteracy are 30 per cent, over 80 per cent of the population have access to television and therefore to video.

**Cook, Bruce, L. 1980.** *Effective Use of Pictures in Literacy Education: a Literature Review.* International Institute for Adult Literacy Methods: Tehran, Iran.

**T**his booklet surveys research carried out until 1979 on how pictures are used in literacy education and on how a literacy programme might improve its use of pictures. Cook states that pictures have routinely been used in literacy education to explain written text, to motivate interest and sometimes to form analogies between shapes of letters and objects, but little co-ordinated research has been done on the effectiveness of pictures as a tool to promote literacy. Cook pulls together the threads of research from many sources and comes up with some recommendations, a few answers and many questions.



Women learn about health in functional literacy classes. Photo: World Council of Churches. Source: *Contact*

**Dwyer, Francis, M. 1988.** Examining the Symbiotic Relationship Between Verbal and Visual Literacy. *Reading Psychology*, Volume 9(4): 365-380.

**T**his article argues that visual additions specifically designed to complement printed instructions for learning improve student performance to a significant extent. However, the article also suggests that such visual stimuli are of limited use. They strengthen learning only for certain types of educational objectives and are of limited use at more complex levels. The author states that visualisation by itself has little educational value, except as a rehearsal strategy.

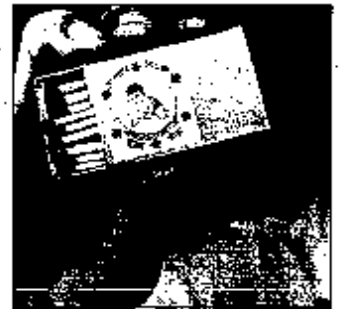
**Emery, Winston, G. and Sinatra, Richard. 1983.** *Improving Written Literacy Through Visual Literacy.* Mimeo. ERIC/CS208540. Quebec, Canada.

**T**he authors of this paper suggest that written literacy is sustained and underpinned by visual literacy. This thesis is supported by research findings and visual compositions. The research reported in the first section describes the theoretical stance of the "writers as process" educators. This theory proposes that learning language is a developmental process, embarked on because

individuals have a need to make sense and order of their experiences. The second section looks at the position of educators investigating visual literacy and the apparent similarity between visual and verbal behaviours. The third and fourth sections review the current research in perception, imagery and the difference between left and right brain activity and examine the relationship of this research to the way that people write. Finally the paper explores ways in which pictures and visual compositions can be used to assist verbal literacy development.

**Fara, M. and Fisher, N. 1988.** *The 1984 Literacy Campaign in The People's Republic of Yemen.* UNESCO/UNICEF/WFIP.

**T**his book describes the mass literacy campaign in the Yemen when schools and colleges were closed for the last term of the year so that teachers could concentrate on teaching literacy. Visual materials were used throughout the campaign to underpin the push towards reading and writing. Television was used to mobilise since it was estimated that over 80 per cent of the population had access to it, far more than to other media. Images of literacy classes were reproduced on familiar every-day objects, match boxes, stamps, milk cartons as well as posters. Towards the end of the campaign functional literacy material on the theme of family life and health was designed and disseminated. It is estimated that of the 194,000 people who were the target of the campaign, 187,000 were reached and of those 155,000 achieved literacy.



**Jumani, Jyoti. 1990.** Indian Women use Video in Trade Union Campaigns. *Group Media Journal*.3.

**B**asic video techniques can be quickly learnt and put to use as a powerful medium for change. So argues Jyoti Jumani, the co-ordinator of video SEWA in Ahmedabad India. Repeated viewing of different trade groups acted as a magnet to draw people to meetings and discussions. Videos of court room proceedings were shown to explain what had been happening to those who were too confused to understand at the time. Poor urban, illiterate women like to watch such tapes, they identify with them and find them useful. When technology is put into the hands of the people they create their own information and use it according to their own needs.

**Kiss, Marilyn. 1989.** From Peru to Pamplona: Integrating Slides into Lesson Plans. *Hispania* Volume 72(2): 422-524.

This article describes the way in which slides are used to stimulate interaction and learning in foreign language instruction. The author argues that for a generation of students used to visual stimuli, slides are an effective learning and teaching tool. They act as an imaginative reference for writing, reading, and speaking, and add an extra dimension to the teaching activity.

**Luyendijk, G. 1981.** *Perceptual Studies and The Use of Visual Materials in Non-Formal Education.* Centre for the Study of Education in Developing Countries, The Hague, The Netherlands.

The author argues that visual aids, whether drawings, models or diagrams, are part and parcel of a learning process, one aspect of seeing the world, and furthermore that they are, initially at least, culture bound. This important essay deals with the use of visual aids and perception studies within various functional educational methods. Initially in adult education, visual aids served as a support to effective communication. Here, it was assumed that maps, charts, films and posters would replace spoken language as a visual language that was easier to understand. Thus in traditional literacy campaigns little attention was paid to problems in the way that drawings were perceived. Perception studies tackle this problem and the author takes us through Maguerez's studies, that analyse the compositional factors in simple line drawings, to Freire's methods where the participants themselves develop visual materials (codification) which are then discussed during meetings (decodification).



"United and organised we can conquer cholera". INCUPO helps the communities to organise a mixed media campaign in Argentina. Drawing: INCUPO. Source: Contact

**Non-Formal Education and Information Centre: Michigan State University. 1981. *Literacy and Basic Education: A Selected and Annotated Bibliography*. Information Centre. Michigan State University. East Lansing, USA.**

**D**ocuments dated between 1963 and 1980 are classified into nine general areas: approaches and methods, planning, curriculum development and training, instructional aids, materials and technologies, post-literacy, evaluation of programmes (lessons and policy implications), key issues and research findings, literacy and development, regional issues, which are divided into Africa, Asia and Latin America, journals and newsletters, bibliographies and directories. The bibliography has entries from literacy and non-formal education practitioners all over the world. The material is discussed under three related headings, literacy programmes as part of a wider development strategy, the "psycho-social" approach which often aims at socio-economic change, and the participatory method involving the learner in developing materials, teaching peers and evaluating progress.

**Petterson, Rune. 1988. Verbal/Visual Literacies: Their Languageing Relationship. *Reading Psychology*. Volume 9(4): 295-314.**

**T**his article examines a model of language which looks at the messages explicit in both verbal and visual forms of communication. It argues that although there are differences in these modes of communication and their different levels of meaning, the combination of verbal and visual stimuli broadens the comprehensibility of the message and strengthens its communicative power.

**Stuart, Sara. 1989. Access to Media: Placing Video in the Hands of the People. *Media Development* 4: 8-10.**

**D**rawing on knowledge of experiences in India and other parts of the world the author describes how video can be an excellent means of bringing groups of people together to tackle problems within their communities. Video puts illiterate viewers as well as illiterate producers on a par with their literate counterparts. This levelling or equalising aspect can transform relationships and support a high level of participa-



*Stella Graphics, a Kenyan media company, make health education films in Machakos. Photo: Sarah Bradley.*

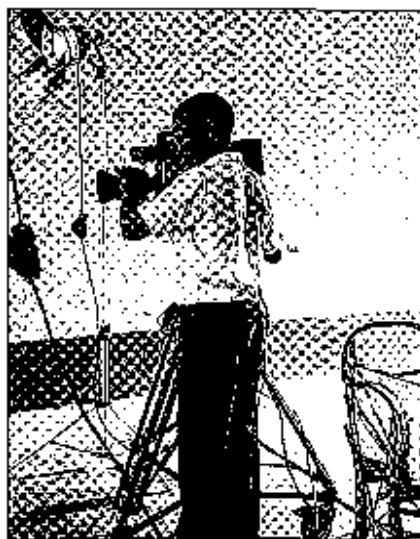
tion. The experience of an illiterate vegetable vendor at the Self Employed Women's Association (SEWA) proves that literacy is not necessary for the new technology to be grasped. An understanding of cultural and social need and an ability to produce powerful images are what is required in order to communicate successfully.

**Vieira, Gilda. 1988.** Cartoonists Urge Reform in Brazil. *Group Media Journal* 3(2).

**F**or a society like Brazil, where rates of illiteracy and semi-literacy are still high, cartoons act as communicative anchor points in educational and political texts, so much so that cartoonists such as Laerte publish books (Union Illustrations) and allow their cartoons to be used and re-used in popular and political literature. The author also argues that the cartoonist has a committed role in society and says that during the 20 year military dictatorship in Brazil, cartoonists were the people's only voice in the mass media. Despite censorship, the themes of Brazilian society appeared in the humorous, but critical, spaces that cartoonists carved out for themselves.

**Yakubu, Afi. 1990.** Teaching Farmers by Video. *Group Media Journal* 3.

**T**his article looks at the use of video by a professional film maker, to change and mobilise agricultural technology in rural Ghana. She found that the experience of both seeing and hearing themselves on screen was a new, captivating and motivating event. The use of video, both in the instructional films and to record the meetings that followed, mobilised previously recalcitrant farmers to experiment with new agricultural technology.



*Setting a film in a rural cafe for the discussion of public hygiene in the community. Photo: Sarah Bradley*



# PICTURES AS CODES FOR REALITY

**P**aulo Freire came to prominence amid a wave of popular political and social consciousness in Latin America in the 1960s and 70s. His concern was with the ordinary people who lived in poverty. He believed that literacy was a way of introducing them to the wider world, not only through print but also through a critical analysis of their living conditions. His way of teaching and his charisma were the moving lights of the literacy programmes in Brazil and Colombia, in Ecuador and Guinea Bissau. Sometimes he worked with the governments in power and sometimes with the opposition. His method of teaching which he called *conscientizacao*, empowered people in the process of learning to read and write. His books, particularly *The Pedagogy of the Oppressed* and *Education for Critical Consciousness* (published in the UK by Penguin as *Cultural Action for Freedom*) had world-wide influence on literacy teaching in particular and teaching practices in general. The bibliography by Kallenberg is comprehensive, including not only books and papers (and their translations) written by Freire but a comprehensive list of publications up until 1979 concerned with Freire's work. CESO, The Centre for the Study of Education in Developing Countries in the Hague, also hold in their library a further 80 or so pieces which they loan within Holland. A list is available.

Freire's method for teaching begins with a group discussion about the living conditions of the learners. This is often started with a picture. The pictures, which Freire called "*codifications*", show problems or situations that learners recognise. These pictures provide a focus for discussion. Each person sees in the picture an aspect of the general subject which applies to him or herself. For Freire, social life is paramount. He believes that communication is the act of thinking together and implies that reality is established as a shared act. "*There is no longer an 'I think' but 'we think'. It is the 'we think' which establishes the 'I think' not the contrary.*" (*Education for Critical Consciousness.*)

The following is a selection from the first pictures that Freire used as codifications for the literacy campaign in Brazil. The text is a shortened version of the text that accompanies the pictures. The publisher is The Seabury Press, New York, USA (1973).

This first situation is called "*Man in the World and with the World, Nature and Culture*". Through an analysis of this picture, Freire says participants arrive at a distinction between nature and culture. The discussion should focus on man in

the world and how, as he works in the world as a creator and a recreator, he alters reality. This realisation is arrived at by the facilitator questioning the participants about the picture. "Who made the well?... How did he make it?..... Why did he make it?....." and so on. The picture or codification becomes the focus of dialogue and the context for the introduction of the generative word. Decodification is the process of description and interpretation of the picture during group discussion. The words that come out of this discussion are those used as the basis for literacy.

The point of these pictures then is generality rather than specificity. They aim to mean slightly different things to different people. They present problems not solutions and each person's problem is unique although the context of it may have similarities with others.



The next three pictures are in a set. Together they provoke a discussion that

defines and analyses culture for the learners. This first picture is titled "The Unlettered Hunter". Freire recalls how many times he heard the following debate with participants. "Culture in this picture" they say "is the bow, it is the arrow, it is the feathers that the Indian wears." and when they are asked if the feathers are not nature, they always say, "The feathers are nature while they are on the bird. After man kills the bird, takes the feathers and transforms them with work, they are not nature any longer. They are culture." By comparing this kind of culture to their own they arrive at the distinction of an unlettered culture, and by this means they proceed from oral education to written education which transforms an unlettered culture into a lettered culture where all have access to technology.



This picture is entitled "The Lettered Hunter". Participants in a literacy class tend to identify with this picture even though they may be illiterate. They talk about the difference and the technological advances between the hunter with a gun and the hunter with a bow. They discuss how man with his work transforms the world, and to the extent that this contributes towards his humanisation as man, how this leads to his freedom. Finally they talk about the implication of education for development.

This third picture is called "The Hunter and



*the Cat.*" Here the discussion centres on the distinction between man and animals. Freire used one of the great contemporary Brazilian artists, Francisco Brenard, to draw his pictures.

Many literacy programmes since have used Freire's methodology. The booklets from the University of Massachusetts by Cain, Bonnie and Cummings and by Barrigo, Ickis, Moreno and Tasugano describe projects in Ecuador; Bamdt described similar projects several years later in Canada and Peru. Smith, explains the meaning of *Conscientizao*, demystifying the



concept and relating it to practical field examples. Hope and Timmel's three volume facilitators' manual is an excellent presentation of the methods and procedures useful to workshop trainers and group leaders. Saunders shows how photographs used in teacher training can break down the authoritarianism often inherent in the teaching role.

Archer and Costello revisit some of the literacy programmes in Latin America in a powerful analysis which documents the degree of empowerment that literacy can bring. In many cases the process of learning to read and write has had a permanent effect on the ability of people to participate in the decisions that shape their lives. In some cases reading and writing have been neglected, for a variety of reasons, and literacy has vanished. In chapter 7; *Chile, Santiago: Breaking the Culture of Silence*, the authors describe an instance where reading and writing in words was not the liberating factor. Drawing on a case study of a group of women laundry workers, they find that in a technologically advanced society where the visual image sits in the television screen in even the poorest household,

"Pictures alone can be misunderstood. A good facilitator helps." Source: *Health Images Newsletter No. 1.*



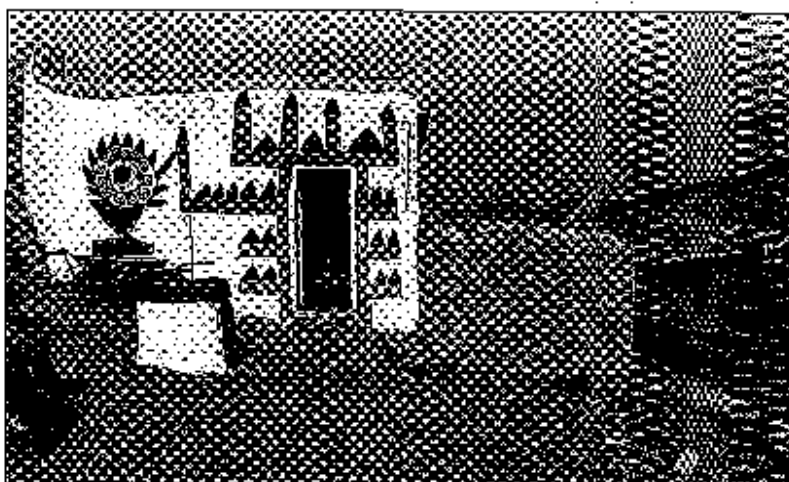
the written word loses its power to motivate. The interpretation and manipulation of pictures rather than words was the medium that aroused political consciousness and motivated these women and many others like them to protest against an unjust regime. Dionisio documents the use of images: pamphlets, photographs and symbols, to undermine the political regime in the Philippines in the 1980s.

Even in societies where knowledge of television or any mass media was slight, moving images had a considerable impact. Argrawal, Joshi and Sinha analyse the mass of data collected after the Satellite and Instructional Television Experiment (SITE) in

rural India and show that women with very little involvement of media took a lively interest in the public television programmes, particularly when the subjects were close to their own experience and had positive, optimistic endings.

Most of these programmes and projects used images, photos or drawings, made by an artist to represent their plight to a wider world. It is true that images used in discussion rather than those that have to stand alone, like a poster, are readily understood because the group help one another to understand the picture. Nevertheless one would have thought that pictures drawn by the learners themselves would have had more meaning and would have assisted in the initial step of participation through action.

In some societies pictures and symbols are not common currency but in many they are an integral part of the lives of ordinary people. The use of folk media for development messages is well documented (Kidd, CESO, 1982) and books such as those of Raina Raju and Syam Parmar describe the important role that symbols and pictures play in the



everyday lives of the majority of households in India. McGivney and Murray show how participation in the design of their own teaching materials focused on the particular needs and priorities of illiterate midwives and their clients in Nicaragua. Jagel tells how pictures are used by a health worker in Burkina Faso as an aid to record keeping. Haffey, Newton and Palomino, describe the motivating force of colouring pictures when discussing the difficult topic of family planning. Salas, to reinforce this point, tells how a community paper failed until pictures produced by the readers were included.

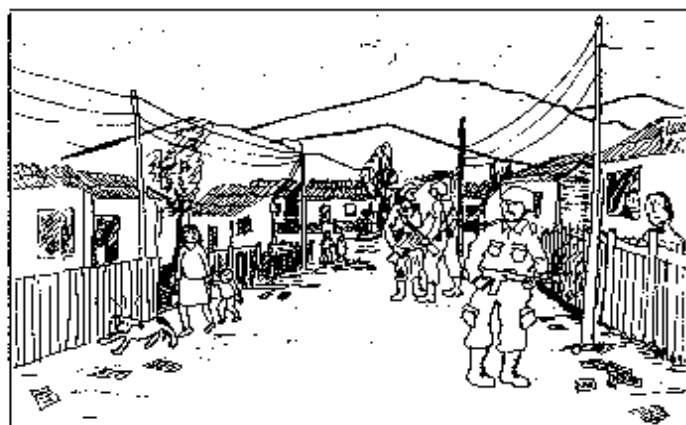
It is probably true that ordinary people, particularly field workers, are shy of making their own pictures which could stand as a permanent record and in which they might possibly make mistakes. Linney believes passionately that pictures drawn by people for their own use are more valuable as teaching tools than those produced centrally. He describes the workshops that have been run, with government and project personnel, which give people the skills and confidence to make their own teaching materials.

*Painted mud brick house in Oman. Photo: Sarah Bradley*

Archer, David and Costello, Patrick. 1990. *Literacy and Power: The Latin American Battleground*. Earthscan Publications Limited. London. UK.

This is a powerful book. It arises out of research into the popular education movement in Latin America which started in the 1960s. Adult literacy teaching, using teaching techniques to bring about social and political change, was at the heart of this activity. The authors' aim is to evaluate the movement, not in terms of its theoretical base or in a statistical analysis of reading skills, but in the practical impact that the work of various organisations had on people's minds and lives.

Between 1988 and 1989 case study work was carried out in communities where literacy programmes were or had been in operation, including urban neighbourhoods, rural areas and refugee camps. From formal and informal interviews in communities scattered across the subcontinent, the book builds a vivid picture grounded in the experiences and histories of learners rather than in the ideas and methods of planners.



"Meido" (fear),  
an image from a  
literacy primer  
in Chile.  
Source:  
*Literacy and  
Power* by  
Archer and  
Costello

The texts are divided into three groups, revolution: what is popular education?; reform: literacy and organisation; and reclamation: literacy and indigenous peoples. Of particular interest to this bibliography is chapter 7, "Breaking the Culture of Silence". This follows the experiences of a group of women laundry workers driven, for the first time, into work and organisation outside the home by repression and poverty under the

Pinochet regime in Chile. In 1984 a literacy project was set up using pictures drawn by a local artist to introduce situations important to the local communities. Classes however failed because the written word had been replaced in importance by the visual image; television, even in the poorest homes held sway. Even though the women could not read or write their understanding of the visual image was sophisticated. A repressive government, which had also understood the power of the media, dominated the industry with its influence. The authors' explication of visual literacy and how video documentaries were used to empower and sustain political action is comprehensive and acute. From creating a new understanding of domestic and community conditions, the involvement of women in the manipulation of images is followed through to the influential use of television, which lost Pinochet his mandate in 1988.

