

The profound impact communication media is having on development processes is self evident. The rapid expansion of mainstream media, particularly television is fostering homogenization and consumerism and diminishing local cultures. And yet it is also being recognized that education and rural development requires popular participation and decentralized decision making. A large number of voluntary organizations and social activists are involved in activities aimed at empowering local communities. Many of them use communication media, modern or traditional. However, in the absence of adequate exchange of ideas, experiences and materials their effectiveness has been limited.

The Communication Resources Network is a network of Voluntary Agencies involved in the promotion of the use of communication media for people's action and rural development. Through the support of CAPART, members have acquired basic display equipment like VCRs and TVs or video projectors, simple camcorders or still cameras for documenting events and movements, computers and modems for documentation and communication, and resources for material acquisition, translations and some operational expenses. The resources of the network are held in trust by the members and available to voluntary organizations, activists and people's institutions on a nominal or non-profit basis.

The basic instructure is now in place and individual members are providing increased communication facilities and services in their regions or through their networks. However, the distinct identity of the Communication Resources Network is still evolving. This newsletter hopes to provide an impetus to the network by providing a forum for the exchange of news, information and experiences and a platform to discuss issues of common concern. The circulation of this newsletter will not be limited to existing network members but will include voluntary agencies, independent producers and others interested in the use of communication media for social change.

The usefulness of the newsletter will be dependent on the contributions which are received from the readers. The success of the network is again dependent on the active participation of its members. You are all requested to contribute your ideas, experiences and information for this effort.

Report of CRN workshop

Palakkad, 13-14 June, 1996

The *Communication Resources Network* organised a workshop at the *Integrated Rural Technology Centre*, Mundur, Palakkad in collaboration with the *Kerala Sastra Sahitya Parishad*. The purpose of the workshop was to bring together network members, filmmakers and other concerned NGOs to examine the use of media for development and social change and evolve principles and procedures for the selection and distribution of media materials. The workshop was structured around the screening of films, presentations and open discussions.

During the workshop at Palakkad various video films were screened. Among them were :

"Rude Awakening": The film documents the ethnic conflicts between the Kuki and Naga tribes of Manipur. The film is based on interviews with victims, community leaders, youth and NGO activists. The Director of the film Sanjoo Sharma explained that the purpose of the film was to communicate the conflict realities to the people in Manipur and outside and mobilize relief and rehabilitation.

"Another Revolt": This film was presented by Sri Prakash and describes the struggle of the tribals of Southern Bihar against the construction of the Koel Karo dams. This was another low-cost effort using local resources. Sri Prakash voiced his worries about the effect of counter information by more powerful distribution systems.

"Tu Zinda Hai": The film by Shabnam Virmani of Dhristhi was screened. This was made with the women field activists of Ekta Parishad in M.P. The film profiles four women activists and in the process explores changing identities and self-perceptions of women. The film was well-received.

"In Search of Green Gold": This film was presented by Ranjan De. The film showed the work of Astha in organising self-help groups of tribals in Udaipur district.

"Sona Matti": The award winning film Sona Matti by Sehjo Singh was screened. This film narrates the experiences of a woman activist of Urmul Trust in the desert area of Rajasthan.

"Plotting the future": A film by C-DIT on the work of KSSP in participatory micro planning was screened.

Apart from screenings of films, some presentations were made. These were based on the work-experiences of the organisations.

Nitin Paranjpaye made a presentation on the orientation of voluntary organisations based on the experiences of Abhivyakti. He described the journey of Abhivyakti and felt the need of training in communication skills in how to handle discussions after film screenings. He stressed the need to create an environment for dissemination by holding

regular screenings and creating self-sustaining structures by involving local people.

Anuradha Mukherjee of Media Advocacy Group described their efforts in monitoring Doordarshan programmes and creating interactions between producers and NGOs.

Peter Colaco made a presentation on his work in developing briefing and training films on participatory watershed management in Northern Karnataka. Discussions were held on issues relating to watershed management.

P.V. Sateesh made a presentation on the orientation of producers. He described the experiences during the SITE experiment where they tried to change the role of Television talking down to people by using TV as a facilitator to encourage people to talk to each other. He felt that the filmmaker need not be a social activist as long as he was a sympathetic listener.

Deepa Dhanraj shared her experiences in developing programmes for training elected women panchayat members. In the discussions that followed her presentation, issues relating to the effect of the camera in influencing group discussions and the difficulties in editing discussions were raised.

Anand Patwardhan described his experiences in distributing his films. While Doordarshan had the widest reach, controversial material was generally not acceptable to it. Since many of his films are based around popular movements they are used by the activists of the movement. Mail order distribution is his primary mechanism for circulation of materials. In the future he plans to put together a mobile van for screenings and small workshops. In collaboration with KSSP and the Tamil Nadu Science Forum he intends to organise a video jatha in the two states.

It was suggested that regional production workshops be organized around different media such as :

Tape/Slide show	by CDC, Hyderabad
Folk Media	by Tamil Nadu Science Forum, Madras
Posters	by Abhivyakti, Nasik
Screen Printing	by Sutra, Himachal
Theatre	by IMSE, West Bengal.

It was suggested that the network take the initiative to approach Doordarshan and IGNOU to increase the space for developmental films produced by NGOs and independent producers.

It was accepted that the CRN needed to be publicized more widely.

JAGORI ACTIVITIES

Jagori is a women's training communication and documentation centre which was started in 1984. Jagori means awakening. In the broadest sense our work is all about self-awakening through the use of multiple media. We have been engaged in production and distribution of materials in different media forms like audio-cassettes of songs, books, diaries, posters, video films etc. on women related health issues. Over the years Jagori has developed close contacts with over hundred rural groups in the Hindi speaking belt of the country. Jagori has been involved in different activities all along which would have qualified as efforts relevant to the CRN Project- We in connection with the Communication Resource Network project decided to extend our work through the medium of Street Theatre, more regular film screenings with ensuing discussions in villages; collecting songs & stories from different folk traditions on audio-tapes, conducting workshops on the use of audio-visual media & theatre techniques for grass-root level activists.

We began with preparing a group of young girls from Dakshinpuri Basti for enacting a street play. We wrote a play collectively called "Kiski Adalat", on the issue of rape. This play was performed in various places in and around Delhi. Initially there was great resistance from the families of the young girls participating in the play and it was found difficult to move out overnight for performing in village projects outside. The girls had to put up an initial fight just to perform in Delhi. One of the girls went on a 2/3 day hunger strike till her family agreed to let her participate. Their objection was that if she talked about rape and sexuality on the streets then no one would marry her and all would taunt her for being so brazen. We noticed that there was marked change in their own reticence-the young girls opened up in the process of the play.

