Ministry of Local Government and Rural
Development, Government of Pakistan

United Nations Development
Programme

134-12227

# Artists' Development Workshop

## Community Development Techniques For

## Rural Water Supply Projects

Islamabad, October 28 - November 2, 1992

## Contents

## Acknowledgements

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Our sincere gratitude to Dr Lyra Srinivasan for inspiring and guiding us through out this process and for imparting us the confidence to plan and conduct participatory trainings.

We thank everyone for their participation and support

# REPORT ON
# ARTISTS' DEVELOPMENT WORKSHOP,

### October 28-November 2, 1992

## 1. Introductory Overview

The Ministry of Local Government, the Federal Support Unit in collaboration with the Regional Water Supply Group/South Asia, arranged an Artists' Development Workshop to enhance national and sectoral capacity in the area of communication development. The Artists' development workshop was the first of its kind to be held anywhere in the world This posed a dilemma for the facilitators during the planning of the workshop, because they had no guidelines to refer to However, it was a challenging and exciting task and involved a `learning-as-you-go-along' approach. The workshop became a proactive learning experience for the participants as well as for the facilitators.

## 2. Objectives

The workshop had three main inter-related objectives:

**Objective 1:**        To create a pool of artists in the field of developmet communications, which can be utilised by water sector agencies

**Objective 2:**        To understand the purpose and format of different types of participatory materials.

**Objective 3:**        To involve the participants in developing sample participatory materials in the water supply and sanitation sector.

## 3. Participants

The selection of the participants was carefully conducted with the direct involvement of the Ministry Participants were selected in terms of their experience and training, familiarity with rural communities, ability to draw human figures, flexibility and openness A total of 12 artists, 5 from NGOs, 2 from government institutes and

5 free lance artists, attended the workshop. (Please see participant's list in Annex1).

## BOX 1.0
## Some Guidelines for Artists

1.  **Simple style**

2.  **Clean firm lines, not sketchy broken ones**

3.  **Avoid shading**

4.  **Avoid unnecessary details**

5.  **Size fairly large, that can be visible from a distance.**

6.  **Speed is important. Do not be a perfectionist in drawing human figures**

7.  **Figures should be complete whenever possible**

8.  **Layout should be functional, enabling viewers to see better**

9.  **Concentrate on elements, remove background where not necessary to message**

10. **Use familiar, realistic imagery not abstract symbols**

11. **Use true to life colours, flat finish**

12. **Use multiple perspective rather than vanishing point perspective**

13. **Use convention of the broadest aspect**

14. **Maintain continuity in terms of figures, clothes, features**

15. **Do not offend religious or cultural beliefs of people**

16. **Remember you are not producing works of art, but artwork for a particular purpose. Does it fulfill the purpose?**

# Day 1

## 4. Introduction

A brief welcome remark was made by Mr Amin ud Din of the Ministry of Local Government. This was followed by an introduction of the process of the workshop. It was explained that through out the workshop, a peer learning approach will be followed, which will enable the participants to pool their experiences and to share their ideas.

The five methods of SARAR were then explained as the basis of evolving materials and tools. It was explained that tools are a way of creating an "enabling" environment for the community, and should not become more important than the principles of the participatory approach.

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### BOX 2.0

### <u>Five SARAR Methods</u>

**Investigative:** tools can enable the community to identify their priorities and to compile data on their own reality.

**Creative:** strategies allow the community to not only look at problems but also look at solutions. They spark the resourcefulness of people, bring out innovativeness, allow people to realise their potential.

**Analytic:** tools allow the community to reflect on their current situation by looking at the causes, consequences and solutions of their problems.

**Planning:** strategies permit the communities to envision a different future, they can project change and work towards realising a new future.

**Informative:** are strategies which enable the community to gather information in such a way that they can look more realistically at their situation  Appropriate and relevant information can be used by the community as a tool for decision making. The community decides what data to collect and how to collect it

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Three groups were then formed through the group self selection exercise. This was followed by an introduction exercise involving the use of colour pieces -- each participant chose a colour to introduce himself to the rest of the group. This introduction activity worked quite well and set a colourful tone to the proceedings.