**Argrawal, C. Joshi, S. R., and Sinha Arbind.** *Communication Research for Development: The Isro Experience.* Nauray Rai, Concept Publishing Company. H13 Bali Nagar. New Delhi 110015: India.

**T**his book describes the research and evaluation of the Satellite and Instructional Television Experiment (SITE) carried out in India between 1975 and 1976. It was conducted in 2,330 villages spanning 20 districts in the most economically backward states, Andhra Pradesh, Bihar, Karnataka, Madhya Pradesh, Orissa, Rajasthan and the Kheda district of Gujarat. In each village a TV was installed in a public place. Target audiences were adults and school-going primary children between five and twelve years. Additionally there were special programmes for teachers, village level workers and agricultural development workers. The adult programmes were in the evening for 2½ hours and the children's for ½ hour in the morning.

For the purposes of this bibliography it is interesting to note that many of the target audiences had very little experience of conventional mass media. For instance 36 per cent of males and 66.5 per cent of females had never listened to the radio in spite of its availability in the village; 64 per cent of males and 88.4 per cent of females had never been to a cinema show; 92.8 per cent of males and 95.25 per cent of females had never seen a newspaper. Despite this, more than half the target audience regularly participated in the television transmissions, with women making up 28 per cent of the regular audience, children 40 per cent and men 32 per cent. When programmes which interested women were shown the percentage of women that regularly watched rose by 40% without affecting the total number of men who also watched. All viewers, especially women, liked to see play formats most. A continuous story line attracted more than programmes of a single episode. Women wanted programmes that took up real incidents, circumstances or issues, ones that were relevant to them in their own lives but, unlike reality, they wanted them to have positive endings. They explained that it was equally important that new directions and solutions be suggested at the end as it was to be conscious of the reality of the situation.

**Barrigo, Ickis, Moreno and Tasugano.** *The Facilitator: Technical Note 11.* Massachusetts University and Ecuador Non-Formal Education Project.

**E**ach subject in this series of notes focuses on an issue or technique developed and tested in Ecuador as part of the non-formal education project. The project was financed by USAID and undertaken jointly by the Ministry of Education in Ecuador and the Center for International Education at the University of Massachusetts. The project aims to promote literacy and raise the consciousness of the rural Ecuadorians. This note describes the training of local

facilitators for the project. During training, photographs were used to provide images of a problem or issue that the group had decided should be further discussed. Thus a photograph could be used to provide the neutral image for "why are we poor". The image of "poverty" could then be decoded using a Freirean methodology. Participants break into small groups to share their understanding of poverty and to discuss the reasons for it in their community. The facilitator's role is to encourage the movement of the discussion so that self-pity can be overcome and a plan for action eventually emerge.

**Barndt, D. 1992.** *Just Getting There: Working Paper Number 7.* Participatory Research Group. ICEA. Toronto. Canada.

**A** working paper on the creation of visual instructional materials based on the participatory research method in a Freirian education programme. The living conditions of migrant women in Canada and Peru were analysed in a collective way and the results were put together in photonovellas, photostories, filmed sociodramas and so on.

**Cain, Bonnie and Comings, John. 1977.** *The Participatory Process: Producing Photo-Literature.* Center for International Education. University of Massachusetts. USA.

**T**his technical primer arises from a dual need in adult literacy, that of providing material where there is little and that of producing relevant and stimulating material for those who are starting to read. Aimed at the facilitators of literacy groups, the booklet describes how learners make a photonovella. Photos are arranged in the sequence of a dramatic story while the plot is conveyed by dialogue bubbles. This form of literature is widely available in many countries and its theme is mostly love. The aim is to produce a piece of literature with few words (and these can be chosen with care) so that the learning group can participate in its production and identify with its story line.

The experience for this book arises from several sources, a programme in Ecuador which produced several photonovellas around the themes of land reform, alcohol abuse and water usage; work with the New England Farm Workers Council teaching English as a second language, and the New York State Department of Public Health who produced such material to explain the requirements for a rodent-free environment.

The primer is divided into sections: the first considers the rationale for learner-

produced materials; the second the process of production; the third answers technical questions and the fourth looks at considerations for evaluating both the process and the product. Finally the last section examines pros and cons of various photo-literature formats.

Although this booklet is 16 years old, its methods and format are still very relevant in many cultures particularly in situations where resources are small and motivation is needed.

**Dionisio, Eleanor, R. 1986.** Small Media, Big Victory. *Media Development* Number 4: 6-8.

This article documents the history of small media as a political weapon against oppression in the Philippines. The use of images, pamphlets, photographs and symbols, which can dodge censorship and with no single author, can penetrate the culture of silence that surrounds and preserves power.

**Haffey, J. Newton, N. and Palomino, H. 1990.** Colouring Our Lives. *People*. Volume 17(2): 20-21.

The authors discuss the success of colouring as a motivation to learn about and discuss family planning strategies within the lifestyles of rural Peruvian women. A women's organisation used outline drawings (these arising from discussion with local groups and drawn by local artists) in books to promote family participation in discussions. Booklets containing outline drawings of typical situations from rural and urban slum life were distributed at women's meetings. The shared family action of colouring in the drawings and adding personal details to the pictures stimulated discussion within the family group. This discussion was then shared with the group at the following women's meeting.



Poster for family planning. Bob Linney. Source: *Visual Aids for Health & Development*



**Healy, Kevin. 1991.** Animating Grassroots Development. *Grassroots Development Journal of the Inter-American Foundation*. Volume 15: 26-34.

**T**his article gives the history of a community education group in Bolivia, the Capacitación Integral de la Mujer Campesina (CIMCA). Since its inception in 1982, the group has developed a method of consciousness-raising based on an education picture game known in the *altiplano* as *rotafolio*. The aim of the game is not to provide answers but to stimulate questions. The rotafolios are the product of eight years of workshops, distilling testimonies from a wide range of women in the Oruro region. They are drawn by an artist who graduated from the Oruro School of Plastic Arts and who has been working with the project since 1984. He refines his work until the workshop participants are satisfied that the pictures truly convey what *companeras* relate of their experiences.

**Hope, Anne and Timmel, Sally. 1984.** *Training for Transformation*. 3 Volumes. Mambo Press, Zimbabwe.

**T**hese excellent books are workshop documents for facilitators. The first of the trio discusses the theory of transformation starting with Paulo Freire. They have drawn together a number of tried and tested methods including David Werner's "but why" and Pierre Babin's Photo Language. The second book deals with group dynamics and techniques, and the third analyses management and planning. The books are practical to use, there are simple, easy to follow arguments and they are well illustrated. They are particularly useful for workshop trainers or group animators.

**Jagel, Candace. 1992.** Leadership within the NAAM Movement of Burkina Faso. *Contact* Number 127:10-22. World Council of Churches. Geneva, Switzerland.

**T**his article describes aspects of the Naam movement in Burkina Faso, an indigenous initiative encouraged by development worker Bernard Ledea Ouedraogo and organised along the lines of an ancient cooperative tradition. The movement now includes 4263 village groups, representing some 360,000 individuals in villages across 18 of Burkina Faso's 30 provinces. Naam village groups undertake basic development-oriented activities, many of which are income generating. A case study describing the work of Mariam Maiga, the coordinator of 16 Nam nutrition centres, and of Saidou Kagone, the village health worker of Salla, includes the use of pictures. These pictures were drawn by Maiga and Kagone to illustrate headache, snake bite, guinea worm and so on.

"These pictures attract the people, they also help the health worker to keep track of what drugs are given. He may not be able to write, but he knows a child with diarrhoea."

**Kallenberg, A. G. Revised by Eskamp, C. and Rutjes, M. 1979. *Paulo Freire: A Bibliography*. Centre for the Study of Education in Development. The Hague. The Netherlands.**

**T**his useful book lists all the publications and their translations by Freire. They are presented in order, Dutch, English, French, German, Italian, Portuguese and Spanish. It also has at the end a comprehensive list of publications concerning Freire's work.



"I said bottom-up not top-down."  
Source: Health Images Newsletter

**Linney, Bob. 1987. *Health Images, About Distance Education*. Number 25: 1-5. International Extension College. Cambridge. UK.**

**B**ob Linney argues that if people do not understand pictures then they need to see more of them, rather than getting rid of all pictures and posters because they are not understood. What is needed is *more* not fewer pictures so that people in poor communities can gain visual experience. He also says that there is very little evidence to suggest that black and white pictures are more effective educational tools than coloured ones. There is evidence for the contrary in the field of commercial advertising. He suggests that communicators learn from commercial marketing techniques and use comic images, posters which draw on popular religious or commercial art styles, that they use cartoons and humour and that they fly-post and leaflet in the manner of election campaigns. He advises the setting up of a trust called Health Images which will run training workshops, introduce community workers to low cost appropriate printing technology, disseminate a biannual newsletter and produce practical resource material.

**Linney, Bob. 1986. *Posters for Health and Development in Nepal*. Workshop Report. Health Images. Suffolk IP19 1AB, UK.**

**T**his practical manual reports on a workshop held in the Nepalese village of Khaniyaghat in Parbat District. The workshop was organised by George McBean, UNICEF Communication Officer in Kathmandu and Bob Linney from Health Images. The workshop looked at whether it was possible to produce printed material in a village where paper is currently made from the bark of lotka bushes which grow in the surrounding hills. The aim was to introduce village people to a technique which they might want to use for income generating purposes, or for making posters and visual aids that could be produced on the spot and used by local people who work in health and development education. Posters were produced by a simple silkscreen method. Each participant produced a poster which was field tested to find out if the intended message was understood. The results of field testing and interviews with correspondents are reported in detail and the posters are reproduced.

**Linney, Bob. 1985. *Posters for Health in India*. Workshop Report. Health Images. Suffolk IP19 1AB, UK.**

**T**his comprehensive workshop report covers four workshops that were given in different parts of India in 1984. The participants were all health workers in the sense that they were all to some extent involved in health education. They included village health workers, child development and nutrition workers, representatives from a number of voluntary organisations and a few artists involved in health work. Most of the participants had no previous experience of drawing and none had any of printing. The aims of the workshop were fourfold:

- 1) to persuade health workers that they could draw their own posters and that these may well be more effective than those produced by artists at headquarters who did not share the same visual conventions or awareness of health problems as the intended audience;
- 2) to teach a low-cost method of silk screen printing which produced multi-coloured posters quickly and easily;



*Discussion poster made in Nepalese workshop. Source: Bob Linney*

- 3) to teach health workers to specify and understand the target audience;
- 4) to emphasise and demonstrate the importance of pre-testing.

There are many illustrations of the posters drawn and used during workshops and a full analysis of the results of testing posters in the community. Such topics as perspective, dimension, the problems of gender, the use of parts of the body and the relationship of age and verbal literacy to poster understanding are fully discussed and illustrated. Specimen questionnaires are included.

**Linney, Bob. 1991.** Health Images: Water Images. *Waterlines*. Volume 10(1): 6-8. UK.

The author's positive approach to visual literacy stems from recent research and from his own experience in running workshops for extension workers who wish to improve their ability to make and use their own visual aids. He points out the advantages of local, low cost, print material: reinforcement of key points in an extensionist's educational message, relevance to local communities, and as a memory aid for instructions if, for instance, manuals are left with community members. Although Linney points out that many visual conventions taken for granted in the media-rich developed world may not be understood, he warns against overestimating the speed with which visual literacy can be acquired. He suggests that field workers invest a little time in teaching simple visual conventions along with other educational messages.



Poster promoting family planning. Source: Bob Linney

**McGivney, Veronica and Murray Frances 1991.** *Adult Education in Development: Methods and Approaches from Changing Societies*. National Institute of Adult and Continuing Education. Leicester, UK.

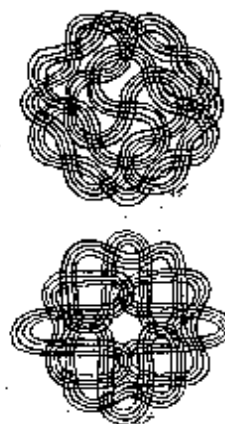
This book, based on case studies drawn from work in India, Africa, Latin America and South East Asia, argues that education is integral to the development activity. It illustrates how development goals can be achieved when people are encouraged to identify their own needs, concerns and priorities and

translate them into learning objectives. There follows a brief discussion on literacy in the wider perspective with a foray into visual literacy and oracy.

The study from Nicaragua looks at the training of non-literate midwives using graphic methods, pictures, and simulations. The representation, for example, of a normal or pregnant uterus was painted on cloth and worn like an apron. The women attending the Natural Childbirth Centre in Esteli have written and designed an illustrated natural childbirth book, for use in outlying rural areas.

**Ramu Raju, B. 1978.** *The Folklore of Andhra Pradesh*. The National Book Trust of India, New Dehli, India.

The author believes that the ethos of a people is manifest in the folklore of the race. In India he suggests that symbolism is an integral part of the attitudes and beliefs of the rural people. He describes their myths and magic, music and festivals, folk art and entertainment. For thousands of years folk art has been an integral part of country living. Apart from temple painting, which is still performed only by particular castes, painting and decoration is an art in which all may be involved; many Hindu and Parsee houses are decorated with patterns in powdered rice, rice paste or white clay often dyed in brilliant colours. Tattooing, needlework, appliqué and embroidery are part of the visual and symbolic life of the community.



*Kolamu patterns drawn by women in front of their houses, probably representing the interwoven pattern of the three strands of life. Source: The Child and the Serpent by Jyoti Sahi.*

**Salas, Maria, Angelica. 1990.** Minka Wins People's Support in Peru. *Group Media Journal*. Number 3: 15-16.

Minka is the brain child of Talpu, an association that supports agricultural development through research and counselling. The aim was to spread new technologies and modern farming techniques among the people of the Montaro Valley in the central highlands of Peru. The first edition in 1979 was a failure, provoking a negative response from the people. The second edition took these criticisms, mainly of the pictures and the lack of cultural awareness, into account. However, the magazine did not become a success until contributions of pictures and articles from the community were a regular feature.

**Samkin, Emma and Linney, Bob. 1992.** *Making and Using Discussion Starters in Recife, Brazil.* Workshop Report, Health Images, Suffolk, UK.

**H**ealth Images held a two-week workshop with ten health agents in 1990 in the city of Recife in North Eastern Brazil. In that workshop a number of posters for delivering health messages had been designed and techniques learned for making a silk screen and printing the posters. The present report is of a follow up workshop in which discussion starters rather than posters were designed and tested. Although the posters that had been designed two years previously were still in use in the *favelas* no more had been made. The reasons given were:

- a) lack of funds with which to buy the necessary materials.
- b) lack of time to print.
- c) lack of experience.

Discussion starters are used to generate discussions of real life problems in the community, leading eventually to practical action to deal with that problem. The report relates the process of design, the techniques used to draw and the pre-testing of discussion starters. It is illustrated with pictures at various stages of development. The workshop proceeded to the design and production of flannelgraphs, a form of visual aid well suited to the discursive methods used in popular education.

**Saunders, Denys, J. 1984.** Photographs for Communication. *Media in Education and Development.* Volume 17(1).

**D**enys Saunders uses photographs to teach trainers to encourage shy participants taking part in group discussions. Photographs of themes such as poverty or ideas such as courage help people to go through the "see-think-feel" stages of discussion with greater ease.

These aids to critical thinking help teachers to be aware of the process of participation in order that they may elicit active discussion in their own group teaching.

Saunders relates four stages in the use of photographs.

- 1) the exploration of content/subject;
- 2) reflection on the process of exploration and on the group dynamics exhibited;
- 3) an analysis of the procedure used during the discussion: how were the photographs introduced, in what way was the discussion structured, how did the facilitator handle the group interaction and so on;
- 4) a discussion of how this technique could be used in the student's own country and in what situation.

**Parmar, Sryam. 1976. *Traditional Folk Media in India*. Geka Books, PO. Box 6525, New Dehli 110027, India.**

**T**he author suggests that folk art and performing media can usefully be drawn upon to supplement the mass media for development education. He describes a society rich in pattern, design, mythic representation and symbol and since no communication can exist in a cultural vacuum, he calls for educational messages using folk images to carry the authority of familiarity. He shows how this art stays alive and original and both feeds the desire for the traditional and stimulates modern designs.



# PICTURES AND CULTURE

It is not only a lack of pictorial experience that creates barriers to communication; culture, too, plays a significant part in whether people will identify with messages conveyed by visual media. Fuglesang in his fascinating book *About Understanding*, defines and describes culture and explores its relationship with visual literacy and the spoken word. Cultural values, for the practical purposes of field communication, can be mediated by development workers through a sensitive adaptation of materials. WHO in *Education for Health* suggest a careful use of mass media in conjunction with local material. Gonzales provides pictures of the Philippines so that communication messages can be made with local scenes and *The Picture Book* has a collection of pictures donated by the British Society of Illustrators for a similar purpose. Zimmerman and Perkins, drawing on experience with PIACT, state that materials, once carefully developed, can be adapted from culture to culture as long as the changes are done with sensitivity.

Zimmer and Zimmer, an artist teamed with a development communications specialist, advocate local participation to incorporate the cultural element, and their excellent book relates the practical concerns of designing appropriate material. Werner and Bowers, in *Helping Health Workers Learn*, produce a "tool kit of outrageous ideas" to inspire community participation in the design of educational materials, while Nair and White present a model which looks at different types of participation as an aid to understanding communication and thus producing better, more appropriate material.

An alternative to the local design or adaptation of materials is suggested by Metallinos in an article that recommends more sensitive direction of film and





television material so that cultural considerations are taken into account. Ansu-Jyeremeh, on the other hand is concerned that the context in which western-generated mass media is presented to development workers, is already too glossy. He would like a more careful use of words in development planning, so that village educators realise the true worth of their own material.

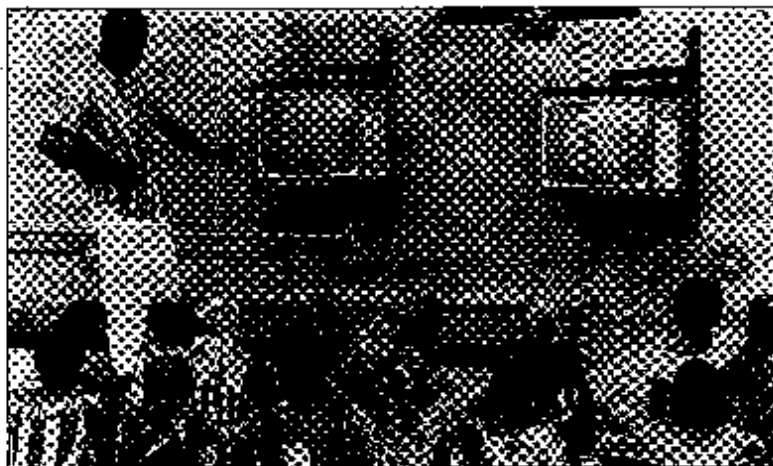
Having presented the arguments for local specificity some of the literature on comics and cartoons suggest that it is the lack of cultural and ethnic specificity in cartoon characters that contributes to their popularity. Videleir and Piras look at the mass appeal of strip cartoons whose archetypal heros and heroines wield such influence across cultural boundaries. Similarly the Grieser studies in the adaptation by Outreach, document the extraordinary spread of children's comics and indicate that this success is partly dependent on the use of cartoon children who lack ethnically specific features.

It should not be assumed when planning communication programmes or strategies that the population is homogeneous. As Muis finds in his series of studies of Indonesian village life, different age and status groups respond quite differently to different types of media. Nor can it necessarily be believed that the mass media disseminates the dominant values in society. Brown et al in *Pro-Development Soap Operas* look at the successful use and spread of this familiar and popular form as a vehicle for development messages. Adnan in *Development and Anti-Development Messages in Film, Television and Advertising* is concerned that a lack of central controls in developing countries will allow cultural imperialism even though he thinks that advertisements could be used more effectively for educational purposes. Moran and Jose give a timely reminder that audiences are not in fact passive receivers and are perfectly capable of intelligent discrimination.