The girls and their families have come a long way from their not being allowed to perform in Dakshinpuri to travelling away for several days into Gujerat and U.P. We also intend to improve our performances through some advanced training by theatre professionals. We also arrived

at the conclusion that instead of repeatedly incurring costs by travelling with the street theatre group on demand from other groups, we would conduct a theatre workshop for activists from various grass root organisations from time to time so that they are enabled to prepare and perform their own plays in the regions they work in.

Our second project has been screening films in different Bastis in and around Delhi, and in villages where we go for conducting gender training workshops or to perform the play. We showed several films e.g. Bandit Queen, Ekal Aurat, Sahas, Pita, Putr aur Dharamyudh etc. Women liked these films and lively discussions ensued. When women were seeing Anand Patwardhan's film, Pita Putr aur Dharamyudh, a Muslim woman said, "Hindus say go away from here, the Pakistanis say, don't come here. So should all the Muslims take poison? In the Bombay riots poor Muslims were killed; the Babri Masjid has been demolished. When we were born here and belong here, where should we go now? Why is this happening just with us?" One woman said, "We will live and die together. Our caste is women. All riots and violence are games the rich play". When we showed the film on the life of Phoolan Devi made by Shekhar Kapur, Some men from the audience's families created a scene. One young girl was beaten up by her brother and accused of watching dirty films and that from that day she would not be allowed out". The girl retorted, "By seeing this film, what was my weakness has become my strength. It is men like you who rape women. You don't want that girls should become informed, wise and courageous. You know nothing apart from trying to suppress women". Many people objected to this film's screening. Many women came themselves but did not allow their daughters and daughter-in-law to attend the screening. But despite all this at least a couple of hundred women saw and discussed the film.

We use these opportunities - i.e., film screenings, plays and trainings-to distribute our publications and films lists and to make the films, tapes, books and posters available to the women.

PUBLICATIONS

Communication & Democracy

This book contains contributions from 19 internationally recognised authorities on the subjects of New Communication Technology and the Democratisation of Audio Visual Communications Themes include Defining the Right to Communicate and using the New Communication Technologies.

Editor : Birj Tankha

Published by : VIDEZIMUT, Montreal
CENDIT, New Delhi, SOUTHBOUND,
Penang.

Communication Processes and Social Transformation

Report of the discussions of the International Meeting held in Pune, Maharashtra

An international meeting on the practice and experience of communication of various social actors concerned with social transformation was held in Pune, Maharashtra, in January 1996. Sponsored by the Foundation pour le Progres de

l'Homme (FPH) and the Centre for Cooperative Research in Social Sciences (CCRSS), this meeting was meant to be a sharing of experiences among partners from different regions, all actively involved in practices of communication for social change.

Report available at : Centre for Cooperative Research in Social Sciences,
Rairkar Bungalow,
884, Deccan Gymkhana,
Pune - 411 004.

RESOURCES

MEALS READY

A film by Surjit Sarkar and Vani Subramaniam

Meals Ready examines the market of South India's most important food grain, rice. It explores the town of Walajabad in Tamil Nadu and finds that the unequal bargaining power of growers, financiers and buyers, has a direct link with the divides of power and privilege that cut across rural Tamil Nadu society, be they the hierarchies of caste and gender, or politics and region.

Copies available at : Other Media Comm. Pvt. Ltd., F-10 Green park Extn. New Delhi - 110 016

A PURPLE HANDKERCHIEF

Subtitled in English (NTSC)

A film on the movement for the abolition of the National security law which is placed above all other laws and have made numberless prisoners of conscience since it was enacted in 1948.

Director : Kim Tea Li (1995)

Duration : 48 mins.

Produced by : P.U.R.N. Production

Available at : CENDIT

THE LEAVING PEOPLE — the San Xia Dam in China

Subtitled in English

In December 1994, construction of the worlds largest dam started in China. The San Xia area, known for its most beautiful landscape on the mother river, Chang Jiang, will one day be underwater. The dam construction will be completed in 2009. About 1,130 thousand people will be forced to move. This film depicts the farmers whose lives have been forced to change because of dam construction.

Director : Feng Yan, 1996

Duration : 40 mins.

Produced by : Asia Press International, Japan.

Available at : CENDIT

BACUN

Subtitled in English

The Film looks at the Bacun Hydroelectric Dam project in Sarawak, East Malaysia. If built it will be the second largest dam in the world after the three

Gorges Dam in China. The Dam will displace 9400 indigenous people living in the upper Bacun: This film documents the views of people, the effect of displacement, the effect of the dam on the environment, and the safety and viability of such a huge project.

Director : Lou Chin Gan Woh, 1996

Duration : 35 mins.

Produced by : Video Farm, Malaysia

Available at : CENDIT

ABUA DISHUM (Hamara Desh)

This film tries to examine the struggles and movements of Adivasis of Jharkhand. This film depicts how Adivasis of this area are trying to save their land, forest and culture.

A film by : Shri Prakash, 48 min. VHS,

Copies available at : Kritika, 30 Randhir Prasad Street, Upper Bazar, Ranchi, Jharkhand.

FORTHCOMING EVENTS

Jagori is organising a three day workshop in Delhi from 2nd November 1996 entitled "Communication Media and Women".

The workshop aims to provide the following knowledge to the participants from fifteen village based organisations:

- Preparing material in different media for campaigns on various issues
- Overcoming women's hesitation in handling equipment.
- Learning how to do sound recording, use still cameras, to show films and conduct meaningful, thought provoking discussions, prepare pamphlets for campaigns etc.

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A workshop on E-mail for development groups is being organised by CDC&CED in Hyderabad from 14th to 16th October '96. The programme for members of the CRN will introduce participants to the possibilities of electronic communication and provide hands on opportunities to connect through E-Mail.

The Wings of Kokkre Bellur

A bird village, sometimes it has more birds than people, this is Kokkre Bellur in Karnataka. Painted storks and spotbilled pelicans, nest and breed here. The villages care for these migratory birds as for their own children.

"The Wings of Kokkre Bellur" is a film on the relationship between the birds and the people. No forest department or sanctuary can match the deep rooted respect for life that the people of Kokkre Bellur have.

Director : K.P. Sasi

A film by : Alcom & Cord.