# 5. Exposure to Participatory Tools

In order to achieve the objective of the workshop participants were exposed to various participatory techniques. This was done in several stages over the length of the workshop. Activities included: story building with the help of unserialised posters, use and development of flexi flans, three pile sorting exercise and the story with a gap. Thus, participants were able to experience and understand how communication materials can be used for creating a participatory growth process.

Description of each of the techniques follows·

**5.1. Unserialised Posters:** The 3 groups were given three sets of unserialised posters and asked to compose a story using four pictures; each story was to have a beginning, middle and a conclusion. Stories based on three different themes, that is, health, hygiene and water, were narrated. It was emphasised that unserialised posters should be open to interpretation, in order to invoke discussion and to lead to creative thinking. Participants were of the view that there has to be some continuity in terms of the characters and their clothing, so that the same posters could be used to make different stories.

**5.2. Flexi flans:** Flexi flans are a way of giving people choice and if properly used prevent the facilitator from imposing his/her own ideas. Flexi flans can be used as a way of projecting attributes, as in the case of selecting water committee members; they are also a good way of establishing distance, people can freely express themselves and their views without feeling defensive or intimidated.

As compared to other tools like the unserialised posters, flexi flans give maximum freedom to communities for projecting their own thinking. For example, each unserialised poster has a pre-defined situation, however, the villagers are free to interpret the posters and to order them in a story form. In the case of flexi flans, the villagers formulate their own assumptions before defining the situation. To provide maximum options a large number and variety of flexi flans are required. In other words, the artist should
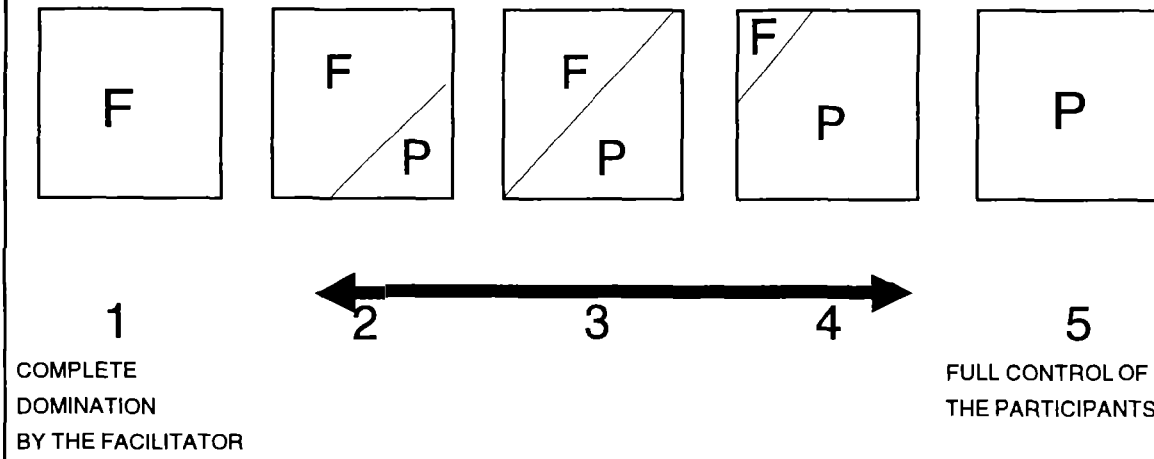
Sample flexi flans

not concentrate on quality, in terms of facial expression, clothes etc, but on quantity.

**5.3. Five Square Assessment:** In order to explain the concept of hands on activities and the role of the facilitator in the process, the 5 square assessment was discussed. If a participatory approach is used, then the role of the facilitator is minimised and the participant becomes more active in the process.