Video technology has had a considerable and varied impact on communication systems. These are explored in depth in Alvarados' *Video Worldwide*. The article

by Muis looks at how different groups are influenced within the same community by imported programmes, while Cristine Ogun gives examples of the decentralised use of video, which, because of its accessible technology, has great potential as a medium for community education and change.

Wider availability of television and video has encouraged many developing countries to create their own programmes. Source: WHO/ UNESCO from CBR News AHRTAG



**Adnan, Hohd, Hamdon. 1991.** Development and Anti-Development Messages in Film, Television and Advertising. *Media Asia*. Number 2: 63-72.

The authors argue that while the media influences audience behaviour, it is unclear precisely to what extent. The television and film culture imported from the developed world has apparently brought with it a consumer attitude. The media increasingly define reality for their audience. People are therefore concerned about the impact of television and advertising messages on children, and on an increasingly homogenised culture and individualistic consumer society. Developed countries often have codes of standards and sometimes censorship to control the effect of media on national ideology. The battle to retain audiences may adversely affect development and cultural aims. Development communications should be supportive of the development strategy of the relevant country. Television development messages have to be attractive to audiences, however, and the problem is exacerbated in the competition with video, a medium much harder to control than television. Films can be an effective medium for development messages, and many governments are now sponsoring work to this end. Advertising could also make a positive contribution to development by promoting positive images and practices.

**Ajayi-Dopemu, Yinka. 1982.** Visual aids and the enhancement of communication in Africa. *Journal of Educational Television*. Volume 8(3): 203-209.

This article proposes that there are fundamental differences, both in perception and in interpretation, between African and western students when visual aids are used as part of the educational process. The author considers the implications of these findings for designers of learning material for use in Africa.



"Cleanliness is next to Godliness". Kenyan school children wear the message. Photo: Sarah Bradley

**Ansu-Kyeremeh, Kwas. 1988.** Contextual Concepts for Media Delivered Village Education. *Media Information Australia*:49-55.

**W**estern mass media used in village education programmes tend to fail, mainly because they derive theoretical concepts from the western context. This creates a structurally incongruent situation in which western educational technology is favoured over the more compatible village media. In the example used of a village in Ghana, terms with universal appeal like "communal" and "indigenous" are proposed as alternatives or additions to the more commonly used western influenced "mass", "modern", and "traditional", so as to focus attention on village media encouraging their use by village educators.

**Alvarado, Manuel. 1989.** *Video Worldwide*. John Libbey, London, UK, and UNESCO Paris, France.

**U**NESCO has been studying the international flow of information for a number of years. Its findings have been published in the series, *Reports and Papers on Mass Communication*. Previous studies have looked at the international flow of television programmes. Attention has now turned to video. This study, undertaken in collaboration with the broadcasting research unit, London, covers 39 countries worldwide. They provide a chronicle of the extraordinary explosion of video around the globe, the creation "in the blinking of an eye" of a whole new medium of communication, which is fundamentally individualistic and almost beyond institutional organisation. This leaves the medium wide open to entrepreneurs who meet demand. The authors fear that with the spread of satellite television transmission the power and influence of the world's dominant languages and cultures will increase. They suggest that it might be well worth looking at ways in which alternative video distribution systems might contribute to the continuation and preservation of the multiplicity of the world's languages, cultures and communities.

**Brown, W. J., Singhal, A. and Rogers, E. M. 1989.** Pro-development Soap Operas: A Novel Approach to Development Communication. *Media Development* Number 4: 43-47.

**R**ecently there have been encouraging signs that television can become a useful tool for development in the Third World. Producers, writers and government leaders have created an innovative kind of television programme called the pro-development soap opera. Unlike traditional soap operas that are designed primarily to entertain, the strategy is to combine educational messages

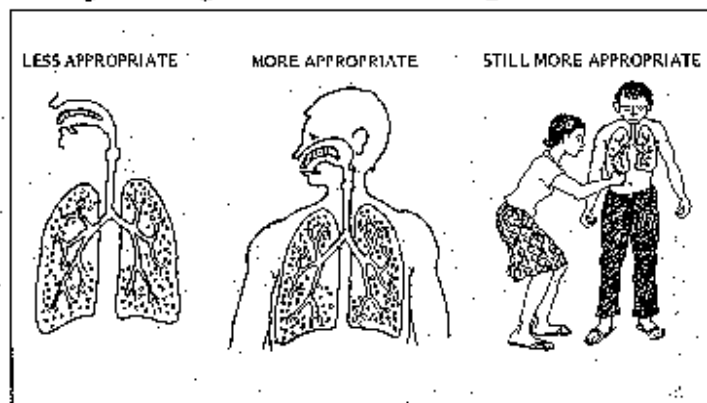
with a well understood and culturally 'safe' visual medium. The article examines the origin of these in Mexico, and traces their diffusion in the Third World. It also evaluates their theoretical orientation, and considers implications of their use.

**Engel, M. 1991** Hygiene Education: The Cinderella of Environmental Health. In *Society and Environmental Health*. Editor Norberg, E.: 158-170. Karolinska Institutet, Sweden.

The author, from experience of projects in Africa, looks at the practical dynamics of using multimedia messages to bring about behavioural change.

She stresses the need for appropriate messages presented in an accessible form, firmly linked with the opportunity for changing behaviour. She states that the community should be involved at all levels, both in the development of materials and the teaching and learning experience.

*Helping health workers learn.*  
Source: Werner & Bower



**Fuglesang, Andreas. 1984.** *About Understanding*. Dag Hammarskjöld Foundation. Upsalla, Sweden.

In the first part of this interesting, amusing and philosophical book Fuglesang explores the concept of culture and its relationship with communication. He first looks at the way that information to make sense of the world is put together by individuals, so that it can be used in communication between people.

Fuglesang then traces oral cultures where the word is powerful because it is the "thing" that is used to represent reality, and discusses the growth of written language from its beginnings. He identifies these as the need for written accounting; in order to trade, people needed symbols for the number and kinds of goods that they traded. Such representation of reality enabled people to communicate with each other to form the basis of culture. The paradox is that pictures

*A crowd in Paris enjoy a puppet show.*  
Photo: Sarah Bradley.



and words, although they bring groups of people together in cultural communication, also divide one group from another because of cultural diversity. Despite this, Fuglesang has a great belief in the necessity of cross cultural communication, "people are fast learners", he says.

The second half of the book is devoted to a wide ranging discussion about the way in which people see things. He manages, without jargon, to talk about psychological and cognitive theories using interesting anecdotes from his experiences in Africa and many illustrations, so that it is quite easy to follow the line of his argument.

**Gonzales, Ibarra, M. 1981.** *Photolanguage Philippines: A Manual for Facilitators.* Sonolux Asia, Philippines.

This book provides a folio of pictures from all over the Philippines, and explains how to use them for development purposes. The compiler's aim is to give communicators a local slant to their projects, moving away from westernised symbolism and influence.

**Grieser, M. 1992.** Learning about the Environment: Magazines for Children. *Development Communications Report.* Number 76(1): 12-13.

This article looks at the extraordinary spread of children's comics working to promote communication about environment and health. In Kenya, for example, an indigenous children's comic, *Rainbow*, which had been available since 1976, produced a World Environment Day "Special", which was so much in demand that a further three issues were produced, running to 50,000 copies. Outreach, at UNEP in Nairobi, compile information which is now supplied to magazines across Africa and similar magazines are proving popular in francophone Africa, in South America and in the Philippines. Many of the comics are produced as part of the primary school curriculum in consultation with ministries and local non-governmental organisations. The article suggests that their success is partly dependent on the cartoon style: because the cartoon characters are "non threatening" children, and tread on no "political, ethnic nor social toes".

*From 'Pied Crow', a comic produced by CARE in Kenya in collaboration with the Ministries of Education and Health*



**Gumpert, Gary and Cathcart, Robert. 1985.** Media Grammars, Generations and Media Gaps. *Critical Studies in Mass Communication*, Volume 2(1): 23-53.

**T**his article suggests that the use and consumption of media have a considerable influence on social relationships, more so, in fact than the more usual cohesive factor, age bands. The author argues that different media develop their own grammar and jargon and that individuals develop literacy in media and relate to each other through these specific languages. Thus people who follow a particular television show immediately have something to talk about; Clint Eastwood film fans all understand "Make my day."

**Havet, J. 1987.** Cartoons. *Development Dialogue*. Volume 2: 128-148.

**C**omparing cartoons from various cultures, Professor Havet suggests that humour and the lack of words allows cartoons to present the unacceptable face of reality to people within the same culture in an acceptable manner. He likens the role of the cartoonist to that of the court jester in earlier times.

**Holiday, Duncan. 1989.** Adjusting Media: A New Perspective on the Diffusion of Communication Technology. *Media Asia* Volume 4: 198-205.

**T**he article looks at the relationship between culture and technology transfer. It should not necessarily be assumed that technology is neutral, or that rejection of technology is due to lack of understanding by the recipients. Participants and analysts may both have difficulty communicating. An adjustment of the communication structures is needed for effective cross cultural communications. The diffusion model of development communication originally failed to encompass the cultural context of technology transfer; however the recent shift in the field now incorporates consideration of the cultural context. A process akin to Lerner's "containment tactics" is necessary to the incorporation of new technology. The author discusses the satellite instructional television experiment (SITE) in the light of his arguments.

**Lent, John, A. 1988.** The Seriously Funny Art of Comics. *Group Media Journal*. Volume 3: 3-5.

**T**his article traces the history of cartoons and comics worldwide. The author discusses the effects that they have in various cultures and countries, including the developing world.



From "Helping Health Workers Learn" by Werner & Bower.

**Linney, Bob and Wilson Bruce. 1988.** *The Copy Book*. Intermediate Technology, London. UK.

**O**ver one hundred pages of illustrations donated by the British Society of Illustrators are contained in this book. They are copyright free and can be used by development workers and artists anywhere in the world without permission. They depict actions about health, public health, water, food, shelter and work carried out by figures from a variety of cultures and in many different types of clothing. There are pictures of domestic animals, dogs, cows, sheep and so forth and of vegetables and fruits from around the world, as well as chickens and ducks and some of the more common farm utensils.

**McLuhan, M. and Powers, B. 1989.** *The Global Village: Transformation in World Life and Media in the 21st Century*. OUP. New York. USA.

**I**n this book it is argued that people who use the media technology of today have the alternative of two quite different ways of perceiving. The authors contrast "visual space", a linear, quantitative means of perception characteristic of the western world, and "acoustic space", the qualitative, holistic means of perception, characteristic of the east. The media of print, suggest the authors, fosters and reinforces the way of seeing of "visual space". The many centred global media, such as the database and the communications satellites that foster global media networks, move their users towards the more dynamic "acoustic space".

**Metallinos, Nikos. 1987.** *Media Software: The Development of Cross-Cultural Television Programming*. Conference Paper. *International Communications Association*, Quebec, Canada.

**T**he demand for television programmes is growing world wide and the expertise needed to make them appropriately is not keeping pace with this demand. There is a basic lack of awareness of the cultural barriers that cause communication difficulties. Such barriers to effective communication as attitudes, social organisation and roles and expectations differ radically between cultures. The author suggests that media communicators and programme

producers need to be more sensitive to these considerations if television programmes are to be suitable for viewing by an international audience.

**Moore, M., Sorensen, M. and Adebajo, C. 1990.** Illustrated Print Materials for Health and Family Planning Education. *World Health Forum*, Volume 11(3): 302-307. WHO, Geneva, Switzerland.

**T**his article addresses the problem of the misinterpretation of illustrations intended for audiences with poor reading skills. The authors look, for instance, at instructions on health packaging, or, just as importantly, booklets that accompany a health awareness campaign, where an understanding of the illustrations is necessary to challenge entrenched beliefs. The authors, from projects funded by "The Programme for Appropriate Technology in Health (PATH)", use examples from Nigeria and Pakistan for illustration and emphasise the need for pretesting with a sample of the target audience until the illustrations are understood.



**From Pakistan:**

1. Packet designs for the promotion of iodinated salt to prevent goitre were tested in northern Pakistan. A distinctive local man's hat with flower was seen as a giant caterpillar and ants emerging from a tree.

Source:  
UNICEF

**Moran, Costas and Jose, Manuel. 1991.** Communication Education in the School and in the Community. *Media Development*, Volume 1: 10-14.

**A**lthough media education in and out of school has become more involved with participation from learners, this participation often ignores the political and cultural context within which the media operates. However it should not be assumed that audiences, whether at school or in the community, are unsophisticated or that they believe everything they see. The success of the mass media may only mean that there is a need for fantasy and enjoyment.

**Muis, Abdul. 1984.** Communicating New Ideas to Traditional Villagers: An Indonesian Case. *Media Asia*, Number 4: 203-207.

**I**t is important to understand the multi-faceted structure of communication in order to communicate new ideas. The author describes four case studies of

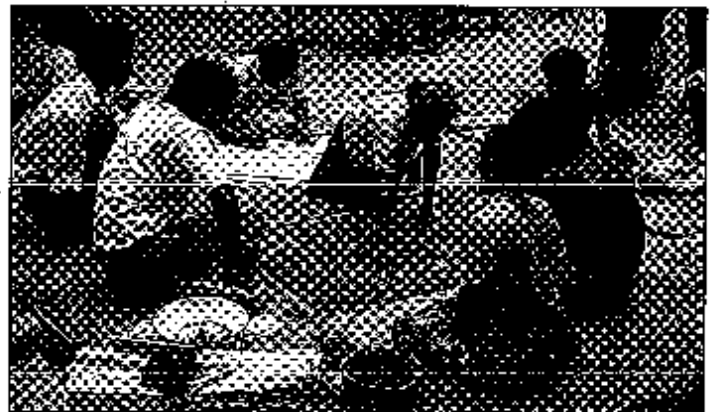


communication research projects involving Indonesian villagers, who still rely on traditional values yet whose communication environment is undergoing rapid change. Communication of new ideas aims at a change of attitudes as well as practices. The first case study shows that radio and television provide villagers with information, but that this information is rarely used. The second study, concerning the impact of cinema, suggests that while many do not like the cinema it is having an impact on the lifestyles of young villagers. The third study deals with the introduction of new medication through the training of the traditional medicine men and women. The final case reveals the depth of penetration of video into the villages: legislation to curb the proliferation of video, and particularly pornographic material, will prove difficult to enforce.

**Nair, K. S. and White, Shirley, A. 1987.** Participation is the Key to Development Communication. *Media Development*. Number 3: 36-40.

**P**articipatory development communication, with inputs of indigenous knowledge, local solutions to problems, and increased self-reliance of the people, is much talked about, but at present there is no clear understanding of how this is to be accomplished.

The authors discuss the need for models that look at different kinds of communication and present a typology of participation as a framework for such models:



**Ogan, Christine. 1989.** Video's Great Advantage: Decentralised Control of Technology. *Media Development*. Volume 4: 2-5.

**T**elevision is a mass medium and most of its programming has been tailored to the need and tastes of the mass audience. Political and social minorities have been intentionally or unintentionally overlooked and their views and needs not satisfied by centralised broadcasting systems. What is truly different about video technology is that the camcorder allows control over the creation and distribution of programming to be taken away from a centralised authority and placed in the hands of the people. What began as a way to expand the limited diversity in the third world, developed into a medium that offered alternative choices to mass entertainment and a market for those wishing to make and deliver specific messages to target audiences. This article gives wide ranging examples.

*A matrix scoring exercise is employed to compare and contrast women's and men's preferences regarding various bean varieties in Sri Lanka. Photo: John Thompson*

**Okwesa, Andrea. 1982.** How the Message Does not Get Through. *Unicef News* Volume 114(4): 10-12. UNICEF.

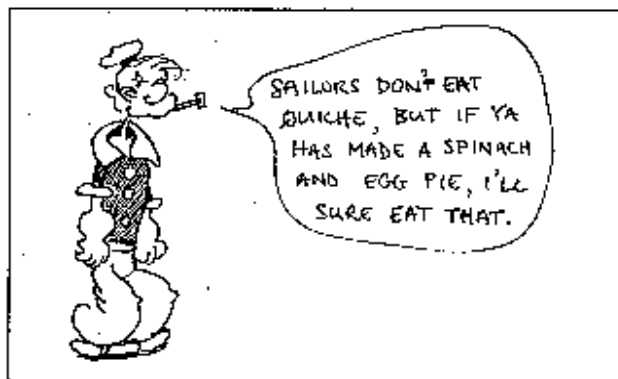
**T**he author is the media officer at the Caribbean Food and Nutrition Institute. She describes some of the problems of communication in general and then, more specifically, the media campaign that accompanied a drive to promote breast-feeding for the first six months of life. She stresses the necessity of participation in the design and pretesting of the material.

**Singh, Kusum and Kkumar, B. 1990.** Video for Actualising Development in the Rural Third World. *Media Asia Essays* Number 1: 24-27.

**T**here has been a crisis of confidence in current development theories. This has encouraged the search for alternative development methods. The authors consider the use of video in this context. They discuss landmarks in the use of video for development, in Canada, Peru, Portugal, The Philippines, Mali, India and Tanzania. These projects show the potential of video as a communication tool in rural areas. The article concludes with suggestions for the implementation of video programmes.

**Videlier, P. and Piras, P. 1990.** Health in Strip Cartoons. *World Health Forum*. Volume 11 (1): 14-31. WHO, Geneva, Switzerland.

**T**he authors review the popularity and the influence of cartoon characters throughout the world. They discuss cartoons used to carry health messages and influence put on cartoonists to change the unhealthy life styles of popular cartoon characters because of the influence that they were thought to have on public consciousness. This entertaining article quotes politicians and cartoonists who point to the universal appeal of this entertainment medium.



*In Crystal City, heart of Texas spinach raising country, there is a monument to Popeye, the cartoon character, that increased spinach sales in the USA. With apologies to King Features Inc.*

Advertisements with harmful health messages, like this . . .



. . . can be used to make posters with helpful messages, like those below.



NOT APPROPRIATE

For persons who cannot read, this poster still makes bottle feeding look desirable.

Pictures should strengthen, not contradict, the message.

MORE APPROPRIATE



This poster is better, but the message is negative.

MOST APPROPRIATE



This positive message uses part of the advertisement and a line drawing.

Be sure the picture carries a helpful message—with or without the words.

Source: Werner & Bower: *Helping Health Workers Learn*

Werner, Daniel and Bower, Bill. 1982. *Helping Health Workers Learn*. Hesperian Foundation, P.O. Box 1692, Palo Alto, California 94302, USA.

This is the classic book about the training of health workers; it starts with the warning that it is not a recipe book, but a collection of examples and ideas, of group experiences and outrageous opinions, of "triggers to the imagination". It is an invitation to adventure and discovery. The book grew out of the experience of community based health services particularly in Mexico, although ideas and methods from over 35 countries around the world are discussed. The authors describe it as a "tool kit", whose components should be challenged and adapted as occasion arises. The book is divided into five parts; Approaches and Plans; Learning through Seeing, Doing and Thinking; Learning to Use the Book Where there is no Doctor; Activities with Mothers and Children; and Health in Relation to Food, Land and Social Problems. Among the indexes at the back is a useful list of addresses from around the world where teaching materials can be obtained.

WHO. 1988. *Education for Health*. World Health Organisation. Geneva, Switzerland.

This manual is intended to help community health workers provide appropriate health education that uses local resources, and involves local people. It covers the relationship between behaviour and health, and the role of health

education in helping people to adopt healthier life-styles. Ways of working with people that establish good relationships, help clear communication, encourage participation, and avoid prejudice are discussed, and the elements of planning for education in primary health care are outlined. Health education methods useful with individuals, groups, and whole communities are described, and detailed guidance is given on how to use these methods and how to adapt them to suit local needs.