Duration : 45 mins. English

Copies available at : Alcom, H-13/6, IInd Floor, Malviya Nagar, New Delhi-110 017.

Centre for Development Communication
2, Jabbar Buildings Begum Pet,
Hyderabad - 500 016, India.

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A second training work-shop on producing video programmes on local issue is being organised at *Amari Mandali*, Vyara, Surat (Gujarat), by CENDIT. The activists of the area will be trained in script research, script writing and editing.

NEWS

The *Asian Alternative Video Festival* was held in Seoul from the 24 to 27 August 1996. Besides screening a number of videos for around two hundred participants it provided an opportunity for Asian media activists to exchange views, experiences and materials. The participants agreed to maintain contact through e-mail and explore the possibilities of joint projects and create an informal network. Further information is available on the web site [Http://people.kfem.or.kr/video](http://people.kfem.or.kr/video).

SWRC (also known as the Barefoot College) based in Tilonia (Ajmer District, Rajasthan) is one of the members of the Communication Resources Network promoting the use of communication media for peoples action and human development. In recent years the Barefoot College (BC) has been involved in the documentation of one of the most crucial and decisive struggles ever to emerge from the grass roots-the struggle for the Right to Information. A series of Public Hearings-starting from the first in December, 1994 in one of the most backward regions of Rajasthan-demanding transparency in development expenditure at the village level has snowballed into a movement all over the country. The public hearings documented on video tape as well as in colour slides has revealed some extraordinary information on the extent of corruption at the village level. When details of vouchers, bills and muster rolls of work done on the construction of panchayat ghars, school buildings, anicuts and other community assets were read out in front of hundreds of people the response of the people to the blatant corruption practiced openly by village level officials, the gram sevak and elected politicians was unanimous. They demanded that the funds embezzled be returned (public pressure resulted in a junior engineer in the State Electricity Board returning Rs. 15,000) and that the Rajasthan Government agree that photocopies of all documents be available to any citizen, on payment, of any detail of development expenditure in their own village. It was a revolutionary demand that the Mazdoor Kisan Shakti Sangathan (MKSS) conveyed to the Government through these Public Hearings which resulted in the following :-

- a state wise strike of the Gram Sevaks refusing to part with any information:
- a declaration by the Chief Minister of Rajasthan on the floor of the State Assembly that every citizen had the Right to Information and on payment, photocopies of all documents will be made available on development expenditure:
- a year of silence after that declaration led to a 40 day strike organised by the MKSS which forced the Government to appoint a Committee to look into the modalities of putting this policy decision into action. This would not have been possible without the open support of the regional press :
- a workshop organised by the Press Council of India which arranged an interaction between the Chief Minister and members of the press, voluntary organisations and members of the MKSS. The interaction clearly demonstrated to the press the reluctance of the Chief Minister to honour what he declared in the House :
- a meeting at the LBS National Academy of Administration on the Right to Information :
- the drafting of two bills on the Right to Information by the Government of Madhya Pradesh and Maharashtra

Documentation on the entire struggle is available with the SWRC as well as the MKSS if other members of the CRN are interested. Proceeds of the sale of these publications will be donated to the MKSS.

Bunker Roy

Video Workshops at Vyara

Since the inception of CRN, CENDIT is responding to the needs expressed by CRN members in the area of video training. During 1996 four training workshops were organised. Among of these, two workshops were conducted in Vyara with Amari Mandali a group working in South Gujrat.

Amari Mandali, a group based at Vyara in Surat district of Gujrat, is mainly working on Environmental Education and Awareness. The first 6 days workshop took place in April 96 at Jagruti High School, Mandal - a village near Vyara. The aim of this workshop was to train the participants in the use of video camera so that they can document the environmental situation and related issues in the area. Fifteen participants took part in the training. Among them were school children, teachers and staff members of Amari Mandali.

During the workshop basic concepts of white balance, focusing, framing, angles, composition, camera movements etc. were explained with demonstrations. The theory of each concept was followed by a practice session. Each participant had their own video cassette which they used whenever they were using the camera. This meant that each participant could keep a record of their progress and allowed the trainers to give individual advice to each participant according to their needs. Time was spent ensuring that the basic techniques had been firmly grasped before the participants moved on to other skills. Each of the 5 days were spent in a mixture of theory, practice and criticism. At least 50% of the time the participants were out in the village getting hands on practice of using the camera. Some intensive practice sessions indoors also took place where the trainers could give immediate feedback to the participants.

In the evenings video documentaries were screened which were followed by discussions. This was a useful time for the participants and helped them to gain a better idea of how to use the camera effectively. By the end of the course the participants felt confident of the skills they had gained in handling the camera. They were advised to continue the practice and carry on the documentation which would give them confidence.

Assuming that some participant would carry on video documentation and shooting practice, a follow up training programme at Vyara was designed. This training

programme was organised in the last week of October 96. The aim of the second workshop was to train some selected participants in identification of an issue, gathering information on the issue and developing a small script for a video programme on a selected issue. Second half of the training was centred around shooting the video film according to the script and manual editing. 5 participants took part in this training. Among them were one teacher, two staff members, one social activist and one school girl. Two small video films, around 10 minutes duration, were made by the two groups. One film was on water pollution and its effect on health. The other was on organic kitchen garden. These films were simple in form with the combination of interviews and related visuals with commentary. Participants were happy to see the outcome of their efforts.

REFLECTIONS ON THE TRAINING PROGRAMMES

At the first workshop the enthusiasm of the participants was great. Early in the morning they used to get up and go for shooting in the village. School children were first to grasp the concepts and carry out their assignments. Adults were slow in comparison. This must be because of the over curiosity among the children. Maybe video was new and fascinating to them. Overall all the participants liked the training. All the time they were very eager to get hold of camera and shoot.

At the second workshop in October, the enthusiasm of the participants was not the same as at the first one. This may be because the medium was not new for them. The other reason could be that the second training involved exercises like identification of an issue, gathering information, writing scripts and editing etc., which were a little difficult for them. The other problem was of low visualization capacity. In comparison, the second training programme was an advance programme. It was not merely a camera handling or taking a good shot. It needed a conceptualization of a small video programme based on script and proper visualization. For this participant has to have a practice of writing on the issues as well as exposure on social situations related to the issues so that they can visualise a film. Persons who are aspiring communicators have to have enough social exposure so that they can handle the subject confidently. Mere knowledge of video technique will not serve the purpose.