The basic principle of the participatory method is that it fosters the capacity of people to analyse and to make independent and rational decisions. Knowlege gaining becomes a group process, where the experiences and resources of each member are pooled. Under such an approach, the role of the facilitator is to provide a stimulus as in no. 4 above, in order to set into motion the process of self actualisation

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## BOX 3.0

# 5 SQUARE ASSESSMENT

| F | F / P | F / P | F / P | P |
|:---:|:---:|:---:|:---:|:---:|

|  1  |  2  |  3  |  4  |  5  |

COMPLETE                                                    FULL CONTROL OF
DOMINATION                                                 THE PARTICIPANTS
BY THE FACILITATOR

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**5.4. Three Pile Sorting/Contamination Routes:** To understand the principle of analytic tools, each group was asked to select a disease and to visually list the causes, consequences and preventive measures of the disease. The groups choose diarrhea and malaria and developed visuals as shown in Box 4.0. During the plenary, it was specified that such a tool requires simple visuals with solid lines. Moreover, each picture should illustrate one cause or consequence.

**BOX 4.0**

# Contamination Routes: Malaria (Visual)
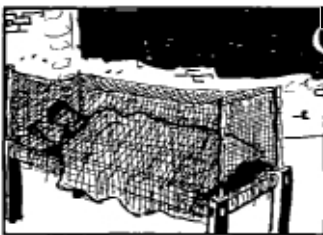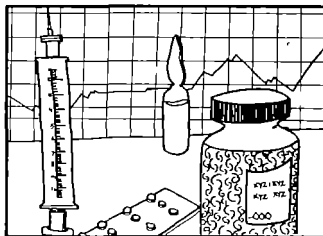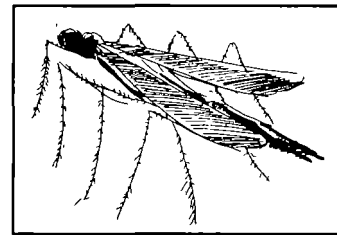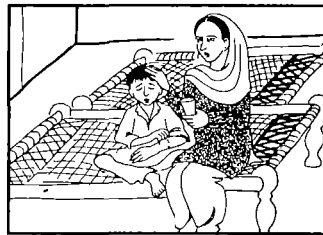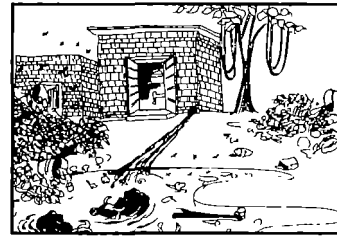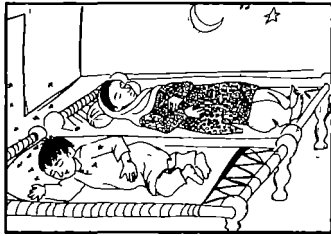
**5.5. Story with a Gap:** The story with a gap was introduced as a planning tool and each participant individually designed a set of pictures. They were specifically asked to select the following areas: sanitation, hygiene, water supply. However, one group chose to develop materials for areas like livestock extension, health care which highlighted the multisectoral use of such tools. This activity gave the facilitator an idea of each participant's style and an opportunity to provide individual feedback.