The final chapter "*Communicating the Health Message*" covers efficient communication and effective ways to use the mass media. Multi media approaches are recommended with both local and imported material, the health worker acting as cultural intermediary.

**Zecchetto, M. Victorino. 1988.** Sketches, Comic Strips and Cartoons in "Popular Communication". *Group Media Journal* Volume 3: 6-10.

**T**he author looks at the way that comic strips and cartoons enrich group communication, and examines their potential to empower people to learn, express their ideas and take control of their lives. Zecchetto looks at this through the Freirian idea of conscientiation, drawing on popular group education in Peru, Colombia, Venezuela, Argentina and Bolivia, where graphic art is used to broaden the impact of popular radio programmes through group discussion.



*Manipulation is when someone tries to have a hand in the decisions somebody else is making.*  
Source: Werner & Bower "Helping Health Workers Learn".

**Zimmer, Anne and Zimmer, Fred. 1978.** *Visual Literacy in Communication: Designing for Development.* Hulton Educational and International Institute for Literacy.

**T**his is a practical book about visual literacy, communication and visual design. It relates to the practical concerns of designing culture-oriented visual materials for use in functional literacy and development communications in different countries and cultures. The guidelines are intended to be useful to all designers of visual materials whatever their cultural setting. The message of the book is, read your own culture and understand your own visual language as

you design visual messages for use in your own particular cultural idiom. The monograph is intended for artists, to help them to design culture-oriented material, for administrators, so that they can plan for an appropriate visual materials and communication programme, and for literacy organisers and other users of visual material so that they can become discriminating critics of graphic materials produced or obtained from outside distribution channels. The book is divided into three parts, Understanding Visual Literacy; Acquiring Visual Literacy and Designing Visual Messages.

**Zimmerman, M. and Perkin, G. 1982.** Instructing through Pictures. *Information Design Journal*:119-134.

**B**ased on the PIACT experience, this article is subtitled "*Print Materials for People who do not Read*". It suggests that pictures on technical subjects should be developed with target audiences, and can then be adapted successfully from culture to culture as long as a sensitive and participatory attitude is taken to the adaptive process.



*Instructions for building a latrine are illustrated on a flip-chart. The pictures were developed by Sue Lover with village populations in Zimbabwe. Source: Dept. of Community Medicine, University of Zimbabwe*

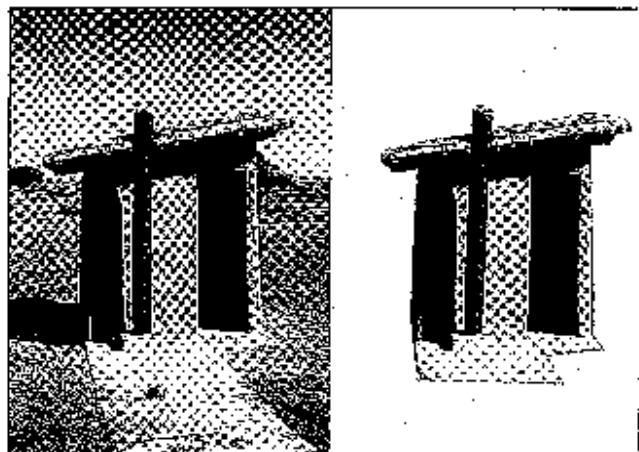
# PICTURES: SEEING AND UNDERSTANDING



*The Indians of the Peruvian jungle decorate their pottery, clothing and faces with the same linear patterns, traditional to the tribe. Source: "In Praise of Hands", by Octavio Paz and the World Crafts Council*

**W**hat do people see when they look at a picture? Can the way that we see pictures be affected by training? Pettersson, in *"Visuals for Information"* examines, among other concepts, that of literacy when applied to perception. *"Communicating with Pictures"* describes a UNICEF study in Nepal which finds that people with no knowledge of pictures as a means of communicating ideas could not "read" messages when they were presented just as pictures, with no verbal reinforcement. This finding is repeated by Cook in his *Understanding Pictures in Papua New Guinea*, and by Spain during a survey in The Gambia in 1983.

*A rural latrine. Photo: Sarah Bradley*



However if an explanation was given by a community worker then many of the pictures were understood. In fact the more training, the better the understanding.

In the study in The Gambia training in interpretation was given, both by means of a concurrent radio programme and also by personal trainers. Radio training alone enhanced comprehension, particularly among those with little pictorial experience, radio and personal training increased understanding further.

There have been several studies that look at the influence of style on understanding. Do people understand line drawings or are they better at interpreting photo-

graphs? If photographs are more easily understood, should the background be cut away so that it does not distract the eye from the main subject?

Both Cook's study and that of UNICEF investigated which, of a number of pictures differently depicted, were best understood. These findings are confirmed in a survey review of visual literacy by Schlenker & Perry who found that line drawings rather than pictures were most easily understood. David Mason and Ramzan Azhar also stress the necessity of producing pictures that are understood when they have to stand alone. They describe a multi-media campaign to promote iodised salt in Pakistan and focus in particular on the way that the pictures on the posters had to be altered before they were understood. Fuglesang, in a book which is essential reading for anyone interested in the debate, discusses the reasons why people see as they do, and gives examples from studies carried out in Africa. (See the bibliographic annotation under 'Pictures and Culture'.)

It would seem that there are both graphic and environmental conventions that need to be learnt before 'realistic' pictures can be understood alone, without someone to explain them. Graphic conventions such as perspective differ considerably between cultures. In the West the use of perspective shows objects that become smaller as they get further away. This is not understood in many cultures. There is an artistic convention, completely taken for granted in Western illustration, which uses highlights to show reflections on shiny surfaces. Thus an eye will be drawn with a small white mark in it which is completely understood by those for whom the convention is familiar. The reaction to such a mark in much of the world is that the eye is damaged.

In addition it would seem from the study presented in Segal *et al.*, "*The Influence of Culture on Visual Perception*", that different societies are influenced, in the way that they 'read' pictures, by their physical environment. This study found that people who lived on plains where there was a large horizon and great distances could be viewed, would understand perspective conventions because they were used to seeing figures getting smaller as they went away. Conversely, people who lived in forests or in high-rise cities, would be limited in their visual understanding of graphic conventions that are used to represent distance.

McBean, in a plea to both national governments and non-governmental organisations for adequate budgets in development programmes for graphic art, sheds some doubt on the thesis that those who have no visual experience do not understand pictures. It may be, he suggests, the interpretation of pictures that differs. McBean points to an ethnocentric arrogance which presumes that the right way of looking at pictures is that of the teacher. This problem is also analysed by Sicheloff who handed his camera to his subjects to find out how villagers saw activities. Finally there are two articles that continue this theme by looking at the ethics of picture-making, particularly of photography. Roberge

from the point of view of the poor people of Calcutta, and Madeley on behalf of all the people of the developing world seen through the eyes of the western cameraman, ask the question, "Who is visually illiterate, us or them?"

**Colle, Royal, and Glass, Sandra. 1986.** Pictorial Conventions in Development Communication in Developing Countries. *Media in Education and Development*. Volume 19(4): 159-162.

The authors discuss some of the problems encountered in the use of visual materials in development programmes in rural areas of developing countries. They suggest that there is a relationship between a previous experience of pictures and the interpretation of visual material in communication campaigns. The article finishes with some advice for visual communicators.

**Cook, Bruce, L. 1981.** *Understanding Pictures in Papua New Guinea*. David Cook Foundation, Elgin, USA.

Until recently it was assumed that people in rural areas of underdeveloped countries were unable to easily understand pictures and illustrations. The research project in Papua New Guinea outlined here demonstrates that the problem is not lack of ability but lack of "pictorial experience", and describes which pictorial style is best suited for development communication needs. The author assessed the results of the study on a number of variables in the subjects' backgrounds, including physical and social environment, personal interests, contact with western influence, knowledge of comic books, and literacy. The most important variable in picture recognition was found to be literacy. Influences from the developed world in terms of either life style or contact had little influence on whether pictures were recognised or not.



*These symbols are often used to mean 'right' and 'wrong' or 'good' and 'bad'. People who have not been to school do not understand them. Source: Communicating with Pictures, UNICEF.*



**Eskamp, Cees. 1984.** Cross Cultural Interpretation of Cartoons and Drawings. *Media Review*. Volume 3: 38-41.

**T**he author, using examples of cartoons and drawings from Swaziland, discusses the many different ways that the same pictures were understood by different people. He identifies areas of confusion and misunderstanding and concludes that much interdisciplinary research is necessary to improve pictorial communication in the developing world.

**McBean, George. 1982.** They Can't See the Point. *UNICEF News*. Volume 114(4): 26-27.

**T**his is a delightful article that begs for the training of national artists. The author, with a story of the women of the nomadic Rendille tribe in northern Kenya, suggests that visual literacy may be a more complex concept than it first seems. Perhaps pictures are understood all too well.

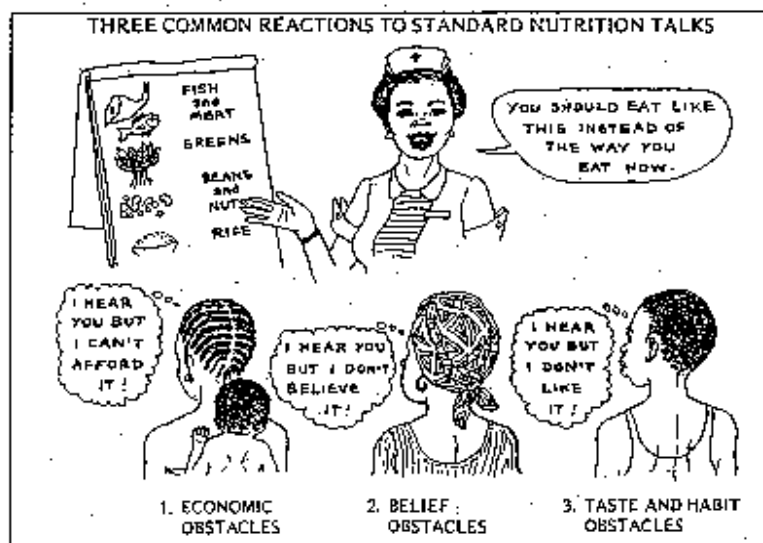
**Madeley, John. 1982.** What Kind of Message are we Putting Across? *Unicef News*. Volume 114(4): 30-31.

**W**hat are the ethics of pictures and messages? How should photographs be used? Is it only people in developing countries who are visually illiterate, or are those in the developed world who use photographs of starving, naked, desperate children, also missing the message? The author raises such questions in this thought provoking article.



**Mason, David and Azhar, Ranzan. 1982.** Don't Just Say "Salt".... *UNICEF News* Volume 114(4): 12-14.

**M**ason and Azhar describe a media campaign that was used to promote iodised salt in an area of Pakistan where goitre was common. The authors focus particularly on the mistakes made in the images used, both in terms of their visual content and appearance. The article stresses the need for understanding of the cultural diversity of the target audience.



Source: Werner & Bowers: 'Helping Health Workers Learn'.

**Mathur, P. N. 1978.** Barriers to Effective Visual Communication. *Media Asia*. Volume 3: 160-164.

**T**his is a complex article which aims to tease out the problems in picture interpretation and visual media use. The author investigates the qualities of the receiver: age, intelligence, sensory ability, environmental and educational variables; and of the message: colour, visibility, appropriateness and context. As regards use of visual aids in India the author quotes statistics from Sinha in which 70 per cent of all agricultural extensionists did not use visual aids to help them communicate, the reasons given being unavailability or lack of training. Of those that did use visual aids, 70 per cent used non-projected visuals and tape recorders.

**Pettersson, Rune. 1988.** *Visuals for Information*. Esselte Forlag, Stockholm, Sweden.

**T**his book examines the communication concept of verbo-visual literacy, a concept that involves the production, transmission, and perception of verbal and visual images. Four areas in verbal-visual research are introduced and discussed:

- 1: Communication (communication, models, media consumption, new media, the information society and screen communication);
- 2: Perception, learning and memory (our senses, listening and looking, learning and memory);
- 3: Literacy (language, verbal languages, visual languages, and current research); and
- 4: Designing visuals for information (content, execution, context, and format).

Each section has a list of references.

Roberge, Gaston. 1978. Images for the Image-Less. *WACC Journal*. Volume 4: 14-17.

This is a plea for the ethical use of photographs. The Pilkhana Child Project in Calcutta, India, used photographs for educational purposes, first together with charts on tuberculosis and breast feeding and then on their own. In the urban slums visual literacy was high though most could not read words. Because of their realism, photographs were taken to represent the truth more than any other medium. The author, a Jesuit priest working with the project, found that, as long as the photographs were taken "truthfully", that is with an ethical consideration for the individual, groups identified with the images and were happy to discuss the meaning and content of the photos. Photographs, taken this way, reflect positive images of people (even though they do not ignore sickness or poverty) and can help promote dignity, self-respect and confidence.

Source:  
WII/OIO



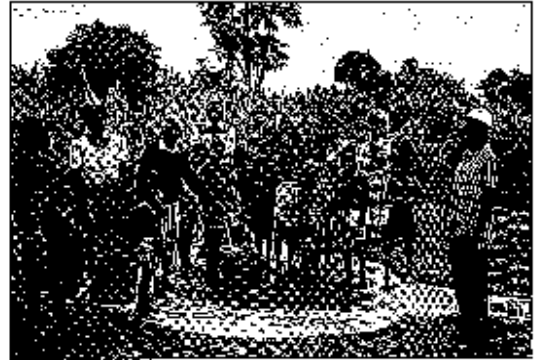
Segall, M., Campbell, D. and Heskivits, M. 1971. *The Influence of Culture on Visual Perception*. Bobbs Merrill Co. Inc. New York. USA.

This study was undertaken to seek empirical evidence for the hypothesis that perception is culturally influenced. 1,878 people from over 15 societies were interviewed. The respondents were tested with five geometric illusions because it was predicted that people living in different environments would learn ecologically valid but different visual inference habits. Thus people who were used to seeing across miles of land to a distant horizon would easily interpret a small horizontal figure as a full sized person in the distance. People who lived in forests where the limit that the eye can see is the next tree, would be more likely to interpret a small horizontal figure as a doll or a pygmy. Accordingly the prediction was that plains dwellers would prove maximally susceptible, urban dwellers moderately susceptible, and groups that live in restricted environments, for instance equatorial forests, hardly susceptible at all, to a horizontal/vertical illusion. In fact the data was found to fit the various hypotheses well. The book describes the experiment, which was conducted over a six year period, with the methodology and findings, and the groups of people that were interviewed.

Siceloff, John. 1982. Villagers Teaching us to Teach Them. *Unicef News*. Volume 114(4): 18-19.

This is an interesting article about the way people perceive actions. Are they in parallel or in sequence? The author, having discovered that photographs were an excellent teaching tool, gave villagers a camera in order to find out how they would depict an activity. He found that those most isolated from urban contact (this also happened to be most of the women in his sample) saw activities in a holistic fashion, with many facets of the activity happening separately, but in the same photograph. Those, mainly men, who lived in peri-urban areas or near main roads, saw activities in sequential steps with each step in a separate picture.

*The water is flowing. Photo: Sarah Bradley*



*A combination of face to face teaching, pictures and radio was the most effective.*

*An oral rehydration campaign in Egypt. Photo: Dr. Abdaf Souief*

Spain, Sikandra. 1987. Improving Visual Comprehension in Nonliterates. *Media Asia*. Volume 2: 89-90.

This brief article discusses the findings of a study of visual comprehension that was carried out during an oral rehydration campaign in The Gambia in 1983. Two pictorial flyers were printed, showing how to mix and administer the sugar/water/salt solution. They were specially designed so that radio could be used to teach mothers how to interpret the pictures. Trainers also met some groups of people face to face, to teach them how to mix and use the solution.

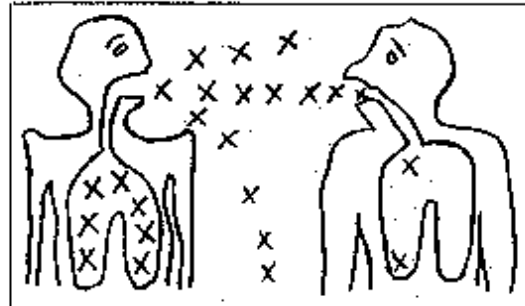
The results of a subsequent survey showed that women understood pictures better if they were used to looking at pictures. More importantly, the women who had listened to the radio understood the pictures in the campaign very well, even if they were not used to looking at pictures.

Training people by radio improved understanding of pictures used in campaigns generally. The combination of radio training and personal face to face teaching was however the most effective.



# COMMUNICATING IDEAS WITH PICTURES

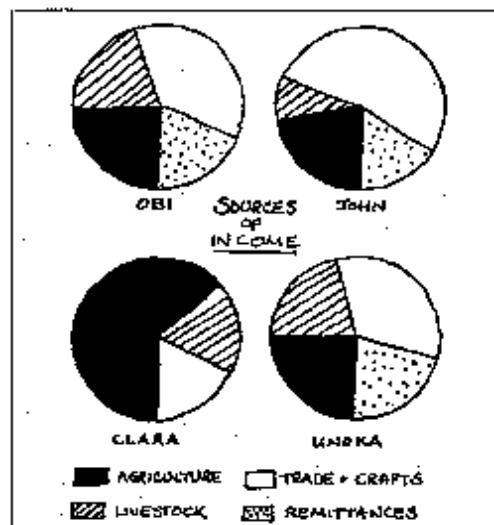
An interesting finding in the UNICEF study "Communicating with Pictures" in Nepal was that some villagers who did not understand other pictures, nevertheless remembered a highly abstract diagram that they had been shown previously to teach them about the transmission of tuberculosis. This diagram, even though it was not in any way realistic reminded them of a list of facts about tuberculosis which they were told when the diagram was shown to them. The diagram, by itself, acted as a check list for those facts. This concept is explored further in Barlex & Carré "Visual Communication in Science" in which pictures that children draw show their understanding of scientific concepts.



Health workers talked about TB and sketched this picture

The reports from the Sustainable Agriculture Programme of the International Institute for Environment and Development (IIED), show how graphs, diagrams, maps and models are used in much the same way to communicate facts about the physical and social environment with rural farmers.

Fox documents the use of aerial photographs in interviews with peasant farmers.



From this diagram it is very easy to compare different sources of income. Such diagrams are understood regardless of age or literacy. Source: IIED

Magueres (in Luyendijk - see chapter 3) uses both diagrams and models to teach engineering concepts to illiterates.

It would seem that diagrams (figures intended to explain rather than represent actual appearance) may be more universally understood because they carry a minimum of information, while a picture often carries extraneous cultural, environmental, social and emotional overtones which can obscure the intended communication.

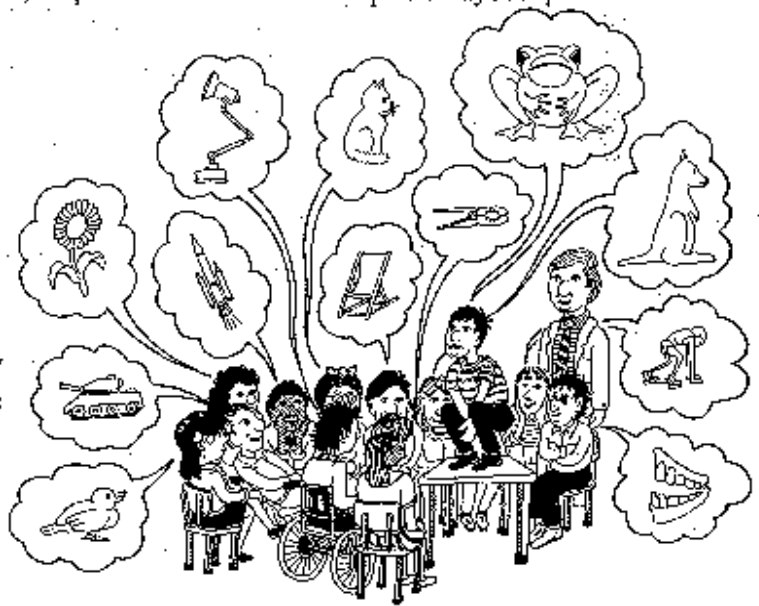
**Fox, J. 1986.** *Aerial Photography and Thematic Maps for Social Forestry.* *Social Forestry Network Notes.* Overseas Development Institute, London, UK.