Impact of Video SEWA tapes

Madhuben is working as village organiser in Kheda District. She teaches Income generating activities to local women but a question always arose in her mind that how she would train them? When she watched the Women Development Programme replayed by Video SEWA, suddenly some thoughts clicked in her mind. She said that she never knew that women can do so many activities, so now onward, she will also undertake all such activities for her members.

There are many milk cooperative run by women. Simultaneously there are other milk merchants who also run their own cooperative. They lend money to these women on high rate of interest and thus, they fall in their clutches and become debtors. But these merchants dislike women cooperatives as it directly affects their income.

When Paliben of Chiyada saw the replay of "Dudh Ganga" she was inspired and decided that she with all her members will supply the milk in SEWA's milk cooperative and will repay the debt money of merchant.

Similarly, when a replay of program on "Bal Arogya Raksha Rasi" was shown in Dhorbazar, Kaliben, who had lost two children due to chickenpox, said that "I came to know so many facts about immunisation. Due to lack of

knowledge, I lost two children. But now, I will take care in future. "When same programme was replayed in Chandkheda, all members decided that they will also immunize their children.

SEWA Bank offers many schemes for benefit of its members and Group Insurance is one of them. Often, self employed women die accidental death. Many times they fall sick and get admitted in hospital. As a result, there is income loss. Moreover, they are not in position to pay the bills. In such cases, group insurance is helpful. A program was made by video SEWA "Afat Saame Teko" which gives complete understanding of the scheme. This programme brought awareness and 15000 members took the benefit of insurance scheme. It also briefs the member as to what documents are to be presented to get claims.

A programme on : Credit: was made for urban poor and rural grassroot self employed women. They were trained to do replays in their own areas. Members from Radhanpur immediately responded that they also need their program to be replayed so that other members will also get information about credit and importance of savings. They also want their own credit & savings group. Many credit & savings groups have been formed as a result of the replay of such programmes.

PUBLICATIONS

BOOKS FOR CHANGE

Books for Change constituted as a charitable trust, seeks to publish and disseminate information which is of practical use to those involved in running NGOs and voluntary organisations, which encourages the dissemination of good practice and sharing of ideas and experiences about development, and which directly addresses the information needs of less advantaged people and communities.

Michael Norton of Books for Change plans to hold another meeting in the month of December at Bangalore. If you are interested please contact:

Mr. Michael Norton
Books for Change
C1/1201, Vasant Kunj,
New Delhi - 110 070

BANGALORE DECLARATION ON RADIO

More than sixty people representing All India Radio, universities, non-government organisations involved in development activities, journalists, and members of the broadcasting establishment, discussed the problems and prospects for evolving a sectoral broadcasting policy during a four-day Consultation

on Community Radio and Media Policy held in Bangalore during September 11-14, 1996. The discussions focused on the means and modalities of establishing, at the earliest, a democratic system of public service broadcasting in the country. The Consultation resulted in a consensus statement, called the BANGALORE DECLARATION ON RADIO, which outlines the basic elements of a desirable media policy on radio broadcasting.

For copies contact :- VOICES
Post Box 4610, Benson Town
Bangalore 560046
Ph. : 5546564 / 563017
email:admin@voices.frlht.ernet.in

RESOURCES

GAON NAHI KINHI PANCH KA

Video Film, 58 minutes

In Gaon Nahi Kinhi Panch Ka, health worker, Mohanbhai says that "to meekly accept injustice is surely a crime.... real Swaraj will come not by the acquisition of authority by a few but by the acquisition of capacity by all to resist authority when it is abused". But who will bring about this Swaraj?

VHS copy of this film is available at a contribution of Rs.300 (which covers the tape & transfer costs. Mailing costs extra. Please add Rs.10 for outstation cheques) from the following address.

Copies available at :-

DRISHTI: B-1, Divya Apartment
Opp. Sharda Petrol Pump, Bodakdev
Ahmedabad - 380 054

UNNATI: G-1, 200, Azad Society
Ambawadi, Ahmedabad - 380 015

THE OTHER HARMONY

Video film - 22 minutes

Ancient and Medieval Indian art is fairly well known to the cognoscente all round the globe. India's contribution to modern art is less appreciated for the simple reason that comparatively few have been exposed to it. Modern art in Europe has an indigenous tap root. In India the impact of western aesthetic values over the past two centuries has made the painter's or sculptor's position somewhat difficult. There was an understandable reaction against the cultural invasion and it took the form of a new school of painting with elements of revivalism dominant in it. The first Indian painter who broke away from the clutches of second hand inspiration was Rabindranath Tagore, the Nobel Laureate poet. Tagore's role as a liberator in the field of painting needs must be grasped for the appreciation of the other modern painters of India. An attempt has been made to present specimens of his paintings along with a commentary for pinpointing the basics of Tagore's paintings.

Contact Address for copies

P.S. Bannerjee, Coordinator
Associated Production Team
'Lalit Kutir', N. Road, Bistupur
Jamshedpur, Bihar - 831 001

UPCOMING VIDEO PRODUCTION ON THE ANTI-ARRACK AGITATION OF ANDHRA PRADESH

The film analyses in docu-drama format the impulses and factors leading to the agitation - the deteriorating economic situation, the political economy of arrack, the widening prevalence of violence against women, the introduction of the literacy class, which provided the women with a forum to discuss their problems together for the first time - the forces that helped sustain the movement over 3 long years, and its lasting gains and implications for women's empowerment.

Direction : Drishti Research & Media Group

Duration : 45-60 min

Language : Telegu, English and Hindi

Year : December, 1995

Co-produced by : **Drishti Research & Media Group, Ahmedabad, and Centre for Development of Imaging Technology (C-DIT), Trivandrum**

Copies available at : Drishti Research & Media Group

NEWS

KRITIKA is a group based in Ranchi, Bihar mainly working among the Adivasis displaced due to various development projects in Jharkhand. Kritika is using video films as their tool for campaigns in the movements of Adivasis of Jharkhand. Recently two journalists Tarun Bose and Aman Namra from Delhi went to study the various movements of Adivasis in Jharkhand area. During their visits they went to see the Tailing Pond (Dam) build by Uranium Corporation due to which large amount of Adivasi people are going to get displaced. Along with them Shri Prakash of Kritika also went since he is working on the issue of displacement. When this group was returning back from their visit local police took them to the police station. After keeping them for an hour in the police station police took their still camera and video camera. According to Shri Prakash these type of harassments by local administration is a regular occurrence in the area specially for the development activists. These anti people acts of the police and administration should be condemned.