# Before .........
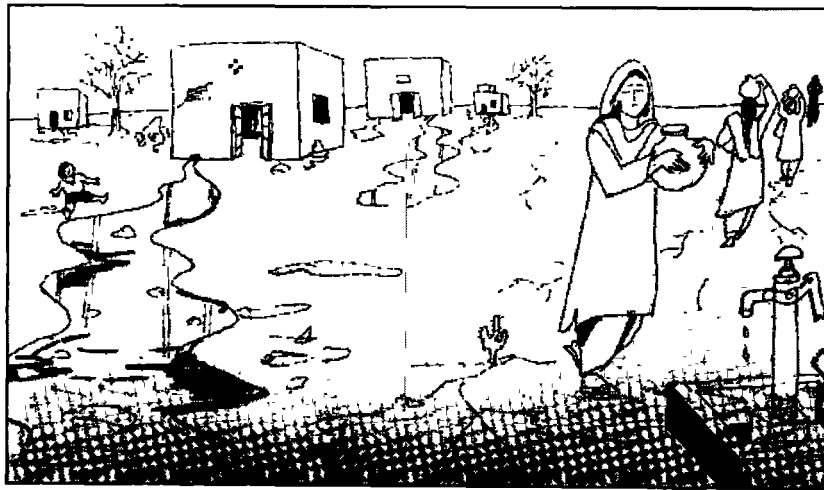


## and, after !
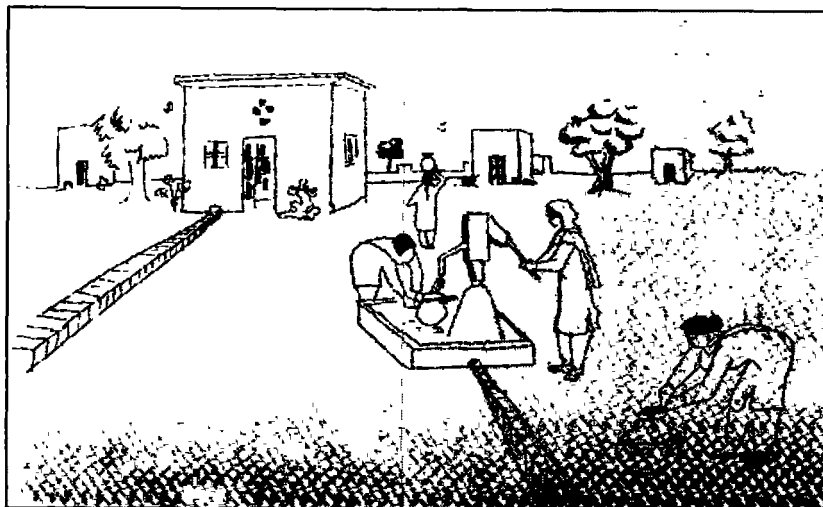
# 6.Role of the Artist through the use of Johari's Window

To demontrate the impact of different approaches to human development, the Johari's Window was introduced by the facilitators, as a continuum. Their role of the artist as a communicator, in the process of participatory development was explained through this exercise. The following story was related·

> "Sajida is an extension worker who is not aware of the thoughts and feelings of Munira, the village woman. Infact, she totally discounts the ability of Munira and believes that she knows the problems of the community women. Munira, like all village women, is aware of her realities, her priorities and her needs."

How can this chain of non-communication be broken? How can Munira share her thoughts with Sajida, so that a process of growth, based on open communication and mutual respect can begin? One method to bridge the commununication gap would be the use of participatory methods and hands on visual materials implying the crucial role of "sensitive" artists in the process of change.