**A**erial photographs and thematic maps are two well known methods of studying land use practice. Aerial photographs are used to inventory these practices and thematic maps to disseminate this information. This booklet outlines a project to explore the use of maps and aerial photographs as interviewing tools for collecting information of land use practices from villagers and farmers actively involved in using forest lands.

**Barlex, D. and Carré, C. 1985.** *Visual Communications in Science.* Cambridge University press. UK.

**T**his is a book that is used by many science teachers when teaching children scientific concepts in the classroom. To this end it looks at a number of visual methods for presenting ideas; strip cartoons and the techniques of layout and story board are described.

Various teaching techniques applicable to different uses of visual material, overhead projectors, black and white boards, bulletin and chart boards, are investigated. What makes this book more interesting than others of its kind is that, through the use of visual aids, it aims to show the close relationship between the way that ideas are presented and the nature of the ideas themselves. It describes how drawings and diagrams made by children can be used by the teacher to gain insights into scientific understanding.



*Twelve different images from the same visual input! Source: Barlex and Carré*

**Guijt, I. (Ed). 1992.** *From Input to Impact: Participatory Rural Appraisal for ActionAid The Gambia.* Workshop Report. IIED and ActionAid The Gambia, IIED, London, UK.

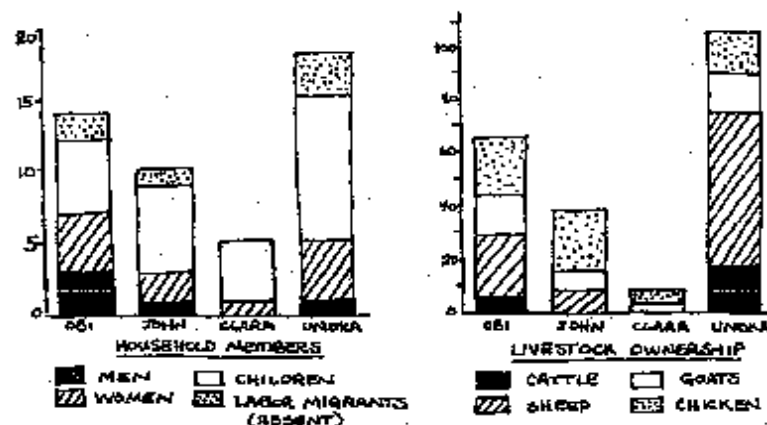
**P**articipatory rural appraisal for sustainable agriculture uses mapping, modelling, charts and graphs as tools to aid communication in a participa-

tory fashion with rural villagers during appraisals of agricultural resources. In this report PRA was used in three villages involved with ActionAid The Gambia, the diagrams and main findings of which are included. A detailed account of the workshop training process and a summary of PRA methods, plus notes on wealth ranking are presented.

**McCracken, J., Pretty, J. and Conway, G. 1988.** *An Introduction to Rapid Rural Appraisal (RRA) for Agricultural Development.* International Institute for Environment and Development. London, UK.

**R**RA is a method of evaluating, in a participatory fashion, the resources pertinent to agriculture in rural areas of the world. The range of tools, including mapping, modelling, diagrams charts and ranking techniques, can equally be used in non-agricultural contexts. This manual provides an overview of RRA, its historical context, and its various techniques. The manual provides examples and case studies of RRA applications in a variety of settings and in different stages of the agricultural development project cycle, with extensive use of diagrams. An annotated bibliography of RRA literature is also included.

Example of a livelihood analysis diagram.  
Source: IED

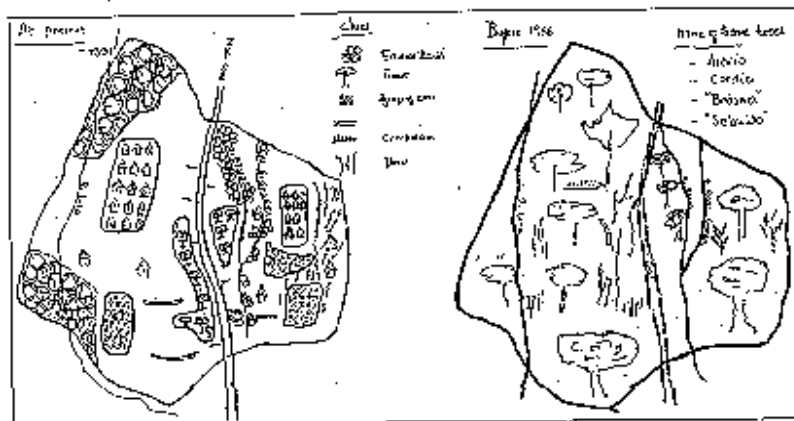


**Modley, Rudolf. 1974.** World Language without Words. *Journal of Communication.* Autumn: 59-66.

**A**lthough the alphabet and number systems have not significantly changed since they were introduced, there is still often ambiguity in verbal communication. Symbols, it was felt, should overcome the misunderstanding caused by words. The author outlines how in practice symbols, too, cause misunderstanding, and discusses how symbols can be used to best effect.

**Scoones, I. and Cornwall, A. 1991.** *Farmer Participatory Research in North Omo, Ethiopia.* Workshop Report. International Institute for Environment and Development, London, UK and Farm Africa, Ethiopia.

**T**his report focuses on the application of PRA methods, including mapping, modelling and transect walks in two villages of southern Ethiopia in a joint workshop given by Farm Africa and IIED. The methods are used to understand



existing farming systems, to identify the constraints of different farmer groups and to focus on innovation and experimentation in the farming system.

*Farmers' maps of landscape changes in Abdela Sipa PA, Ethiopia, over the last 25 years. The map on the left shows the current situation while the one on the right shows the landscape as it was before 1966.*

**Szabo, Michail et al. 1981.** Visual Testing, Visual Literacy's Second Dimension. *Education, Communication and Technology.* Number 29(3): 177-187.

**R**esearch in a school biology unit is the subject of this article. It looks at the role of visuals in both teaching and evaluation during a unit on the human heart. Results suggest that the use of visuals were a major element in the success of the teaching strategy. The paper proposes that visualisation should be incorporated in teaching techniques in both presentation and evaluation phases.

**Tbeis, J. and Grady, H. M. 1991.** *Participatory Rapid Rural Appraisal for Community Development.* Workshop Report. IIED and Save the Children, London, UK.

**T**his manual contains practical guidelines for conducting a participatory rural appraisal training and is based on extensive experience in Sudan, Tunisia, and Egypt. It is aimed mainly at non-governmental organisations but is suitable for any trainer who has been trained in participatory appraisal methods for community development. The first section of this manual shows how to organise and

*Villagers from Matidan in Pakistan discuss the development of their village with the aid of pebbles, pieces of twig and the use of a stick to draw lines in the earth.*  
Photo: John Thompson

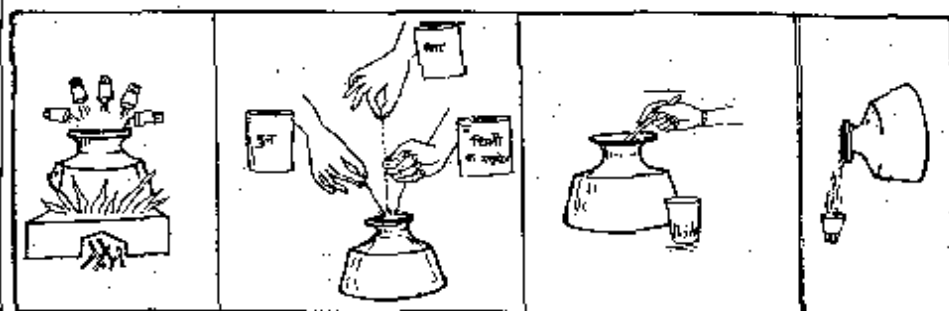




prepare for a PRA training session using the different methods and includes examples and practical exercises. IIED is also producing a new manual: *A Trainer's Guide for Participatory Learning and Action*. This Guide contains extensive descriptions of how to conduct PRA training workshops and the second section consists of 101 games and exercises for use during training sessions.

**UNICEF. 1975.** *Communicating with Pictures*. Monograph, UNICEF, Nepal.

**T**he National Development Service of Nepal and UNICEF conducted a study into the possibility of communicating ideas and information to illiterate villagers by using pictures alone without verbal instructions. 400 illiterate people, a cross section of rural Nepalese, were shown a variety of pictures. This report presents the findings of the study among which were the following: villagers tend to read pictures literally and did not expect to receive ideas from them; villagers do not necessarily look at a series of pictures, nor read them from left to right, indeed, they do not assume that there is any connection between the pictures in a series. Pictures that try to convey ideas or instructions often use symbols (like arrows) that villagers do not understand; realistic pictures with little background detail are the most likely to be understood (shaded drawings but not photographs) as are those that contain only a few objects. An equally interesting finding was that some villagers who did not recognise other pictures, recognised a highly diagrammatic representation of tuberculosis transmission which had been shown and explained to them some time earlier by a medical team. What is more, the villagers then used the diagram to explain, correctly, the transmission of tuberculosis to the surveyors.



*A series of pictures was not understood, nor were hands, by themselves, recognised.*

## 'HOW TO' BOOKS

**T**his section addresses the question of how to communicate visually. The books by Fuglesang on *Communications and Understanding*, range widely over the topic; Fuglesang looks at the "hows" and "whys" of communication and media, and his books are well written, well illustrated and essential reading for those interested in visual communication. Mody's book on designing messages is also practical and a good read. The author looks pragmatically at the difficult task of designing culturally specific messages; and documents the necessary steps in audience research and testing that are needed if they are to work. Gerlach and Ely examine the use of media from the teachers' point of view. This is a basic educational text where media are presented as an integral part of the teaching/learning process. Morton, in a 1987 survey of the National Health Service, highlights the problems of training and communication. Even where audio visual equipment is available it may not be fully used.

The book by Fetter, Clark, Murphy and Walters is a training manual, particularly useful for those training the trainers of community workers. The basis of much of the advice in the book arises from experiences in health programmes, although it is perfectly possible to apply the principles to other disciplines. Phipps' general *Handbook on Agricultural Extension* has an excellent chapter on preparing and using visual aids that are more oriented to the agriculturalist. McBean's *Illustrations for Development* is a handbook for the development artist, another essential book for the shelf of a media unit. The four volumes on basic print production by Judith Wilkinson are invaluable for anyone concerned with the design, production and use of simple printed material; while Elcock, McLarn and Zeitlyn describe uncomplicated printing processes and show how to make and maintain the equipment using basic tools and unsophisticated technology.

The article by Roberge is an amusing but timely plea for the sensible use of appropriate technology and the Peace Corps' Resource Pack is the perfect answer to his plea; a more appropriate tool kit for visual



Drawings to copy. Source: The Peace Corps' Resource Pack

communications for the untrained person operating in the field would be hard to find.

Finally, if multi-media razzmatazz is desirable and necessary the book that is needed is *The Audio Visual Handbook* by McPherson and Timms. It is, as it claims, a well presented, comprehensive guide to the use of every audio visual medium.

**Centre for Development of Instructional Technology. 1980. *Community Communication: A Report of a Workshop.* Centre for Development of Instructional Technology. Delhi. India.**

In this workshop the emphasis was on participatory media as tools for development communication. The idea behind the workshop was to discuss the basic role of communication in the development process, to share experiences and discuss new approaches towards communication as an initiator of change. The methods discussed range from sophisticated video technology to participatory development drama, and simple interactive decoding exercises that require no gadgets or technical training.



*Women in Malawi dance and sing about the benefits of safe water.  
Photo: Sarah Bradley*

**Duran, J. 1978. *Communication for Rural Development.* British Council. London. UK.**

This workshop manual produced with the Bangladesh Academy for Rural Development presents good visual instructions on how to run a communications workshop.

**Elcock, D. 1984.** *The Low Cost Wooden Duplicator: How to Make it and How to use it.* Intermediate Technology Publications, London, UK.

**T**his manual contains construction details for making a stencil duplicator that can be built using simple woodworking tools, and is easy to use and maintain. It includes the templates that can be used in the construction of the duplicator.

**Fetter, K., Clark, M., Murphy, C. and Walters, J. 1987.** *Teaching and Learning with Visual Aids.* MacMillan, London, UK.

**T**his manual, designed to be used to train community development workers, is a resource book for trainers. It arose as part of the work of INTRAH, The Programme for International Training in Health at the School of Medicine, University of North Carolina at Chapel Hill and consequently most of the material was developed as part of health training programmes. The manual has been widely field tested in Africa and the Middle East. The emphasis is on learning by doing and includes many suggestions for ways to actively involve learners. The book begins with instructions for its use and then is divided into five units:



*Making a map is an exciting activity, both for those who draw and those who look.*  
Source: Lynn Srinivasan

when to use visual aids; deciding what visual aids to use; planning and using your own visual aids; production skills; and using visual aids in a training or health education session. It suggests that no previous knowledge or skills in art or visual aids is required to use the book and the level of English is pitched so that it can be understood by those for whom English is a second language.

**Fuglesang, A. 1974.** *Film Making in Developing Countries: The Uppsala Workshop.* The Dag Hammarskjöld Foundation, Uppsala, Sweden.

**T**his book is one of a series on Applied Communication and Film Making (Part 2 of this book is "Highlights on a Film Workshop" which includes a 16mm film about the workshop itself). The book is the edited illustrated script of the lectures and discussions at the film workshop. The discussions are wide-ranging and illustrated with examples from all over the world. The insights into

film making and communicating in general are fed from many different cultures with humour and perspicacity.

**Gerlach, V. and Ely, D. 1980.** *Teaching and Media - A Systematic Approach.* Prentice Hall. London, UK.

The authors state that the basic rationale behind the book is that teaching must be designed on the basis of what it is that the learner is to do, or produce or become. They say that if media are to be used to facilitate teaching and learning then they must be selected and used because they have a facilitating potential. The media are presented in the book as an integrated part of the learning/teaching process, rather than as a separate entity. In the first half of the book the authors examine the elements of systematic learning, as defined by them, the context of teaching and learning, the objectives and the cognitive perceptive and motor skills used in learning and teaching. In the second half, each type of medium is examined, pictures, television, models, computers and so on.



*Demonstrating baby care on the slopes of Mount Kenya. Photo: Sarah Bradley.*

**Linney, Bob and Wilson Bruce. 1988.** *The Copy Book.* Intermediate Technology Publications. London. UK.

This book contains over one hundred pages of illustrations which would be useful to educators and communicators in development programmes. They have been donated by the British Association of Illustrators.

**McBean, George. 1980.** *Illustrations for Development.* Afrolit Society and UNICEF. Nairobi. Kenya.

This is a simple, highly illustrated and pragmatic manual using available research on visual literacy to show indigenous artists how to be useful members of a development team. It is interested in teaching artists how to develop an art with which local people will identify. It shows techniques and gives

examples of both graphic and cultural communication. It is essential reading for all artists working in development education and needs to be on the shelf of every communication unit.

**MacDonald, I. and Hearle, D. 1984.** *Communications Skills for Rural Development*. Evans Books for Rural Development. London. UK.

**T**his manual, aimed at practitioners in the field, is concerned with the attitudes and communication skills required for change agents. It discusses visual aids in the context of general communications knowledge in a style that will suit those for whom English is not the first language.



*Nurses use flannel board for teaching in Botswana. Photo: Rex Richardson*

**McClaren, I. 1983.** *The Sten Screen*. Intermediate Technology Publications. London. UK.

**T**his handbook is subtitled "*How to make and use a low cost printing process*". This describes exactly how to make a sten screen which combines stencil duplicating with screen process printing. This combination enables one to build a press very cheaply, using no sophisticated components for either construction or implementation. The screen will print a wide variety of formats and on many different materials.

**McPherson, A. and Timms, H. 1988.** *The Audio Visual Handbook*. Pelham Books. London. UK.

**T**his handbook is an up-to-date and comprehensive guide to using audio visual media. An introduction to the workings of the various technologies, it provides guidance on how to set about planning and organising the logistics of any type of production. It is a practical tool to help anyone who wants to communicate more effectively. The book can be used from the earliest stages of planning a message, right through to the final checking of all the practical details of a commissioned production or a multi-media show. The chapters are well set

out, starting with pre-production and logistics, and continuing with preparing a script or story board. The subsequent chapters systematically present the different sorts of media, graphics, photography, film, computer graphics and video. A chapter on sound follows covering voice presentations to music and sound effects, then advice on editing and programming presentations. Staging and publicity are well presented and the final part deals with checklists, pitfalls, technical information and a useful bibliography.

**Mody, Bella. 1991.** *Designing Messages for Development Communication.* Sage Publications. New Dchli, India.

**T**his accessible and pragmatic handbook focuses on how to design audience responsive messages in the developing world. It presents guidelines for information collection followed by clear specifications for audience research methods. Production and pretesting of material follow. All are clearly set out so that those with no previous experience, but a little common sense, can understand. Uniquely, this book is applicable to a variety of media (posters, radio, television, videos, computer) as used in a variety of settings (agriculture, health, nutrition, family planning, formal and non-formal education).



*An Italian farmer uses sketches and models to describe changes in his wine-growing practices to visiting researchers. Photo: John Thompson*

**Morton, Keith. 1987.** *Audio Visuals in the National Health.* Report. Graves Educational Resources. Chelmsford. UK.

**T**his is the report of a pilot study carried out in four health districts in the North East Thames Region, UK, to assess the coverage and production of audio visual material, its use, and the training facilities available to NHS staff in connection with AV resources. The survey found patchy and disorganised policies for training and for the acquisition, production and use of audio visual materials. Although it was agreed by NHS staff that such resources were an accepted and desirable feature of teaching practice, there was no co-ordinated provision, nor was information about the availability of materials shared between different aspects of the service.

**Peace Corps. 1982.** *Audio Visual Communications Teaching Aids-Resource Pack P-8.* Peace Corps Information, Collection and Exchange. USA.

This is a resource pack supplied to Peace Corps volunteers. It consists of six documents in a folder *The Multiplier Handbook*, which is a splendid "how to" of techniques, from lettering and layout, to hand duplicating, puppetry and modelling. The second document describes printing techniques and shows how to make simple printing devices including silk screens, mimeographs, and hectography with descriptions of other processes. The pack also includes a copy of the UNICEF book *Communicating with Pictures* described in chapter 7. The Manual *Working with Villagers* is divided into three sections. The first, skill exercises, describes basic communication skills such as cutting, mounting, free hand drawing and lettering with exercises for practice. The second has line drawings that can be copied or traced, and the third formulas and directions for making art supplies and equipment from easily obtainable, low cost resources. *The Visual Aids Tracing Manual* from World Neighbours is also included and the last document examines the theory of communications, looks at different types of media and their particular uses, stresses the importance of planning, and describes visual aids useful for group and exhibition work.

**Phipps, L. J. 1984.** *Handbook on Agricultural Extension.* Evans. UK.

The chapter on "How to prepare and use visual aids", is a brief and succinct summary. It covers films, film strips, slides, overhead projection material, photos, preserved and mounted specimens, agricultural products and equipment, charts, graphs and maps, models, chalk boards, tack boards, booths and displays, field trips, tours and demonstrations. It is short, pithy and very comprehensive.

**Roberge, Gaston. 1987.** Approaches and Techniques in Visual Communication. *Media Asia.* Volume 3: 151-153.

Roberge argues that in the enthusiasm for more effective visual communication there may be a tendency to veer off from the more meaningful and traditional modes of communication into a world of inappropriate gadgetry.