CRN'S E-MAIL WORKSHOP - AT HYDERABAD

At the Palghat meeting of CRN members held in June 1996 it was decided that networking among CRN members and other development groups through E-mail would be a step in the direction that CRN envisages - that of connectivity with groups who work for and subscribe to the development ideology.

To introduce the members and interested groups to the concept and the working of the E-mail a two-day workshop was held in Hyderabad on the 14th and the 15th of October. It was organised by the "Centre for Education and Documentation" Bangalore and the "Centre for Development Communication" Hyderabad.

20 groups from all over the country participated in the workshop. The workshop was conducted by Mr. Aspi B Ministry who is a founder member of CED.

The workshop consisted of the following sessions

- the meaning and need for electronic communication and its advantages over the regular means of communication.
- the practical considerations for utilising electronic communication i.e. the necessary hardware and software
- practicals which included exercises with general purpose communication software and installing the set-up through the modem.
- discussions with the head of the ICNET at Hyderabad, which is another private E-mail line like the ERNET.
- theory and practical sessions with the installation and use of Pegasus Mail
- Understanding of the necessity and the requirements of being a waffle host
- possibilities of networking with India Link which is a line to be used specifically by users among the development and educational groups.
- Brief introduction to the INTERNET and accessing different web-sites.

The workshop concluded with a meeting of senior personnel of voluntary groups based in Hyderabad to discuss the possibility of exploring alternative and less expensive links to the internet. For example, India Link. Some ideas were put forward as to how the groups can organise and operate such a link in the region. Mr. Mistry offered to help and train the group prepared to host and operate the India link.

ANAND PATWARDHAN : *face to face with Amuthan*

Amuthan : I would like to know about the emerging video movement in India and its potentiality.

Anand : I don't know if it is a self conscious organized movement, it is not really. Because the people are not necessarily linked to each other. They are doing it spontaneously, because video has become cheap enough. So many people are using it especially, even NGOs and politically active groups have begun to use video to an extent. The other thing is 16mm films have become so expensive, for instance even though I make my films in 16mm, I made only one video, the distribution in India mostly is done through video. Because people can't afford to buy 16 mm, so in that sense, it is a kind of a parallel mechanism for showing films and discussing.

Amuthan : But more films are made and very few are distributed?

Anand : Absolutely, that is the biggest problem for our kind of films which are politically engaged about issues. Lot of energy is spent in making the films and not the same amount of energy in showing films. If you look at, for instance documentaries, most of the well made films are all in English. They are obviously not meant for people living abroad or the elite in India. But I think energy has to be put into showing the films to the people that they are about. Not necessarily only those people, but people who are directly affected by what is being shown in the film. So that means Hindi versions or language versions are important. And video is a medium by which these kind of language versions are relatively cheap to make. So there is no excuse for not doing it.

What has happened to my films in the past is, for instance 'Bombay Our City' was shown on film in Kerala, more than 500 times, in fact two prints were finished in that process, showing them again and again on 16mm. And many groups just made a tape recording in Malayali translation, played the cassette, sometimes it would go out of sync and all that, but they would stop it and realign it and play it. In many other places, they would do simultaneous voice over in Malayalam, not translating the whole thing, but just like a synopsis of each section.

Amuthan : How do you see the role of NGOs in using the films?

Anand : More than NGOs, the left parties for instance, who are supposed to reach out to the people, are taking it easy. The films that I have made are highly under-utilized. For instance I made 1,500 cassettes of the film 'Ram Ke Nam'. But BJP made 'Pran Jaye Par Vachan Naa Jaye', of which they made lakhs of cassettes, they had shakhas everywhere, showing those propaganda films. So their messages really got across. And it is not that there is no secular movement of equal weight in the country, there is a huge secular population in our country. But the people who need to tap that are relaxed. They have surrendered the cultural field to the right wing fascists.

Amuthan : Small film makers or beginners find it very tough to get resources, to market or distribute their films...

Anand : Everybody starts out making film without being known, and then slowly, their work is consistent and the work is being used, it gets better known. That is the only process, there is no short cut to that. When I started, I worked with Super 8, black & white, borrowed films, outdated stock, a Bell and Howell camera which somebody bought for Rs. 3,000, you have to crank it out and run

Communication Campaign Methods: KSSP Experience

Kerala Sastra Sahithya Parishad (KSSP), a people's science movement of Kerala, started as a science popularizing organisation in 1962, has grown into a movement working in the areas of Education, Health, Energy, Environment and Development planning. To popularise science and scientific topics, it has been doing campaign communication using almost all kinds of media. These campaigns not only popularise the issue but also build up the organisation and spread it to every corner of Kerala.

Lecture class campaign: This is one of the oldest methods adopted by KSSP. Various topics were taken for the campaign at various times. The process starts from a discussion of the subject and procedure of the campaign at state level. This leads to a workshop to produce the necessary software. Letters are sent to school, colleges, libraries, youth clubs, anganwadies and service organisations etc. to co-operate with the campaign. This constitutes the first phase.

The second phase is the training. The state level training of resource persons includes both training and critical assessment of the prepared material. In the training programmes, people from all sections, like teachers, activists of other organisations, unemployed youth etc. are included. This facilitates the organisation of lecture classes and also many of them later becomes the activists of KSSP.

KSSP has conducted many more lecture class campaigns for science communication. Even today the method has great potential. During BJVJ of 1987 and BGVJ of 1990, the campaign was tried with moderate success at national level. The potential at the national level needs to be further explored.

Kalajatha : Kalajatha has become an accepted and popular

medium of communication. It was developed by KSSP during 1977-80 for science communication especially in matters pertaining to science society interface. It is a unique use of art media including songs, dances, street drama, various folk items, puppetry and various other forms of art. Almost every topic that has any relationship with human existence has been dealt within some term or other — Education, Employment, Health, Energy, Environment and Industry, to quote a few.

The various steps of Kalajatha can be listed as below:

1. Identification of topic (s)
2. Script writing
3. Production camp
4. Rehearsal camp
5. Kalajatha programme

From 1980 onwards, KSSP has been organising Kalajatha regularly. Depending upon the emphasis given it is named as the Sastrakalajatha, Balotsavjatha, Mehilajatha and so on. Since 1989 Kalajatha has been used as an effective and powerful tool to organise literary campaigns all over the country.

Science communication through print media :-

This is primarily by popularising science books and pamphlets through the network of KSSP units.