Johan's Window
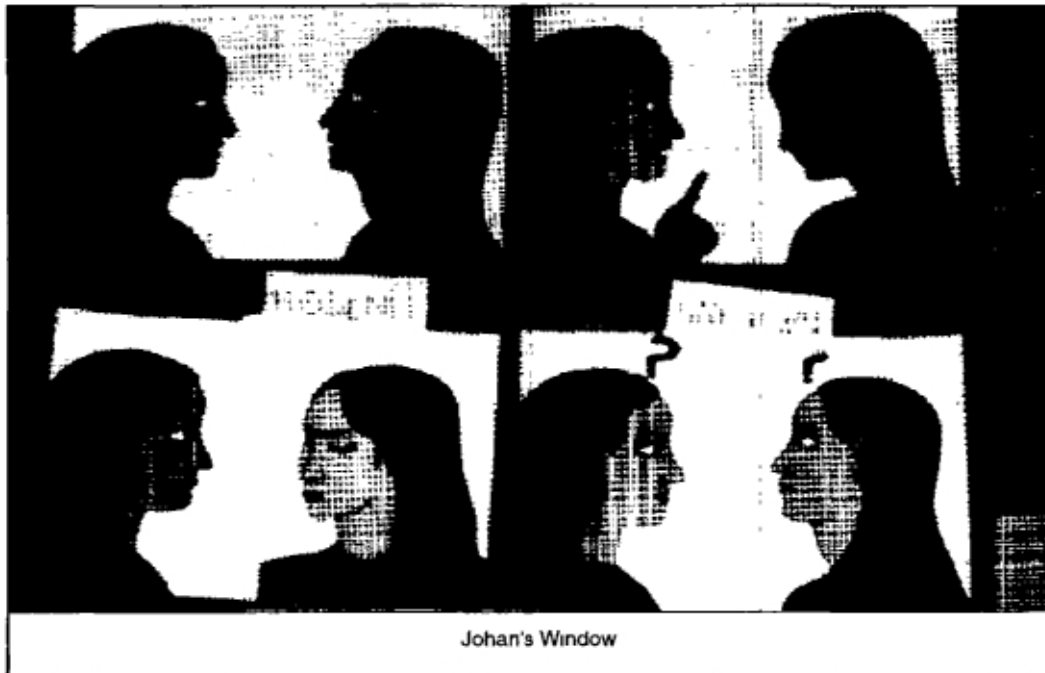
# Day 2

# 7. Development of Participatory Tools

## 7.1. Phases of a Water Supply Project

Second day of the workshop led the participants into a new activity which focused on trying to assist communities to plan the various steps of a water project and to determine ensuing roles and responsibilities. The principle behind this activity was to try and formulate methods, which can lead to a rational interaction between the community and the project agency during the various stages of a project. In other words, how can the role of the community be enhanced to achieve the goal of project sustainability?

To conduct this activity, the groups were rearranged according to their provincial orientation, that is, participants were requested to work on the province that he/she was most familiar with. During the presentation, certain issues of style were discussed. It was stressed that all materials should be appropriate for use at the community level. Some groups had come up with charts, like supervision charts etc and symbols like the monitoring "eye" These symbols may not be easily understood and therefore may not be relevant for the rural areas. However, a definitive answer to this can be found through field testing

## 7.2. Designing a Poster The participants were asked to design a poster on the following themes:

1. **Clean water sustains life**
2. **Water is a finite resource**

It was suggested that the poster should have one clear message, should be visible from a distance, and should be meant for a sophisticated urban audience The poster was the first "message" focussed material that the participants were expected to develop