**Saunders, Denys. 1979.** *Visual Communications Handbook.* Lutterworth. UK.

This book grew out of ten years of experience in rural India and a further twenty years working with, and learning from, people in many countries



interested in the communication of ideas for development. It is a practical book for development workers which instructs readers not only in the techniques of using visual aids but describes how a limited supply of materials, especially in rural areas, can be used to best advantage.

**Srinivasan, Lyra. 1990. *Tools for Community Participation. A Manual for Training Trainers in Participatory Techniques.* PROWESS/UNDP Technical Series. Pact. Inc. 777, New York Plaza, NY 10017, USA.**

**T**he main purpose of the book is to give project staff a sufficiently detailed account of the SARAR approach to help them in their work. The SARAR process stands for the Self esteem, Associative strengths, Resourcefulness, Action planning, Responsibility. This book is delightful and apt illustrations from the field show why the participatory method is so successful using the knowledge and skills that people already possess. The author compares this with other methods and offers a plan for launching a participatory programme. Workshop design and organisation are discussed with follow up activities. Ways to evaluate are suggested that reinforce the SARAR process, boost self esteem and confidence and lay the foundation for good future planning. Finally there is a lively chapter on participatory training activities which tells of methods to develop skills in the community under such headings as creative, investigative, analytical, planning and information. The book is full of good ideas and practice. It invites and encourages the reader and participators to think of innovative ways to learn and manage their own problems in reality.



Source: Lyra Srinivasan

**Young, B. and Durston, S. 1987. *Primary Health Education.* Longman, Harlow, UK.**

**A**n attractive and well presented book for students training to be teachers, although it will also be valuable for practising teachers. The main focus

is on health education in school although the techniques can be applied to other social topics. As well as containing useful background knowledge on health matters, there are numerous teaching suggestions showing how health education can be brought to life in the classroom. The child to child approach, pioneered by the Child Health Institute in collaboration with the Institute of Education, is used throughout the book. Child to Child is now an international programme which teaches and encourages children of school age to concern themselves with the health, welfare and general development of their younger pre-school brothers and sisters.

**Wilkinson, Judith. 1985. *A Guide to Basic Print Production*. Volumes 1-4. Intermediate Technology Publications and British Council, London, UK.**

**A**ll you ever wanted to know about the process of printing for education and development in four volumes. The first volume on communication analyses the processes that are necessary before printing; defining the target audience, making the message clear and unambiguous, critically examining the choice of medium. The second volume discusses the practicalities; basic decisions, planning the work, looking at available resources and their use. The third volume examines the range of printing processes available and looks at the criteria for choosing the right one. Finally, volume four discusses the organisation of the work, working with printers and setting up a print unit.

**World Neighbors. *Visual Aids Tracing Manual*. World Neighbors, Oklahoma, USA.**

**W**orld Neighbors is an organisation that develops and disseminates useful and appropriate visual aids for development projects. They sell small, portable slide projectors that work off 12 volt batteries and have many different instructional film strips. This book shows, frame by frame, how to make your own film strip. It gives step by step instructions how to trace or draw the pictures and how to transfer drawings and pictures on to acetate for making the film strips. All the materials used are cheap and easily obtainable. The booklet finishes with an example of a family planning strip to copy and nine sets of pictures to trace or copy with messages about public health, family planning, livestock rearing and food production. All the World Neighbors films are developed in small projects in the Third World with first hand experience of their use.

*Learning to  
print in a  
workshop in  
Kenya. Source:  
Bob Linney*



**Zeitlyn, Jonathan, 1988.** *Low Cost Printing for Development.* Intermediate Technology Publications, London, UK.

**T**his manual describes simple printing methods that can be used with home made equipment. There is advice on when it is easier to use a commercial printer and on how to set up a print shop.

# RESOURCE LIST

**T**his is a list of places where visual resources for development education might be found. The list has been arranged first by international organisation, then by region and finally by country. If you are working in a particular country, the first place to look is probably the local UNICEF office. If they don't have the information that you require they will probably be able to tell you where you can find it. You could try the ministry appropriate to your subject, and then try the offices of organisations like Save the Children (or its other incarnations such as Red Barnen or Redd Barna), ActionAid, World Neighbours, or World Vision. If you want materials for family planning campaigns try the local offices of the International Planned Parenthood Federation. It is always better to find out what has been tried and tested locally before starting to make your own materials.

## INTERNATIONAL

**Innovations et Réseaux pour le Développement (IRED)** No 64, Horton Place, Colombo 7, Sri Lanka. Tel:+94-1-594-481 Fax: +94-1-580-72-1. Contact - Sunimal Fernando-deputy general secretary.

**I**RED is an international network which brings together local and regional networks: peasant groups, craftsmen, youth, women's and urban groups, cooperatives, NGOs and other voluntary associations. It offers an international service for information, exchanges and support. IRED facilitates exchanges of experience and communication between grassroots federations, helps in the creation and development of local and national networks and organises technical support. Staff at the address above are responsible for research, publications and information. There are also offices in Switzerland; 3, rue Varembe -Case 116, 1211 Geneva 20, Switzerland-Fernand Vincent-General Secretary-Tel:+41-22-734-17-16, Fax:+41-22-740-00-11, Niger: B.P.12675, Niamey, Niger-Boukary Younoussi Dep General Secretary-Tel:+227-733-527, Fax:+227-723-204, Africa; (East and Southern) P.O: Box 8242, Causeway, Harare, Zimbabwe, Tel:+263-4-796-853, Fax:+263-4-722-421; (West and Central Africa), Service d'échanges at d'appui à la gestion(SEAG), B.P.12675, Niamey, Niger (as above); Sub-regional office Zaire, Rwanda, Burundi, B.P.2375, Bukavu, Zaire, or B.P. 257, Cyangugu, Rwanda.- Zihindula Ngombe-Ya-Mwami, Animator; Latin America, Carrera No.5-81, Apartado Aereo 2007, Popayan, Colombia, Tel:+57-282-42-416, Fax:+57-282-41-797.-John Jairo Cardenas-director; Asia, Colombo, Sri Lanka (as above) China, Institute of Nationality Studies, 27, Bai

Shi Qiao Road, Beijing 100081, China, Telex 22061 cass cn - Pr Hao Shi Yuan  
- Deputy Director; Europe, Via F.Turiati 155, 00185 Roma, Italy. Tel &  
Fax:+39-6-44-60-848.-Maria Teresa Cobelli.

**ISIS International**, Casilla 2067, Correo Central, Santiago, Chile. ISIS is a women's information and communication service with an office in Santiago, Chile, for Latin America and the Caribbean; in Manila, the Philippines, for the Asian region; and in Kampala, Uganda, an office has recently opened for the countries of Africa. The ISIS office in Geneva closed in July 1993. ISIS publish *Women's Health Journal* from their Santiago office which is concerned with communications in health.

**Non-Governmental Liaison Service**, Ms Barbara Adams, Senior Programme Officer, Room DC2 - 1103, United Nations, New York, NY 10017, USA. Fax:+212-963 8712 or Ms Susan Bovary, Senior Programme Assistant, Publications and Databases, Le Bocage (Pavilion 1), 10 Route de Pregny, Geneva, Switzerland. The Non-Governmental Liaison Service (NGLS) is an inter-agency unit within the United Nations which specialises in development education and information work on non-governmental issues. It also facilitates dialogue and co-operation between development NGOs and the United Nations system. NGLS has offices in both Geneva and New York. It is supported by the major United Nations agencies. It publishes a directory, called *A Guide for NGOs - a United Nations Development Education Directory of the United Nations System*. This is published in English and French and its purpose is to open up the UN system to NGOs, particularly those engaged in development information and education. It lists the UN agencies one by one with their addresses and contact names so that NGOs will have an idea of the type of materials and services that the UN has to offer, how and where to obtain them and from whom. It contains complete lists of UN Information Centres throughout the world and of the field offices of the United Nations Development Programme (UNDP). The UN services are listed by name, with their addresses, telephone numbers, fax numbers and contact names. Main programme areas are indicated and publications and audio visual aids available are listed. The directory can be obtained free of charge by writing to the above addresses. The following are two agencies of particular interest featured in the directory.

**The United Nations Children's Fund (UNICEF)**, Headquarters, UNICEF House, 3 UN Plaza, New York, NY 10017, USA.

UNICEF has offices in most capitals in the world (these addresses and contact numbers are listed in the above directory) and these offices have available slides, films and tapes, photos and photo-exhibition sets, wall sheets and posters as well as publications to suit many levels of topic and interest. The nine regional offices

have resources and information appropriate to their region, their addresses are listed below:

UNICEF Geneva office, Palais des Nations, CH-1211 Geneva 10, Switzerland.

UNICEF Eastern and Southern Africa Regional Office, P.O. Box 44145, Nairobi, Kenya.

UNICEF West and Central Africa, B.P.443, Abidjan 04, Côte d'Ivoire.

UNICEF The Americas and Caribbean, Apartado Aereo 75 55, Bogota, Colombia.

UNICEF East Asia and the Pacific, P.O. Box 2-154, Bangkok 10200, Thailand.

UNICEF Middle East and North Africa, P.O. Box 811721, Amman, Jordan.

UNICEF South Asia, P.O.Box 5815, Lekhnath Marg, Kathmandu, Nepal.

UNICEF Office for Australia and New Zealand, P.O. Box Q143, Queen Victoria Building, Sydney, New South Wales 2000, Australia.

UNICEF Japan, Shin-Aoyama Building Nishikan, 22nd Floor, 1-1, Niami-Aoyama 1-Chome, Minato-Ku, Tokyo 107, Japan.



Photo: Sarah Brudley

**Food and Agricultural Organisation (FAO).** Via delle Terme di Caracalla, 1-00100 Rome, Italy. Tel:+39-6-57971. Fax:+39-6-5146172

In addition to many publications on agriculture, agricultural communications and training the FAO runs a programme "The Freedom from Hunger Campaign/ Action for Development" (FFHC/AD). A publications list for FFHC/AD is available on request. They produce an excellent bimonthly publication *Development Education Exchange Papers (DEEP)* which features reviews of printed and visual educational materials. This can be obtained free of charge by writing to the above address. FAO also have a large collection of film strips, radio, video and tape material, photographs and printed materials.

**United Nations Environment Programme (UNEP),** HQ PO Box 30552, Nairobi, Kenya. Tel:+254-2-230800,520600. Fax:+254-2-226886,228890. UNEP provides back up information in the form of publications, posters and audio visual material on most of the environmental topics such as public health, soil and water resources, forestry, oceans and wetlands etc. Ask for the Information Services or The Education and Training Unit. UNEP has regional offices in Thailand, Mexico and Bahrain.

**United Nations Information Centres.** The UN Centres are a source of information and materials. All centres maintain a United Nations film and video collection which is loaned to local broadcasting organisations, NGOs, and educational institutions. They stock UN posters, wall sheets and black and white



photographs. There are UN centres in most capitals of the world and they are listed in the *United Nations Development Education Directory* (which is also available in French) or in local telephone directories.

**United Nations Population Fund (UNFPA)**, 220 E. 42nd Street, New York, NY 10017, USA. Tel: +1-212-850 (+extension) Fax: +1-212-557-6416. UNFPA provides resource materials on maternal

and child health, family planning, population information and women's issues among other topics. They have kits specially prepared for NGOs as well as videos and films.

**United Nations Educational, Scientific and Cultural Organization (UNESCO)**, 7 Place de Fontenoy F-75700 Paris, France. Tel: +33-1 4568-10-00. (main switch board) Fax: +33-1-4567-16-90. UNESCO distributes public information materials, documents and publications and also has posters, photographs, filmstrips and slides. There is an illustrated catalogue of films and videos available. It has back up services for most subjects related to UNESCO's work. For instance, the Division of Primary Education, Literacy, Adult and Rural Education supports integration of Child to Child approaches within its field programmes and the Division of Science, Technical, and Environmental Education has supported publication of *Children Health and Science*, specially produced for UNESCO in English, French, and Spanish.

**World Health Organisation (WHO)** Avenue Appia .CH-1211 Geneva 27, Switzerland. Tel: +41-22-791-21-11. Fax: +41-22-791-07-46. WHO runs many programmes and is involved in all aspects of health. It has a large and varied publications list and some of the programmes located centrally in Geneva, such as the division of family health, publish their own newsletters. WHO also holds films, videos, photographs and slide series. Most countries have an office for WHO in their capital. Some of these resources can be obtained from the country offices. The European office in Copenhagen, Denmark and the American office in Washington issue printed regional information in addition to that put out from headquarters, some in Spanish or German. The three offices in the industrialised countries (New York, Washington and Copenhagen) also have small film and photo libraries.

**Forest Trees and People Programme (FTPP)**, International Rural Development Centre (IRDC), Swedish University of Agricultural Sciences, Box 7005, S-750 07 Uppsala, Sweden.

FTFP is a networking activity run by IRDC, University of Agriculture and Science, Sweden; The Community Forestry Unit, FAO, Rome, Italy; SILVA in France and regional programme facilitators in Latin America, Asia and Africa. The network is designed to share information on improved methods of planning and strengthening community forestry activities. It also covers on-going or planned initiatives of potential interest to its members. It produces a quarterly Newsletter *Forest Trees and People* in English, French and Spanish which is presently free of charge and offers a range of publications from field manuals to children's comics from its member organisations. The Programme is in the process of decentralisation, and it is hoped that this will encourage local participation of the network members still further and provide them with locally applicable information to complement the global perspective of the newsletter. The above address is for contributions in English.

The following addresses are for contributions in other languages.

For members in Asia-Pacific countries: Director RECOFTC, Regional Community Forestry Training Centre, Kasetsart University, Bangkok 10900, Thailand.

For members who speak French: SILVA, Programme FTP, 21 Rue Paul Bert, 94130 Nogent-sur-Marne, France.

For members who speak Spanish: ABYA-YAJA, Boletín Bosques, Árboles y Comunicaciones Rurales, 12 de Octubre 14-36, Casilla 8513, Quito, Ecuador.

For more information about the FFP Programme activities contact: Marilyn Hoskins, Community Forestry Unit, Forestry and Planning Division, Forestry Department, FAO, Via delle Terme di Caracalla, 1-00100 Rome, Italy.



*Researchers talking with farmers about the uses of indigenous trees in the farming systems in Nigeria. Photo: John Thompson*

## REGIONAL

**Asian Alliance of Appropriate Technology Practitioners (AAATP/Approtech Asia)**, Philippine Business for Social Progress, Yitivo Building, Damarinas, Manila, Philippines. Approtech Asia serves the region. The major goal of Approtech is to collect and make available reliable information on proven technologies, dissemination techniques and technicians in the region. This may not be a direct source of visual materials for use with AT but it should direct you to where you can go in this region for materials.



**Christian Action for Development in the Caribbean (CADEC)**- Caribbean AT Centre (CATC), P.O. Box 616, Bridgetown, Barbados. CADEC runs regional and local documentation centres which provide information and respond to inquiries; it also puts groups in touch with one other and with relevant information sources. Both CADEC and CATC serve the countries of the Caribbean, many of which have set up National Action Committees.

## COUNTRIES

### AUSTRALIA

**Department of Primary Industries (DPI)**, c/o The Office of the Director General, PO Box 46, Brisbane, Queensland 4001, Australia. The DPI have done some interesting work on Rapid Rural Assessment using maps and diagrams and could be contacted in Australia for those interested in RRA methodology.

**UNICEF Office for Australia and New Zealand**, P.O. Box Q143, Queen Victoria Building, Sydney, New South Wales 2000, Australia.

### BANGLADESH

**Save the Children Fund**, House 42, Road 10A, Dhanmondi, Dhaka, Bangladesh. SCF and other NGOs use Child to Child material in their various health and education programmes. They are a good source of information for health and education materials.

**Village Education Resource Centre (VERC)**, Anandapur, Savar, Bangladesh. VERC is an indigenous NGO which receives strong support from government and non government bodies. VERC's major objective is to aid rural people to achieve self reliance and it sees the communication gap as the major problem. It therefore aims through its six service divisions to provide communications support.

**Voluntary Health Services Society (VHSS)**, GPO Box No 4170, Dhaka-1000, Bangladesh. VHSS have wide experience of health and health education programmes. They have used the Child to Child approach and have pictures and illustrations with the Child to Child activity sheets translated into Bengali.

## BARBADOS

**Christian Action for Development in the Caribbean (CADEC)**- Caribbean AT Centre (CATC), P.O. Box 616, Bridgetown, Barbados.  
See the Regional Section.

## BELGIUM

**Collectif d'Echanges pour la Technologie Appropriée (COTA)**, rue de la Sabbonière 18, B1000, Bruxelles. COTA is a small non profit making organisation whose aim is to promote appropriate technologies in the Third World. It is involved in four types of activity; documentation collection, technical enquiries, field projects, and induction courses. COTA replies to enquiries from volunteers overseas, other NGOs, and local communities in developing countries.

**South-North Network on Culture and Development**, rue Joseph II 72, 1040 Bruxelles, Belgium. Tel:+32-2-230-46-37. Fax:+32-2-231-14-13. This network acts as a tool for communication, research and mutual solidarity and action between grass-roots organisations, NGOs and academics from South and North. Activities include a regular liaison bulletin, international meetings and advocacy.

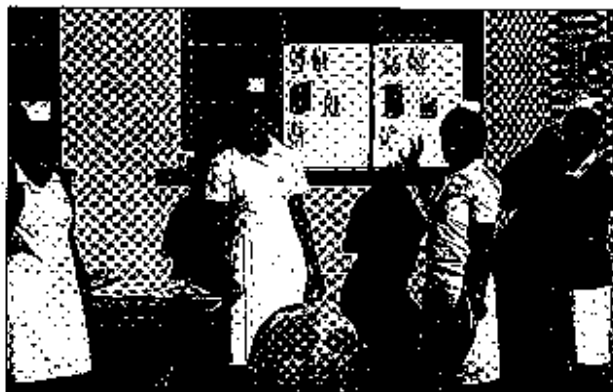
## BOLIVIA

**Confederacion de Clubes de Madres de Bolivia**, Casilla 20888, La Paz, Bolivia. The Confederation of Mothers' Clubs represents about 40,000 mothers from all over Bolivia. During the past few years they have been involved in agriculture, literacy campaigns, health and hygiene education activities as well as the more conventional activities of sewing and knitting. It is one of the largest organisations of its type in Latin America.

*Monpore Health Clinic in Botswana. Nurses use a flannel graph to explain the importance of sanitation. Photo: Rex Davidson*

## BOTSWANA

**Child to Child Foundation of Botswana**, Co-ordinator Lillian P Masolotate, Private Bag 0084, Gaborone, Botswana. The organisation has participated in Child to Child activities throughout Botswana for many years.



## BRAZIL

**The Popular Image Creation Centre (CECIP)**, Largo de Sao Francisco, 34/4 andar, DEP 20051-070, Rio de Janeiro, RJ, Brazil. Tel:+55-21-5330773. CECIP is an independent non profit association which produces educational materials using graphic and audiovisual media. It also offers advisory services, training and teaching on popular education and communication.

## CANADA

**The Sulawesi Regional Development Project**, University of Guelph, 620 Gordon Street, Guelph, Ontario N1G 2W1, Canada. This project has written two manuals outlining how RRA may be used for basic data collection and target group identification.

**International Development Research Centre I.D.R.C.**, P.O. Box 8500, Ottawa, Ontario, Canada K1G 3H9. Tel:+1-613-236-6163. Fax:+1-613-563-0815. IDRC has a large and useful publications list and publishes a magazine quarterly called *Reports* in English, *Le CRD Explore* in French, and *El CID Informa* in Spanish.