Annual sales of science books comes to the tune of Rs. 2-3 million. The margin of these book sales is the revenue of KSSP units at all levels. Some book costing Rs. 100 sold more than 50,000 copies. This shows the acceptance of KSSP's science books and the potential of the network sales.

(continued from page 1)

it for 30 feet, things were very soft focus, all of that. Two or three films were made like that. Even though they were technically bad, they had some thing to say, so people started using them. And then, once that happens, you raise enough money to make a better film. Better in the sense, technically better. I don't believe that the goodness of the film or value of the film depends on the production value necessarily.

For instance, the film 'Wait Until Death' made by 'Perspectives', was made in difficult circumstances, you can see it. But you can see that there is a sincerity in the film which comes through despite its technical problems. So the technical problems are very secondary. In fact one is sympathetic with the people who are making the film, (so) the technical problems don't become bothersome. At least not for me.

Amuthan : Do you follow any special approach while making a film?

Anand : Not a consciously special approach, in the sense... OK, I will tell you what I don't do. That is that, I don't pretend that I am one of the people, for me that would be dishonest, in the sense that I am not going to change my class because I am making a film about the working class. I genuinely did it because I have not reached that stage in my life where I want to change class and be part of the working people. If I do that, that's a different matter. I am in a privileged position, as a middle class film maker and I want that to be a transparent thing. So there is no attempt to hide that from the people who are filmed.

In 'Bombay Our City', there is a woman from the slum, who hadn't met us before, who said "Why are you filming this?, you are just making money and becoming famous at our expense. You won't change our life, what will you do for us?, can you do anything for us?".

And what she said is absolutely true. We, as filmmakers get much more out of the film than they will get. That's a fact. But that's a fact, that has to make you humble. So, that makes it all the more important that I have to justify what I do, in terms of how useful is this going to be to the people that I am filming. That question has to be alive all the time.

Health Awareness Campaign at Banaskantha

Water, an absolute necessity of life, can prove to be a carrier of suffering, disease and death if not supplied and handled hygienically. It is estimated that 2500 children below five years of age die of diarrhoeal diseases every day in India. Millions more survive, vulnerable to recurrent attacks, suffering retarded physical and mental growth as their weakened bodies are further robbed of vital nutrients. The nation also suffers, losing 180,00,000 person hours of productive work every year due to water and sanitation related diseases. To transform these frightening statistics, several efforts are being made to both provide safe drinking water and create awareness of water related health issues in rural and tribal areas, remote areas of the country.

CHETNA, an Ahmedabad based NGO, undertook the herculean task of initiating a water related health awareness campaign in three blocks of Banaskantha district, Gujarat state during the years 1990-1995. These are the learnings from their experiences.

A holistic and integrated approach to any education is crucial and we learned from this experience, it requires creating balance between various key issues. One of the key factors in achieving the results were community participation at each level of health education strategy. Conducting Knowledge, Attitude and Practice (KAP) study, sharing its results with community, developing health education material in collaboration with the community, training Pani Panchaha (PP) members and lastly sharing of evaluation results with community were the key components in the process of eliciting participation.

Implementation of innovative approaches like health awareness through balmela and mahilamela proved very useful, supplying doyas and nail cutters led to a remarkable increase in

their use. At the same time the component of environmental sanitation was neglected to a large extent, and it did reflect in the result of the campaign.

Inclusion of all sections of the community, women, children and men in health education is important in achieving the goal. In this programme during the first year children and men were excluded but from second year they were strategically involved through teachers' and linesmen's involvement in the health education strategy, which facilitate in achieving desired goal.

Maintenance of the water source and regular supply of water has direct impact on the health education process. During this programme the project team spent a lot of time listening to the community's problems related to hardware and provided liaison between community and government for regular supply of water. The time spent in liaison was not envisaged while planning the education programme.

From our experience we suggest that communities need to provide health education before installment of water source and they need to be involved in process of implementation of the hardware project.

Lastly liaison with different government departments done in this programme helped in the process of sustainability of the programme. Formal and systematic co-ordination at state, district and village level can prove useful to pull the resources and efforts of health education at field level.

By sharing our experiences, this two level health education strategy can be effectively replicated in other health awareness programmes.

How is Media to be used

Abhivykti Experience

In the present context, media usefulness is closely associated with the link person. Most of the media that is used, is used without an understanding of its pedagogical possibilities. It is often said that link persons (social workers, activists, teachers, among others) can raise the quality of a media programme by leaps and bound or equally mar even a sincere attempt.

The potential of the media emerges after the show, in the ensuing discussions that follow. These discussions are an integral aspect of the media. Much depends on how these discussions are conducted by the link person. From our experiences, we have observed that the link person's approach in handling the media is often counter productive. Discussions are conducted with an "I know - you - don't - know" assumption and therefore the entire attempt is reduced to a farce often resembling a class-room question - answer session.

There is also a tendency to revolve the discussion only around the media content itself (film/poster). Again, this becomes a top-down flow of information where people become passive listeners. No wonder people get bored, and soon discover the answers we expect from them. It is said that we retain a mere 10 - 15 percent of what we hear. Yet we expect quick actions or miracles from such dissemination programmes. Many times people who attend the shows are not even informed properly of

the purpose of the media presentations. Recently, in a women's shibir held in Amravati, we had among other things put up a poster exhibition. It was in a corner of a big hall and we thought that it would attract attention. Later we realised that it hardly got noticed. Why did this happen? A major reason was that we had not informed the women adequately about it, nor had we created a conducive atmosphere for women to see it. In such circumstances who could we blame? It was our responsibility to ensure its credibility.

If we hope to get across to our target group and want people to learn, the primary assumption is that people must be treated with respect. Our task (unlike that of the mass-media which merely pass information) is to ask the question: What can we, with the close association of people, do with the information, and how? This would make the dialogue a two-way process, with a lot of give and take, resulting in a dynamic situation. A discussion is ideal for creating awareness followed by analysis situation to situation, but a guideline of further probing questions with which to address the audience might help.

The questions help stimulate discussion with the role of the link person being that of a catalyst. The questions are:

a) What did you see in the film/poster?

b) What were the reasons for it to happen?

These two questions are related to the world of the media and revolve around the awareness aspect.

c) Do such things happen in your area?