**Poster Presentation:** Two types of posters had been designed, that is, one set where the message was extremely visible, could be seen from afar and were obviously meant for an urban audience and the second set which could be used as discussion starters, as evocative materials were more personalised and could possibly be used for a story with a gap type activity.
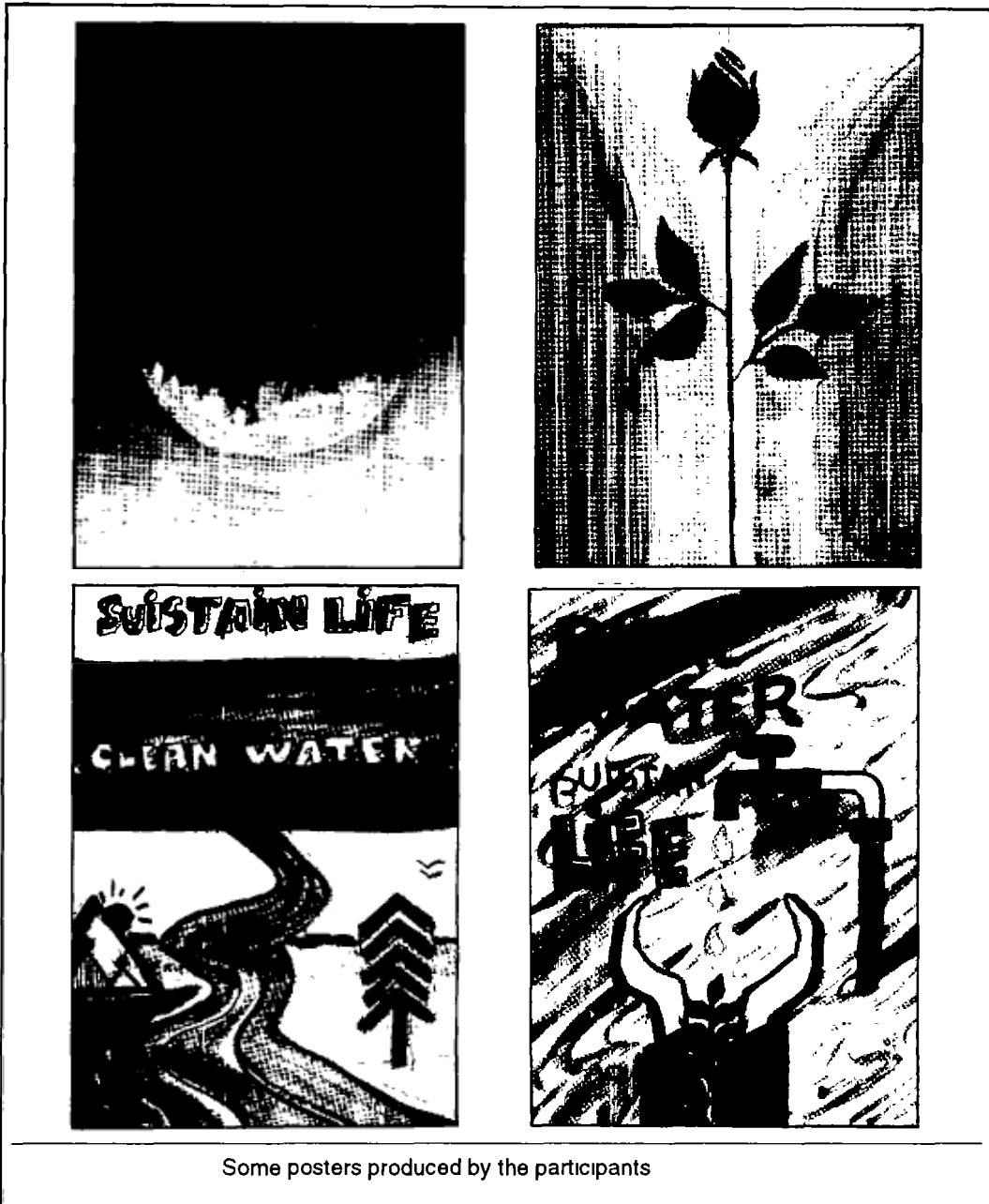


Some posters produced by the participants

# Day 3

## 7.3. Developing Flexi flans

Each participant selected the costume of one regional or ethnic group in Pakistan, in order to produce a flexi flan. The participants really enjoyed this activity and developed a whole range of colourful and creative flexi flans. This was the first activity in which the participants used paints -- choice and use of colours ranged from very bright distinctive shades to more subtle greys and browns.

The flexis were then displayed and the following technical issues were discussed:

**1. Size:** The participants had produced a range of sizes. It is important to keep in mind that if flexis are larger than 9 inches then the props will have to be made bigger as well  This may create problems in terms of transporting materials to the field. However, if flexis are too small, they will be less flexible.

**2. Gaps:** There should be no visible gaps, that is, the bend at the waist should be designed in such a manner that it looks natural. To ensure this, the cut at the waist should not be straight but oval.

**3. Joints:** The waist and the legs should not have one joint  If there is a joint at the elbow, the position of the hands should be such that moving the hand in different directions does not look awkward  One arm of the flexi flan should go on top of the torso, while the other should be behind, to ensure adequate movement. Shoulders should be designed slightly bigger than normal, so that the arms can be comfortably fixed.

**4. Lines:** Since the flexis involve movement, flowing lines should be used and not sharp ones. This can be incorporated in the folds of the dress etc.

**5. Direction:** The flexis are used to depict all types of human interaction, and therefore it is necessary to have equal number of flexis facing left

and right. It is also important to have the flexis in a three quarter posture. Some may be useful for facing forward, however, these do not need many joints.