## CHILE

**ISIS International**, Casilla 2067, Correo Central, Santiago, Chile. ISIS is a women's information and communication service with an office in Santiago, Chile for Latin America and the Caribbean; in Manila, the Philippines, for the Asian region; and in Kampala, Uganda, an office has recently opened for the countries of Africa. The ISIS office in Geneva closed in July 1993. ISIS publish *Women's Health Journal* from their Santiago office which is concerned with communications in health and *Mujeres en Acción*, a journal concerned with development in Latin America, published in Spanish.

## CHINA

**IREC, China, Institute of Nationality Studies**, 27, Bai Shi Qiao Road, Beijing 100 081, China, Telex 22061 cass cn - Pr Hao Shi Yuan - Deputy Director. See International.

## COLOMBIA

Latin America, Carrera No.5-81, Apartado Aereo 2007, Popayan, Colombia, Tel:+57-282 42 416, Fax:+57-282 41 797. John Jairo Cardenas - Director.

## CÔTE D'IVOIRE

UNICEF West and Central Africa, B.P.443, Abidjan 04, Côte d'Ivoire.

## COSTA RICA

Inter-American Institute for Co-operation on Agriculture (IICA), Apartado 55-2200,, Coronado, Costa Rica. Tel:+506-29-0222. Fax:+506-29-3486. The IICA offers courses on development communications, including Mass Communication for Rural Development, Planning Communication Projects to Support Rural Development, Video Production and Principles of Distance Education.

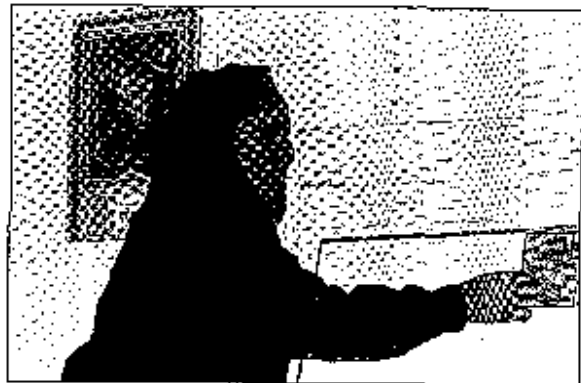
## CYPRUS

The Arab Resource Collective (ARC), PO Box 7380, Nicosia, Cyprus. The ARC is an independent non-profit association formed to produce, publish and distribute Arabic language books and educational resources for use in community health and development projects. ARC currently concentrates on the fields of primary health care, mother and child health, nutrition and disability, and publishes a large range of primary health education material.

## EGYPT

Centre for Development Services, 4 Ahmed Pasha Street, City Bank Building (6th Floor), Garden City, Cairo, Egypt. The centre is a resource for materials in Arabic. These include materials which support the Child to Child approach.

*Health worker uses a magnetic flamegraph to help her teach.*  
Photo: Dr. Ahdaf Souief



## ECUADOR

Forest Trees and People Programme. For members who speak Spanish: ABYA-YALA, Boletín Bosques, Arboles y Comunicaciones

Rurales, 12 de Octubre 14-36, Casilla 8513, Quito, Ecuador. See International.

## ETHIOPIA

**African Training and Resource Centre for Women (ATRCW)** PO Box 3001, Addis Ababa, Ethiopia. ATRCW organises conferences and seminars, undertakes research and development projects, and serves as a resource centre and clearing house for materials on women and development in Africa.

**ActionAid Ethiopia**, P.O. Box 1261, Addis Ababa, Ethiopia. ActionAid Ethiopia has been funding and implementing development programmes in Dalocha and Lanfro Awraja since 1989 and in Koisha Awraja since 1991. The focus of their programmes include agriculture, community service, health and child and adult literacy. They have used participatory and visual resources for programme implementation, including mapping techniques.



*Discussion with farmers in Sheva, Ethiopia.  
Photo: Andrea Cornwall*

## FRANCE

**L'Enfant pour L'Enfant, Institut Santé et Développement**, 15 rue de L'Ecole de Médecine, 75270 Paris, France. See Child to Child under UK.

*For members who speak French: SILVA, Programme FTP*, 21 rue Paul Bert, 94130 Nogent-sur-Marne, France.

**Technological Research and Exchange Group (GRET)**, 30 rue de Charonne, 75011 Paris, France. GRET's goal is to provide alternative technology for community centred development. The criteria used for assessing the appropriateness of a technology include the extent of popular know-how, physical environmental conditions, and the potential for local control of the technology process. The communications and exchange division has a documentation centre classified according to SATIS and an audio visual service. It also supports networking activities throughout the world, and participates in the organisation and supervision of training sessions in France on themes of technology and development.

## GERMANY

**German Appropriate Technology Exchange (GATE)**, GTZ-GmbH, Postfach 5180, D-6236, Eschborn 1, Germany. GATE's aim among others is to disseminate information on technological solutions for developing countries. To do this it offers a free information service on appropriate technologies for all public and private development institutions in developing countries, dealing with the development, adaptation, introduction and application of technologies. It publishes a quarterly journal, free of charge.

## GHANA

**Technology Consultancy Centre (TCC)**, University of Science and Technology, University Post Office, Kumasi, Ghana. TCC acts as an agency for grass roots development in agriculture and existing rural craft industries. It also acts as a centre for the dissemination of technologies and processes by setting up demonstration projects and providing extension services in urban and rural communities. It has two Intermediate Technology Transfer Units (ITTUs): one in Suame Informal Industrial Area and the other in Tamale in the North of Ghana.

## INDIA

**ActionAid**, (Ravi Narayanan), 3 Resthouse Road, Bangalore 560 001, India. ActionAid, Bangalore, acts as a clearing house for information about forthcoming field camps, workshops and training in participatory research methods.

**Activists for Social Alternatives (ASA)**, 19-B, Mallisahib Street, Tiruchirappalli - 620 008, Tamil Nadu, India. ASA have been using PRA methods in Tamil Nadu.

**Centre for Adult Education and Extension**, University of Kerala, Trivandrum - 695 581, Kerala, India. Programmes and in-house training for rangers and foresters.

**Christian Medical Association of India (CMAI)**, Plot 2, A-3, Local Shopping Centre, Janakpuri, New Delhi 110058, India. This organisation publishes a

*In India pictures and patterns are part of the fabric of everyday life. This detail from a Gujarat temple hanging shows a genre popular throughout the Eastern world. Source: 'In Praise of Hands', Octavio Paz and the World Craft Council, 1974*



booklet entitled *Health Education Literature* which is designed to provide easy access to important health education and health care literature available from the CMA. They also distribute other publications such as *Helping Health Workers Learn*, in English and Hindi; and newsletters from AHRTAG (Dialogue on Diarrhoea, CBR News and AIDS Action); and, from the Christian Medical Commission and World Council of Churches, *Contact* which contains information about materials useful in development projects.

**Centre for Health Education, Training and Nutrition Awareness, (CHETNA)**  
3rd Floor, Drive-in Cinema Building, Thaltej Road, Ahmedabad-380 054, Gujarat, India. CHETNA works mainly in Gujarat, Rajasthan and Uttar Pradesh states in India. It is an NGO whose aims are to help disadvantaged children and women gain control over their own health and that of their families and communities. It develops relevant materials for this, including adaptations of Child to Child material, supports other organisations implementing Child to Child activities, conducts training and helps build up local networks.

**The Ford Foundation, 55 Lodi Estate, New Delhi 110003, India.**

The Ford Foundation is a funding organisation and supports a number of interesting projects being done by the Forest Departments in India on participatory and joint management of forests. They publish a Sustainable Forest Management Working Paper Series of documents and other interesting periodicals some of which document the visual methods of RRA and PRA.

**MYRADA, 2 Service Road, Domlur Layout, Bangalore 560 071, India.** MYRADA is a non-governmental organisation (NGO) which has been involved in rural development since 1968. It works in approximately 2,000 villages in south India, in the states of Karnataka, Andhra Pradesh and Tamil Nadu. MYRADA initially started as an organisation resettling refugees from Tibet. Since then its role has expanded and it now has six major programmes:

1. Participatory resource development and management projects.
2. Resettlement and rehabilitation of released bonded labour and landless families.
3. Development of women and children in rural areas.
4. Development of rural credit systems.
5. Development of appropriate institutions and management systems in rural areas.



*Local women place bindi stickers of various colours and sizes on cards to represent different household assets and resources in an analysis of relative wealth and well being in their Indian village*

6. **Training** - evolving training methods which are appropriate to the Indian context particularly the rural areas. MYRADA produces the PRA/PALM series, a useful series of papers on participatory methods. It has also made an excellent video film on PRA and is one of the organisations that has opened its doors to others who wish to gain field experience of PRA.

**Rural Technology Institute (RTI)**, 2nd Floor, "C" Block, Patnagar Yohna Bhavan, Sector 16, Gandhinagar 382016, Gujarat, India. RTI aims among other things to document existing information on improved tools and methods and to disseminate it to village artisans in their own language or by audio-visual means. To help disseminate information RTI publishes a monthly bulletin in Gujarati which is circulated to rural development organisations, and has published a directory of voluntary and technical organisations in Gujarat who will help with technical enquiries.

**The Society for People's Education and Economic Change (SPEECH)**, 14 Jeyaraja Illam, Keruba Nagar, Mudaurai 625014, India. A rural development organisation working in Tamil Nadu who have a wide range of development projects some of which use PRA techniques.

**The Tata Institute of Social Sciences**, Sion, Trombay Road, Deonar, Bombay-400088, India. The Tata Institute trains students in social work. It runs a number of seminars, workshops and short term training programmes. It has a library, a publications unit and an audio visual unit. The audio visual unit will provide a resource list on request.

**The Voluntary Health Association of India (VHAI)**, 40 Institutional Area, (near Qutub Hotel), New Delhi-110016, India. Tel:+91-11-668071. Fax:+91-11-6885377. Among other areas VHAI runs a resource centre under its Community Health Promotion Division which provides information on institutes and agencies supporting community level organisations in the form of training, providing learning material, developing systems to support health projects and the like. Its Communication Division has one of the largest centres in the Third World for innovative, low-cost health education materials. The division also provides technical input and support to VHAI programmes in developing and producing simple, easy to understand health education materials for diverse target groups. VHAI publishes periodicals and newsletters in English and Hindi and a newsletter, *Hamari Chitthi Aapke Naam* every three months in seven Indian languages with many illustrations. This is aimed at village health workers.



## INDONESIA

**Kelompok Penelitian Agro-ekosistem (KEPAS)**, Badan Penelitian dan Pengembangan Pertanian, Jalan Merdeka 147, Bogor, Jawa Barat 16111, Indonesia. KEPAS does a great deal of RRA training based on agro-ecosystems analysis. They have produced a number of good RRA reports in Indonesian and English and some training materials in Indonesian.

**Yayasan Dian Desa (Dian Desa)**, Jaran Kaliurang KM7, PO Box 19, Bulaksumur, Yogyakarta, Indonesia. Dian Desa is a private, non profit organisation based in central Java. It works in the field of rural development generally and appropriate technology in particular. It aims to assist the poorest to attain their development goals through self-help. Its eight sections comprise: water, agriculture, food processing, energy, small-scale industries, a rain water harvesting project, social monitoring, and the publications/training/library unit. Dian Desa has actively sought increased contact with the many smaller Indonesian NGOs involved in rural development. In addition to training it supports these by supplying information and acting as a link with international agencies.

## JAMAICA

**The Caribbean Food & Nutrition Institute (CFNI)** University of the West Indies Campus, P.O.Box 140, Kingston 7, Jamaica. Tel:+1-809-927-1540-1; 927-1927. Fax:+1-809-927-2657. The CFNI is a specialised centre of the Pan American Health Organization/World Health Organisation. (PAHO/WHO) It serves the governments of sixteen member countries in the Caribbean. The Institute runs programmes which aim to improve the nutritional status of the people of the Caribbean, particularly those identified as at-risk groups. It has libraries located at the Jamaica and Trinidad Centres which also serve as information centres. The Materials Production Unit prints a quarterly magazine, *Cajanus*, monthly news features and *Nyam News*. Publication and audiovisual materials catalogues are available on request.

## JAPAN

UNICEF Japan, Shin-Aoyama Building Nishikan, 22nd Floor, 1-1, Niimi-Aoyama-Chome, Minato-Ku, Tokyo 107, Japan. The UNICEF office is a source of visual materials and of information about other organisations and projects.

## JORDAN

**UNICEF Middle East and North Africa**, P.O. Box 811721, Amman, Jordan. The UNICEF office is a source of visual materials and of information about other organisations and projects.

## KENYA

**African Medical and Research Foundation (AMREF)**, Box 1533, Nairobi, Kenya. AMREF runs a network of projects across East Africa as well as the flying doctor service with which it is most associated. Its foundation is in community based health care, whether that is child health, medical health or environmental health. AMREF has an excellent publishing house which prints community level books at affordable prices and runs a health education network that keeps the countries of East Africa in touch. It has offices in Tanzania and Uganda.

*Women's group  
in a Kenyan  
village. Photo:  
Sarah Bradley.*

**Mandeleo Ya Wanawake**, PO Box 44412, Nairobi, Kenya. This is the central organisation for women's organisations in Kenya. It has branches all over the country and operates a good network with other agencies. The development officer should be able to provide information on local and national resources.



**United Nations Environment Programme (UNEP)**, HQ PO Box 30552, Nairobi, Kenya. Tel:+254-2-230800,520600. Fax:+254-2-226886;228890. UNEP provides back up information in the form of publications, posters and audio visual material on most of the subjects on the environment, such as public health, soil and water resources, forestry, oceans and wetlands etc. Ask for the Information Services or The Education and Training Unit. UNEP has regional offices in Thailand, Mexico and Bahrain which provide information about educational materials. UNEP also runs a service called "Outreach" which provides monthly cuttings about environmental issues for teachers and development workers.

**UNICEF Eastern and Southern Africa Regional Office**, P.O. Box 44145, Nairobi, Kenya. The UNICEF office is a source of visual materials and of information about other organisations and projects.

## MALAYSIA

**Asian Institute for Development Communication**, 9th Floor, APDC Building, Persiaran Duta, 50480 Kuala Lumpur, Malaysia. Produces a monthly periodical *Journal of Development Communication*.

## NEPAL

**Human and National Development Society (HANDS)** P.O.Box 1087, Kathmandu, Nepal. HANDS is a non-governmental, non-profit organisation which was established with the goal of promoting public awareness and understanding about critical issues and needs for community development. They produce visual educational material: "*Raising Goats*", for instance is a flip chart which extension workers can use to help in discussions about the advantages and disadvantages of keeping goats. Write to them for a publication list and prices.

**Rural Development Centre**, PO Box 126, Kathmandu, Nepal. The United Mission to Nepal has from their rural Development Centre in Pokhara, developed and run forestry training courses for farmers and forest committee members. These courses are part of their programme of support to village level activities which include drinking water supply, animal health,

**UNICEF South Asia**, P.O.Box 5815, Lekhnath Marg, Kathmandu, Nepal. The UNICEF office is a source of visual materials and of information about other organisations and projects.

**Winrock International Institute for Agricultural Development**, P.O. Box 1312, Kathmandu, Nepal. An organisation with a range of agricultural development projects, some of which use PRA.

## THE NETHERLANDS

**Centre for the Study of Education in Developing Countries (CESO)** Kortenaerkade LT The Hague, The Netherlands. Tel: +31-70-426-0291; Fax: +31-70-426-0299. CESO has a documentation centre and a library which offer extensive information about education in the third world. It publishes annotated catalogues of documents available in the library and annotated bibliographies on specific topics.

**Transfer of Technology for Development (TOOL)**, Sarphatistraat 650, 1018 AV Amsterdam, The Netherlands. Tel: +31-20-6264409; Fax: +31-20-6277489.

Tool is a non-profit making organisation involved in technology transfer and development. It has an excellent reference centre which provides information through advisory services, a specialised library, a publishing department and a book shop. Many of the books are of the "how to" variety, from sandals for leprosy patients, to pictures for education. They welcome enquiries.

## NIGER

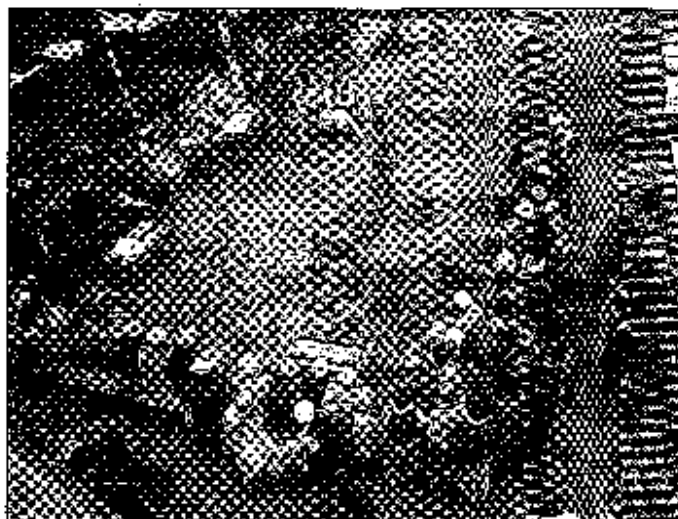
**IRED**, B.P.12675, Niamey, Niger-Boukary Younoussi Dep General Secretary-  
Tel:+227-733-522, Fax:+227-723-204. See International.

## PAKISTAN

**ActionAid Pakistan**, GPO Box No 2943, H.28, Street 2, F-8/3, Islamabad, Pakistan. ActionAid have used PRA in a number of innovative areas and should be a good source of ideas.

**Appropriate Technology Development Organization (ATDO)**, Ministry of Science and Technology, 1-A & B 47th Street, F-7/1, Islamabad, Pakistan.

ATDO's major concern is for rural development. It aims to simplify technology to such a level that it can be understood and practised by people without resorting to costly, lengthy training. It aims to link production with employment and mobilise people to undertake planning and execution of projects for themselves. Half the total staff are field oriented, working on field trials or dissemination of information. It works closely with other government ministries.



*Farmers and field workers discuss the development of a village plan based on local priorities in Northern Pakistan. They use a range of participatory visual methods.*

## PAPUA NEW GUINEA

**South Pacific Appropriate Technology Foundation (SPATF)**, P.O. Box 6937, Boroko, Papua New Guinea.

SPATF's aims are to gather information on tools, techniques and ideas and develop them in ways that make them appropriate for use in PNG and other South Pacific countries, and then to disseminate this information. SPATF publishes a

quarterly newsletter, *Yini Kirapim*, and a useful range of "how to do it" manuals. In addition the Liklibuk Centre collects and documents information useful to village workers and communities in the form of the *Liklibuk*.

## THE PHILIPPINES

**Asian Alliance of Appropriate Technology Practitioners (AAATP/Aproftech Asia)**, Philippine Business for Social Progress, Yitivo Building, Damarinas, Manila, Philippines.  
See Regional.

**Centre for Women's Resources (CWR)** Room 403, FMSC Building, New York Street, Corner E. Rodriguez Street Boulevard, Quezon City, Philippines. Founded in 1981, this Resource Centre provides women's groups in the Philippines with documentation, visual resources, training programmes, seminar speakers and educational material so that they can mobilise themselves.