RESOURCES

KAHANKAR : AHANKAR

Story Maker : Story Taker

U-matic (PAL), 38 mins., 1995

Special mention of the Jury, MIFF '96

This video brings together a selection of the stories and paintings of the Warlis, and some of the writings about 'them'. To the Warlis, a community of *Adivasis* (indigenous peoples) these stories represent their 'history', their world-view. All the outsiders, the Portuguese, the Marathas, the British, the 'native' settlers... they all tried obliterating this history and

wisdom. The work of the outsiders who wrote about 'the Warli' represents this process of creating new mythologies. By bringing together these disparate discourses, this video aspires to critique these mythologies... To read between the lines, as the stories themselves do.

Price at Rs. 500/- per copy

Copies available at :-

The Head

Audio Visual Unit

Tata Institute of Social Sciences

P.B. No. 8313, Sion - Trombay Road

Mumbai - 400 088

THE WEALTH OF THE NATION

Series conceived by : Anil Agarwal and Sunita Narain

THAR : SECRETS OF THE DESERT

VHS(PAL), Col, 52 mins, Hindi, 1995

Director : Sanjeev Shah

The film tells the tale of the intimate and harmonious relationship between nature and culture that has evolved over centuries in the desert state of Rajasthan. The Thar supports the highest animal and human populations amongst all the deserts in the world. The film captures the diverse social and cultural practices of the hardy Marwaris which enabled large populations to survive in the harsh desert environment. These practices not only supported the formidable fortress cities all over Rajasthan but also enabled agriculture in difficult conditions.

The Marwaris have evolved fascinating conservationist practices to collect, preserve, share and utilise rain water and fodder. The film also looks at the highly evolved systems of nomadism and relationship with trees. The villages of the Thar have amazing systems of water harvesting such as the kund or kundi; tankas; kuis; bawdis etc. Similarly, the desert farmer has devised an ingenious system to grow

and maintain the three excellent sources of fodder — sewan, jharberi, and khejari. These trees and bushes are consciously maintained even on farm lands.

However, in the last 40 years something new has happened. The introduction of tractors and piped water has led to the disappearance of the traditional systems. Today, ironically, it is the villages in the remoter parts of the desert that have not yet been 'modernised' that have enough to eat and to drink and fodder for the cattle during periods of drought. The 'developed' villages wait for water tankers and trucks from Punjab with fodder.

THE VILLAGE REPUBLIC

VHS(PAL), Col, 50 mins, Eng., 1995

Director : Christopher Rego

Sukhomajri in the Siwalik; Ralegaon Siddhi in the Deccan Plateau; Seed in the Aravali; and, Penchgani hills in Baripada district — these are not just the names of a few Indian villages, but of the true temples of modern India. These villages have dared to take control of their

environment into their own hands and change their economic fate. These valiant and innovative micro-efforts are a response to the growing environmental crisis and illustrate the fact that nothing can help Indian villages more than the implementation of Mahatma Gandhi's concept of the Village Republic.

While the population continues to grow rapidly, India's dependence on a biomass-based economy continues. Through these selected examples, the film shows how it is possible to face the challenge of meeting the high productivity needs sustainably and turn India into a land of milk and honey. The film illustrates the fact that environmental management in rural India has less to do with grasses, trees, afforestation, but is more a matter of giving power to the people to manage their natural resources.

HARVEST OF RAIN

VHS(PAL), Col, 48 mins, Eng., 1995

Director : Sanjay Kak

Indians have traditionally been great water harvesters — possibly the best in the world. All across the country there are numerous traditional technologies to collect and store rain water. The film pans from the Chittaur fort of Rajasthan to the guls of the Kumaon hills of Uttar Pradesh, the phads of Maharashtra and the tanks of Tamil Nadu, to capture strands of the myriad traditional water harvesting techniques.

Central to the vivid diversity of these practices is the principle that sound knowledge of managing natural resources existed in our history and there is a lot we can learn from it even today. The film shows how these traditions have been driven to the edge of decay by modern technologies and overcentralised, bureaucratic management systems.

Abhivykti Experience (continued from page 3)

d) What are its causes?

Now, the above two questions would centre the discussion around the issues of importance related to the area and of the people, and also would mean analysing causes for its occurrence.

e) What must be done to solve the problems?

This is directly related to the possible steps that could be taken by the group, after a thorough deliberation amongst themselves. A free-flowing exchange would encourage horizontal communication, and it would mean that people would have the

option to decide for themselves. It would also mean building a relationship that would be conducive to the developmental process.

Performing such a role is difficult and requires a tremendous amount of self discipline, control and an approach that is democratic. Developmental media doesn't possess the power and the network efficiency of the mass-media. It is solely dependent on the link person who is its carrier. As the combination of the two has vast scope, let us seriously consider this possibility and give it a try.

FACE TO FACE WITH MEGHNATH**Since how long, you have been working in Jharkhand?**

I am here in Jharkhand for the last 15 years. I came here in 1982. I came here in Palamu region. We started working on social issues. Palamu was known for bonded labour. So we started working on this issue. We tried to understand the reasons behind the prevalence of bonded labour in such a large magnitude. The reasons were of course political. We found out that the destruction and misery of tribals was due to the so called development process. The mines and other projects, big dams, new forest policies and so on. We took up peoples issues, started organising them. I was working politically but was not in the party as such. I was broadly in the ML movement. At one point of time I felt that to be a part of a political movement is not my cup of tea. In 1988 I came to Delhi. I had some friends in Delhi like Avinash, Tapan and others. Through the interaction with these friends I realised that communication can be a political movement - media can be used politically. I was already doing photography. It was my hobby. I had used this in political struggles for documentation. When I came down to Delhi I decided that I will do more on this. I did a course in CENDIT. After that I worked in Cinemart with Tapan Bose & Suhasini Mulay. In 1991 I went back to Ranchi with few things in mind. One important thing was to screen the existing films widely for the people. The other point was the production of films and other materials by people themselves. If I am making a film on tribals, I am an outsider making for them. But when a member of the community makes it, he is making for himself and for his community. There is a difference of an angle. With these things in mind we formed an organisation called Akhara. Akhara is a place where tribal come together to meet sing dance and discuss their issues. Our Akhara today is for culture and communication with modern things like video, photography and journalism. In essence what we are doing is using media for people's action.

Can you elaborate on how this media is going to help the people needs?