**6. Materials:**  Thicker card paper should be used so that it can hold the eyelet joints.



Flexi flans produced by the participants

### 7.4. Developing Repair of a Broken Pipe

The repair of a broken pipe was a new maintenance activity meant for communities, in order to help them plan the steps required to repair a broken pipe. Participants translated the various maintenance steps into a set of pictures which could be sequenced by community members and could assist in identifying community level roles and responsibilities.
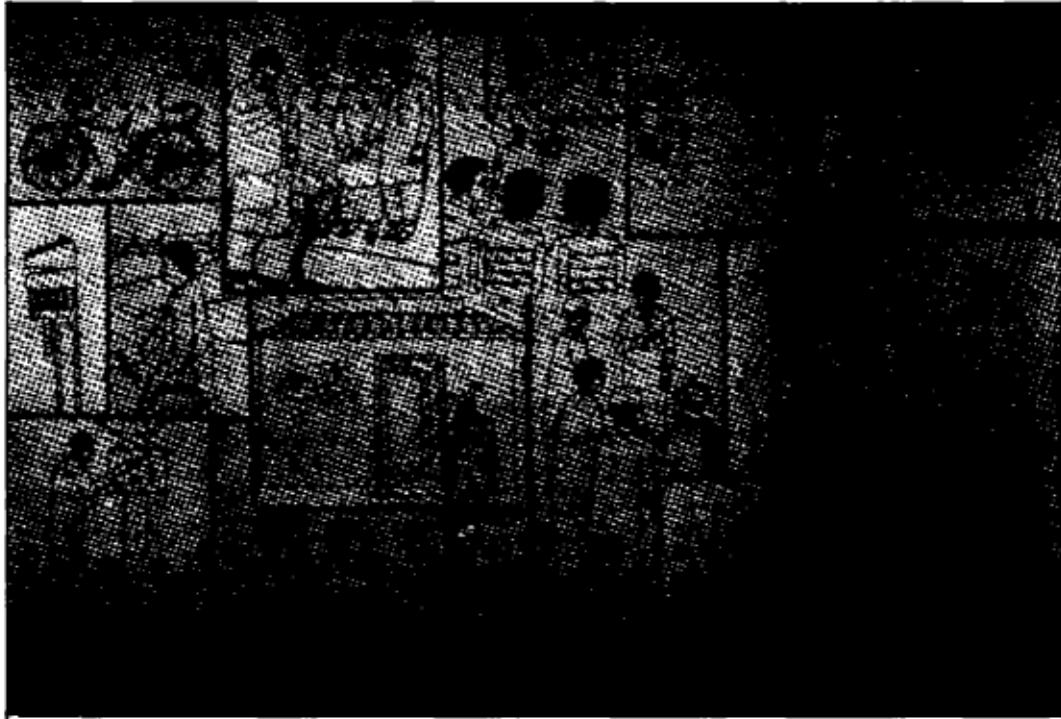
Repair of a Broken Pipe

## 8. Self Planning Activity
A chart was put up, the horizontal axis with the number of days and the vertical axis with the name of each participant  The participants were asked to individually plan when they would do each of the following activities: contamination routes, repair of a broken pipe, posters, story with a gap. This activity ensured that within each group, the participants could work at their own pace.

# Day 4

## Last Day of the Workshop

**9. Health Game**: The participants were asked to play the Health Game to expose them to the idea of group decision making and to the various levels of hygiene awareness

**10. Picture Parade (adapted from Photo Parade)**: Each group was given 10 pictures (from materials produced in Pakistan) and asked to select 3 they like, 3 they dislike and 3 that are in between in terms of style and justify their choices. One group rejected pictures mainly for being culturally inappropriate (eg, a man and a woman are shown together) and liked them because they had a clear message. One group focussed on style and quality of line; where the line was firm and continuous it was approved. The groups were also of the opinion that consistency in style needs to be maintained, this was highlighted through one picture where the background was done in straight firm lines and the figure was done in a broken and sketchy style. In-completeness of the ' picture and figures was also taken to be a negative issue. It is interesting to note, that the same picture was rated differently by each group. it was good for one group because of the use of pure and thick lines, it was bad because message was not clear, and was in between because of the wooden and stark style used. This activity worked quite well, but for future workshops, it may be useful to to chose the pictures more carefully and with a greater variety of styles.