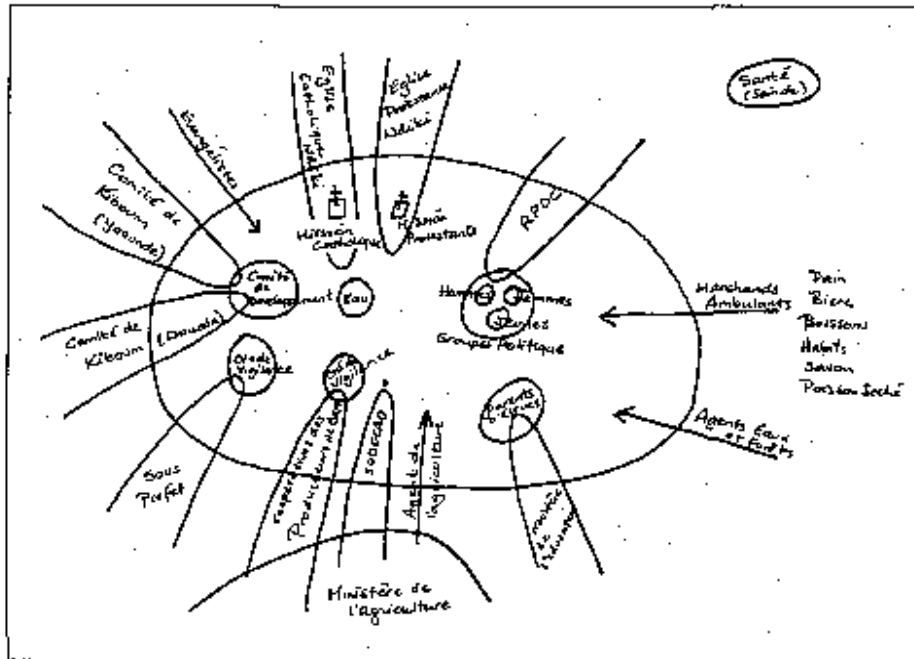
**Farm and Resource Management Institute (FARMI)**, Visayas State College of Agriculture, Leyte 6521-A, Philippines. FARMI have produced a three-volume manual which came out of the experience of a workshop in November 1992. Volume one outlines the rationale and objectives of the workshop, Volume two describes the field work and Volume three is a compilation of hand-outs, visual aids, and songs used throughout the workshop.

**ISIS International**, 85-A-East Maya Street, Philamlife Homes, Quezon City, The Philippines. ISIS is a women's information and communication service. The office holds, on a data base, information about women's groups, and publications concerning women, which are available on request. Developed country organisations are asked to pay a fee for search and retrieval service, Third World groups who lack resources will be asked to pay only the cost of photocopying plus the postage. A publication list is available free.

## SENEGAL

**Organization de Recherche pour l'Alimentation et la Nutrition Africaines**.  
39 Avenue Pasteur, BP 2089, Dakar, Senegal.

**PRITECH (Management Sciences for Health)**, BP 3746, Dakar, Senegal.



*A Venn diagram is used to show the way that different organisations influence the various interest groups in a village*

## SIERRA LEONE

**Tikonko Agricultural Extension Centre (TAEC)**, P.O.Box 86, Bo, Sierra Leone. TAEC aims to assist and promote rural development and does this via a number of village programmes which promote agriculture, community health, improved infrastructure (wells, stores etc.). It serves as a resource centre for information.

## SINGAPORE

**Asian Communication Research and Information Centre (AMIC)** 39 Newton Road, Singapore 1130, Republic of Singapore.

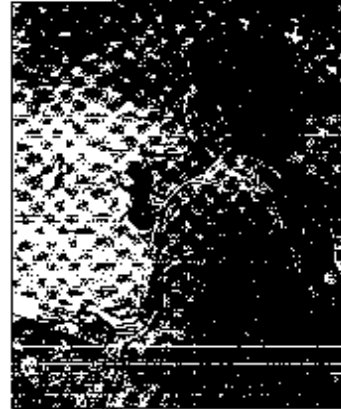
## SOUTH AFRICA

**Association for Rural Advancement (ARA)**, 170 Berg Street, Pietermaritzburg, South Africa. The ARA have been using RRA methods.

**Early Learning Resource Centre (ELRC)**, 37 Denver Road, Lansdowne 7764, Cape Town, South Africa. The ELRC, an active participant in the education of five million black pre-school children, also provides innovative resources internationally.

## SRI LANKA

**Innovations et Réseaux pour le Développement (IRED)** No 64, Horton Place, Colombo 7, Sri Lanka. Tel:+94-1-594-481, Fax: +94-1-580-72-1. contact - Sunimal Fernando-deputy General Secretary



*A Sri Lankan woman participates in a village meeting. Photo: John Thompson*

## SWITZERLAND

**Aga Khan Foundation(AKF)**, P.O. Box 435, 1211 Geneva 6, Switzerland. AKF runs programmes in three major development fields; health and nutrition, education and rural development and income generation. It seeks to use innovative "grass-roots" concepts to achieve its aims.

**Christian Medical Commission**, Box 66, 150 Route de Ferney, 1211 Geneva 20, Switzerland. The Christian Medical Commission(GMC) of the World Council of Churches(WCC) publishes *Contact* a periodical bulletin, six times a year in English, French, Spanish and Portuguese. Selected issues are also published in Kiswahili and Arabic in Cyprus. The journal deals with various aspects of the community's involvement in health with an emphasis on Christian endeavour. The bulletin seeks to report topical, innovative, and courageous approaches to the promotion of health and integrated development. Each issue has a list in the back of periodical, books, visual aids and organisations that would be useful to its readers.

**IRED**, 3, rue Varembe -Case 116, 1211 Geneva 20, Switzerland-Fernand Vincent-General Secretary-Tel:+41-22-734-17-16,Fax:+41-22-740-00 11. See International.

## THAILAND

**Forest Trees and People Programme (FTPP)** members in Asia-Pacific countries: Director RECOFIC, Regional Community Forestry Training Centre, Kasetsart University, Bangkok 10900, Thailand. See International.

**UNICEF East Asia and the Pacific**, P.O. Box 2-154, Bangkok 10200, Thailand.



*"It is the young trees that make a thick forest". A local proverb from Uganda is used as the motto in a Redd Barua workshop on PRA. Photo: Irene Guiji*

## UGANDA

The UNICEF office is a source of visual materials and of information about other organisations and projects.

**The Child to Child Unit, Institute of Teacher Education, Box 1, Kyambogo, Kampala, Uganda.** This unit initiates, supports and gives advice to Child to Child activities. It acts as an information exchange and develops materials for use in schools and projects whose aim is to improve the health and well-being of children in Uganda.

**ISIS International, Casilla 2067, Correo Central, Santiago, Chile.** ISIS is a women's information and communication service with offices in Santiago, Chile, for countries of Latin America and the Caribbean; in Manila, the Philippines, for the Asian region; and in Kampala, Uganda, an office has recently opened for the countries of Africa. The ISIS office in Geneva closed in July 1993. ISIS publish "*Women's Health Journal*" from the Santiago office which is concerned with communications in health.

## UNITED KINGDOM

**Agricultural Extension and Rural Development Department (AERDD) 3 Earley Gate, The University, Whiteknights Road, Reading RG6 2AL, UK.** Tel: +44-01734-318119, Fax: +44-01734-314404. AERDD runs courses for rural development of all sorts. It has an excellent library and documentation centre which contains much 'grey' literature of use to trainers and extension workers in rural situations in the Third World. The library and documentation centre is computerised on a data base. It has to be consulted in person with arrangements made beforehand for a visit. The department also produces a useful and interesting magazine *The Rural Extension Bulletin*, aimed at trainers



and extension workers. There are three issues a year, please enquire for subscription costs.

**Alternative Health Resources Technology Action Group (AHRTAG)**, 1 Farringdon Point, 29-35 Farringdon road, London EC1M 3JB, UK. Tel:+44-171-242-0041 . Fax:+44-171-242-06063. AHRTAG is a WHO coordinating centre. It has an excellent resource library and produces many up to date and useful newsletters on topics of interest to development and community health, such as AIDS, diarrhoea and oral rehydration, and respiratory diseases. It has recently produced a compilation of International Breast Feeding Resources. This includes a list of organisations involved in promoting breast feeding, with a section on publications and audio-visual materials. It will be available free of charge to those in developing countries. It also produces directories among which is a list of newsletters that will be sent free on request. Most of its publications are free of charge to those in developing countries.

**Child to Child**, Institute of Education, 20 Bedford Way, London WC1H 0AL, UK. The Child to Child Programme which is now world wide, provides a network of information and contacts working on the premise that children often communicate best with each other. The resource book *Child to Child*, available from Teaching Aids at Low Cost (TALC), explains this approach to learning and teaching and contains activity sheets and guidelines on workshops and evaluation. The approach is visual and practical. Much of the material that has been used successfully is pictorial or has been translated into many languages. Projects wanting material, particularly to work with children, should write to the address above for the contact nearest to them. The Centre for French speakers is: L'Enfant pour L'Enfant. Institut Santé et Développement, 15 rue de L'Ecole de Medecine, 75270 Paris, France.

**Health Images**, Holly Tree Farm, Walpole, Halesworth, Suffolk IP19 9AB, UK. Fax:+44-0986-873-555. Bob Linney of Health Images helps community groups to develop and mass produce their own locally relevant visual material through training workshops and portable printing kits. A newsletter, *Health Images*, is produced.

**Institute of Development Studies (IDS)**, University of Sussex, Brighton BN1 9ER, UK. Tel:++(44)1273 606261. Much of the seminal work in RRA in agriculture has been done by Robert Chambers at IDS which has some excellent publications on the subject. For further information on courses, catalogues and publications, contact the publications department.

**Intermediate Technology Development Group (ITDG)**, Myson House, Railway Terrace, Rugby CV21 3HT, UK. ITDG, founded by the late Dr. E.F. Schumacher, aims to enable poor people in the third world to develop and use

technologies and methods which give them more control over their lives and which contribute to the long-term development in their communities. The publishing arm of ITDG is based at 103-105 Southampton Row, London WC1B 4HH Tel: +44-171 436 9761, where there is also a bookshop which carries many useful publications on various topics for development.



**International Institute for Environment and Development (IIED)**, 3 Endsleigh Street, London WC1H 0DD, UK. Tel: +44-171-388 2117 Fax: +44-171-388 2826. IIED is an independent, non-profit organisation which seeks to promote sustainable patterns of world development through research, services, training, policy studies, consensus building and public information. The Sustainable Agriculture Programme is active in developing and promoting participatory methodologies for learning and action, such as Participatory Rural Appraisal (PRA) and Rapid Rural Appraisal (RRA). The Programme publishes the periodical *PLA Notes (Notes on Participatory Learning and Action)*, formerly known as *RRA Notes*. The Drylands Programme publishes *Haramata*, a similar type of newsletter designed for the swift exchange of information for people working in the field anywhere in the world. Both are free to individuals in the Third World on request. There are many other publications and training manuals. There are publications on RRA/PRA available from IIED in French, Portuguese, Spanish, Amharic and Arabic.

*Viewing an aerial photo for the first time an illiterate farmer insists that a house is missing. After some discussion it is discovered that the photo was taken before the house was built. Photo: Robert Chambers*

**International Planned Parenthood Federation (IPPF)**, Inner Circle, Regent's Park, London NW1. Tel: +44-171-486-0741. As its name suggests this is the international organisation of family planning. It has a wide publication list and offices in many countries. For appropriate material it is best to contact the country office.

**Overseas Development Institute (ODI)**, Regent's College, Inner Circle, Regent's Park, London NW1 4NS. Tel: +44-171-487-7413 Fax: +44-171-487-7590. ODI is an independent non-governmental centre for development research and a forum for discussion of the problems facing developing countries. In addition to the research programme, ODI's specialist Rural Resources Management Group administers four networks of practitioners, managers and researchers in agricultural administration and extension, irrigation management, pastoral development and social forestry. Although ODI holds little if any visual material it does operate information networks through which educational material appropriate to the administration of projects may be found. The four specialist Agricultural Networks which work on Agricultural Research and Extension, Irrigation Management, Pastoral Development and Rural Development Forestry

link some 4500 policy-makers, practitioners and researchers world wide. In addition to excellent publications and library facilities ODI holds much grey literature, unavailable elsewhere, on Social Forestry and Pastoral Development. ODI publishes catalogues which document these holdings.

**OXFAM**, 274 Banbury Road, Oxford OX27DZ. Tel: +44-1865-311311. Oxfam works with poor people regardless of race or religion in their struggle against hunger, disease, exploitation and poverty, in Africa, Asia, Latin America and the Middle East through relief, development and research overseas and public education in the UK. Oxfam publishes and distributes books and other resource materials as part of its education and information programme in the UK and abroad. Oxfam International has offices in Boston in the USA, Brussels in Belgium, Quebec and Ottawa in Canada, Kowloon in Hong Kong and Auckland in New Zealand. All the offices distribute publications and visual educational resources.

**The Panos Institute**, 9 White Lion Street, N1 9PD. Tel: +44-171-278-1111. Panos works with journalists, NGOs and decision-makers to disseminate information on the environment and development. It uses news stories, photographs and graphics which it sends to newspapers and magazines in 90 countries, using local writers to produce most of their material. The Institute published a bimonthly newsletter, *Panoscope*. A new newsletter is about to be launched (*New Angles*).

**Teaching Aids at Low Cost (TALC)**, Institute of Child Health, 30 Guilford Street, London WC1N 1EH, UK. TALC will send a free list of materials in English, French or Spanish on request. It produces a wide range of materials and publications, mostly on health. It has slide sets, weight charts, flannel boards and many useful books all at reasonable prices.

**The Wellcome Trust**. Tropical Medicine Resource, 183, Euston Road, London NW1 2BE, UK. Tel: +44-171-611 8888. Fax: +44-171-611-8735. Currently the most comprehensive tropical medicine image collection in the world. It has evolved from the Wellcome Museum transparency collection and has been enlarged with additional slides from individual specialists, from academic institutes and from the picture libraries of organisations such as the World Health Organisation, Geneva and the Centers of Disease Control, Atlanta. This data bank of images can be computer accessed and is currently being made compatible with two other major collections under the care of the Wellcome Trust, "The UK National Medical Slide Bank" and the "Iconographics Collection of the History of Medicine". Tutorials, covering the major tropical diseases, have already been developed based on the images in the collection, and software is available for writing individually tailored material in English, French, Spanish and Portuguese.

**World Association for Christian Communication, WACC**, 357 Kennington Lane, London SE11 5QY. Tel:+44-171-582-9139. Fax:+44-171-735-0340. WACC is a funding agency that supports media projects worldwide. They have a well organised library at Kennington full of books and magazines that cover development and media and welcome visitors by appointment. WAAC publishes *Media Development* four times a year.

## UNITED STATES OF AMERICA

**Agricultural Communicators in Education**. University of Florida, Building 116, Gainesville, Florida 32611-0601, USA.

**The Center for Indigenous Knowledge for Agriculture and Rural Development (CIKARD)**, Iowa State University, 318B, Curtiss Hall, Ames, Iowa 50011, USA. This centre produces a newsletter, *CIKARD News*, which gives details of activities in this field. It also acts as a clearing house for information and knowledge, develops methodologies for recording this knowledge and conducts training courses for extension workers.

**Clearing House for Development Communication**, Institute for International Research, 1815 North Fort Myer Drive, Suite 600, Arlington VA, USA. Tel:+1-703-527-5546. Fax:+1-703-527-4661. A centre for materials, and information on the applications of communication to development problems. It publishes a quarterly newsletter, *Development Communications Report*, which is available free of charge to those in the developing world, and at a charge of \$10 a year to those in industrialised countries.

**The Hesperian Foundation**, Box 1692, Palo Alto, CA 94302 USA. This foundation produces books mainly about health in basic language; *Where there is no Doctor*, *Where there is no Dentist* and *Helping Health Workers Learn*. It also has slides and film strips on teaching materials and village theatre, papers on community-based health work, politics etc. in English and Spanish.

**Industry Council for Development (ICD)**. 300 East 44th Street, Suite 160, New York, NY 10017, USA. ICD is currently involved in projects pertaining to food safety in the Dominican Republic and Pakistan. These programmes aim to generate and use visual materials and publications to identify key food-borne diseases. One of the aims of the programme is to introduce food safety into primary school curricula.

**International Women's Tribune Center**. 777 United Nations Plaza, New York, New York 10017, USA. This organisation supports initiatives of women

## THE TRIBUNE

A WOMEN AND DEVELOPMENT QUARTERLY



WOMEN, ENVIRONMENT & DEVELOPMENT

who are trying to actively participate in the development of their country. It is particularly interested in economic development, low-cost media development, women organising, and science and technology. The centre distributes the excellent *The Tribune - a Women and Development Quarterly* in English and French which is useful in the support of communication and education within groups.

**Women, Ink., International Women's Tribune Centre.** This initiative by The United Nations Development Fund for Women (UNIFEM) has been established as part of a major new communications programme. It has been set up in the Women's Tribune Center to market and distribute women and development resource materials.

**Media Network**, 39 W14th Street, Suite 403, New York, NY 10011, USA. Tel: +1-212-929-2663.

This network supports the production and use of alternative media by activists, educators, libraries and grass-roots groups. Media network produces biannual Media Guides which cover the best media on a range of issues. They also produce a quarterly newsletter.

**Private Agencies Collaborating Together (PACT)**, 777 United Nations Plaza, New York, NY 10017, USA. The publications division of PACT facilitates the design, production and distribution of development materials. They offer support in all stages of the publishing process; writing, translation, copy-editing, graphic design, typography, production and printing. They offer distribution services and will coordinate marketing and promotion.

**Programme for International Training in Health (INTRAH)** The University of North Carolina at Chapel Hill, School of Medicine, 208 N. Columbia Street, CB-8100, Chapel Hill, North Carolina 27514, USA. INTRAH runs training programmes and has wide experience in the development of Health Education Material. It has published several useful books on training and on the use of visual resources. It will send a list of free materials in family planning/maternal and child health on request with a publication and audio visual resource list.

**Volunteers in Technical Assistance (VITA)**, 1815 Lynn Street, Rosslyn, Virginia 22209, USA. VITA aim to provide reliable on-site or written technical assistance to individuals and groups working to improve their communities. It strives to work through indigenous organisations and manage programmes in six countries: Honduras, Chad, Guinea, Somalia, Djibouti and Thailand. It has two

quarterly publications, *Vita News and Vis-à-Vis* which aim to link VITA supporters and users into an effective network. It has a documentation centre that provides information and has a large publications division.

**World Neighbors**, 5116 North Portland, Oklahoma City, OK 73112 USA. This organisation produces film strips and slides on many subjects; health, communication, water and agriculture. Most of these arise from their development activities in rural communities and the visual aids are made in the communities as the projects develop. It also has useful case study and other publications in English and Spanish and a newsletter, *Soundings*, on rural development communications.

**World Resources Institute**, 1709 New York Avenue, N.W., Washington, D.C. 20006, USA.

## ZAIRE

**Bureau d'Etudes et de Recherches pour la Promotion de la Santé**. B.P. 1800, Kangu, Mayombe, Zaire. The Bureau was established to meet a need for training materials among health personnel in Zaire. They develop, test and publish a wide range of text books and visual aids, mainly for health professionals, in French (with a few in English and Portuguese).

## ZIMBABWE

**Southern African Research and Documentation Centre (SARDC)**, 13, Bath Road, Belgravia, PO Box 5690, Harare, Zimbabwe. SARDC arises from the recently set up *Communicating the Environment Programme* which aims to be a catalyst and resource base for media organisations in Southern Africa. The documentation role at the Centre is to be combined with a training and exchange function, whereby media personnel have the chance to learn from others' experience with communicating environmental issues through print, radio and TV.

**IREC**, P.O. Box 8242, Causeway, Harare, Zimbabwe, Tel:+263-4-796-853, Fax:+263-4-722-421. Sec International.

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*This guide is part of the I I E D PARTICIPATORY METHODOLOGY SERIES. The series provides a range of materials on participatory learning and action methodologies for development, and is aimed at trainers and practitioners alike. The series has grown out of work conducted by I I E D's Sustainable Agriculture and Rural Livelihoods Programme, whose staff have been actively involved in training and research since 1986.*

**ied** Established in 1971, I I E D — the International Institute for Environment and Development — is an independent, non-profit organisation which seeks to promote sustainable development through research, training, policy studies and public information. The Institute advises policy makers and supports and collaborates with Southern specialists and institutions working in similar areas. Focusing on the linkages between economic development, the environment and human needs, the Institute has research programmes in a number of areas critical to sustainable development.

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