**11. Evaluation through the Pocket Chart**. An evaluation pocket chart was designed so that the participants could vote to see which of the tools (story with a gap, contamination routes, phases of a water project, flexi flans, posters) were <u>creative,</u> <u>challenging,</u> <u>new</u> and <u>useful for future work</u>. Flexi flans were rated as the most creative and the most innovative of the activities. This was a reflection of the fact that the participants really enjoyed this activity. Story with the Gap was also rated quite high, both in terms of its creativity and its usefulness. The poster was rated low both in terms of its novelty and its use.

**12. Concluding Remarks**: The groups then displayed and presented the work they had produced. Some small improvements were suggested by the facilitators, like the need for adding a horizon line. One participant wanted to know which pictures were the best. The facilitator responded by saying that different styles may be appropriate for different purposes and field testing would be required to determine what works  The participants were then congratulated for their creative work, they had successfully translated technical decisions visually and had therefore set the tone for making water projects (planning, design and implementation) more people friendly.

**13. Feedback from Evaluation Forms**: Evaluation forms indicated that participants were disappointed at not receiving certificates and in some cases remuneration for work. Majority found the art supplies adequate and felt they got enough support from the facilitators. They also found the experience of working in a group better than working individually. It was generally felt that good reference material, photographs etc are important to improve quality and speed in this type of work. Some felt the need for field visits and more time in order to produce better results.

# 14. Comments on the Process

**14.1. Group:** Two of the groups had worked out a system within their respective groups, to work according to their special areas of expertise, that is, some were doing only the figures, some were working on the landscape, some on the graphics. This system was evolved to ensure continuity, eg, in the case of contamination routes one artist drew the faces, one did the figure of the doctor, one drew the house environment etc. One group, however, worked individually and did not participate that openly in the discussions.

**14.2. Role of the Senior Artist:** It was felt that to enhance the artist's contribution to the workshop process, it may be useful for her to produce materials during the workshop. This can enable the participants to see samples of material being produced and can therefore expose them to issues of appropriate styles, use of colour, figure drawing etc.

**14.3. Role of Facilitator:** The first issue that arose was about the number of facilitators. It was felt by the workshop team that the first day had been one of fragmented facilitation. During preplanning it is extremely necessary to decide who will be explaining what; rehearsals should be conducted beforehand so that the facilitators are completely attuned to each other  Furthermore, each facilitator should select what he or she is most comfortable doing. The workshop programme should be with each facilitator and the materials should be laid out in an organised manner, and be within easy reach.

**14.4. Choice of Activities:** To date, most development work in Pakistan uses the directive approach and therefore most visual materials produced are based on message focussed principles. It would be useful and interesting in the future to have artists develop unserialised posters to experience producing pictures that are open to interpretation

# Annex 1

## List of Participants

| | |
|---|---|
| Ms. Fauzia Minnallah: | H.8, Lane 1, St. 32 F-8/1, Islamabad |
| Ms. Aqeela Tahir: | H. 2-B Street 47, F-8/1, Islamabad |
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| Mr. Mohammed Sharif: | Save the Children Fund, 39-D Jamaluddin Road, University Town, Peshawar |
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| Mr. Anjum Zaheer: | Aurat Foundation, 11 Commercial Zone, Flat No. 2, Liberty Market, Gulberg III, Lahore |
| Mr. Ijaz Ahmad: | Bureau for University Extension and Special Education, Allama Iqbal Open University, Islamabad |
| Mr. Irfan Sadiq: | Adult Basic Education Society, Health Education and Adult Literacy, 6 Empress Road, Lahore |
| Mr. Kashif Ahmad: | Adult Basic Education Society, Health Education and Adult Literacy, 6 Empress Road, Lahore |
| Mr. Wahid Omar: | National Centre for Rural Development, Islamabad |
| Mr. Samiullah: | 31 C, Circular Road, P.O Box 896, University Town, Peshawar |
| Mr. Muddassar Aizaz: | 4-C, St. 14, F-8/3, Islamabad |