The mainstream media and films are far away from people. But there are people like Anand, Tapan, Shashi and so on. There is a big bunch of these kind of film maker who make films on people's issues and struggles. When these films are shown to the people they make a definite impact. For example Ranjan Palit's film on Baliapal - we are showing this film since 1990 in the struggles in Jharkhand. People have always taken something or the other from this Baliapal struggle. This film crosses the barriers of language. My experience is that when people see things related to their own life they do get absorbed in it. When it is said that 'nobody sees the documentary' it is not true. Anand Patwardhan came for a two days workshop in Ranchi. More than 70 people attended and sat through for more than 8 hour per day. The response to the screening was wonderful as well. So what we are doing is trying to create the viewership for these type of film. Secondly, we are trying to make films ourselves. Prakash is making films, Biju from our group is making films. And I think this whole thing is political action. We are five in our group. There are others who come and go. We make films on VHS, on people's problems and screen them for people. Some of our member do still photography. Some are writing in local newspapers on people's issues. We are also collecting folklores and songs of the people. We believe that the tribal identity is hidden in oral traditions. In essence what we are doing is to support the people's movements. Where there is a struggle in our area we are there. Financially we are not in sound condition at all. We work outside and bring in money for our efforts. Some people donate us film copies for screening. These type of efforts need more resources. For the mass screening we would like have a video projector. But that is a dream. We have a library of 60 video films on people's movement. We have built up a close relation with other like minded groups in our area.

Some people are demanding more freedom for press and other media but it is not going to help. What we need is an alternate channels for the people who are struggling. People are also realising the need for these efforts. For example one of our group member Biju went to document Bauxite mine struggle but he was arrested by the police. At that time people were organising a procession. People wanted their procession to be documented. They found out their cameraman was arrested by police. Immediately a people's delegation went to the police station and got Biju out from the police. According to the people Biju was the people's cameraman and how can police arrest him.

Situation in Jharkhand has changed since 80's with the advent of liberalization we have now multinationals in our area to fight with, so there is a urgent need to strengthen our forces and efforts.

KAISE JEEBO RE

Reviewed by Deepti Priya

This film focusses on the Bargi Dam, which was built on the Narmada river nearly twenty years ago. In the context of the ongoing Sardar Sarover project, an expose of the severe distortions caused by the construction of the Bargi dam is strategic. Pointing out the gross violation of people's right to their own homes and traditional livelihoods is extremely relevant for the state is going ahead in its plans which will create further violation and dislocation for large members of people.

As a campaign film 'Kaise Jeebo Re' is one of the best: it focuses on the articulation of ordinary villagers rather than on middle - class organisers; portrays the situation through words as well as very powerful images, has a historical sweep and perspective.

Will the film achieve its purpose? - of sensitising viewers to the issues involved, and help them to take a stand. The filmmakers hope to screen the film extensively in the valley - in Gujarat and in Madhya Pradesh, to audiences that are already anti-dam as well as to those that are pro-dam. The response of the audience needs to be carefully watched and documented for the true test of a film such as this is whether it manages to sway the opinions of those who are sitting on the fence, and, in part at least, of those who are as of now on the opposite side of the fence.

I must share misgivings I do have on this count, and a dissatisfaction with the genre of 'campaign film' itself. I will list this in the form of a number of question which are already in the air in the world of documentary filmmakers, activists, and critics:

- Does a campaign film convert anybody, or does it speak only to the already converted?
- Is the presentation of facts too narrowly selective, and therefore unconvincing: for instance not all anti - dam people are heroic but the ones portrayed in such a film will be and will also tug at our heart-strings and not all pro-dam people are dishonest but the ones we are shown will come across as distinctly dishonest.
- Would a campaign film have more power and depth if made by local movement participants: Is it feasible?
- Political messages are forefronted, and the people's culture

basically used as a backdrop, in the genre of campaign films. Is it possible to integrate more deeply the rhythms and ethos of the life and world of local participants, thus developing a fuller and more nuanced understanding of the inner meaning of such a struggle, and the diverse sources from which people draw their extraordinary strength?

- Do we need to look beyond the standardised reductionist format of "oppressor" and "oppressed" : of where an oppressive state has been unleashing "anti-people" developmental policies and where the people who resist are cast in a super-heroic mould.....?

These questions put out, let me reiterate that this film is one of the best in the genre: its power comes from the care and attention with which peoples have been portrayed; the old woman, stoic in a rocking boat that takes her to a Satyagraha meeting; the farmer with sad eyes who comments on city people's ignorance about land and plants and crops; the woman displaced from her home who rants at the film crew; the villagers who stand motionless in knee-deep water.....which climbs up to the chest, inches its way up to the chin.....until policemen lead them away.

The text does not always do justice to what the images suggest: the simple yet grand rhythms of a way of life that is being perhaps destroyed.

....At the premiere, filmmakers Jharna and Anurag commented on the contradictions inherent in the medium of film itself; and in the screening of the film in air conditioned comfort in Delhi. While the commitment and sheer hard work of this team may involve guilt in a section of the middle-class audience, what is more fruitful, to my mind, is that the work engender debate on both counts, the upfront issues that the film highlights and the subliminal issues, concerning the nature of communication and the meaning of human courage.

Video : 80 minutes

Directed by : Jharna Jhaveri and Anurag Singh

Produced by: Jan Madhyam

MD-4, Sahvikas Society

68, I.P. Extension, Delhi - 110 092

Tel/Fax 011-2217084

ALTERNATE ENVIRONMENTAL CONGRESS OF THE ENVIRONMENT LIAISON CENTRE INTERNATIONAL

- Declaration

We the participants of the Alternate Environmental Congress of the Environment Liaison Centre International held in Tilonia (Rajasthan, India) between March 10 and 14 , 1997 commit ourselves to a simple environmental ethic based on the principle that the world is made up of many villages and not just one global village. We have come from many different countries, cultures and backgrounds; from organisations small and large; local and global. Here, in this small village the struggle for basic needs and survival is the day to day reality, just as it is in most of the world. Tilonia, a place where environmental and human problems are solved with simple actions and optimism, dignity and dedication, these are sources of inspiration for the following recommendations which should be applied to all levels of society. Experience has shown that global UN conferences have done little to set an example of austerity and simplicity. They have had little tangible impact on the lives of the poor. Such conferences must

be avoided. No sustainable solution to improve, preserve, protect and conserve the environment is possible without the direct involvement of communities in the planning and implementation process. Space must be created for the oppressed communities to participate in decision making. Any move to bypass them leads to wastage of funds. The learning and unlearning process of governments, donors, planners and experts begins with the awareness and recognition that communities themselves have the capacity to identify and solve their problems. Consultants and urban experts are required only marginally.

It is foolish to think that environmental problems could be solved without respecting the knowledge, skills and wisdom of the people themselves. Campaigns and nonviolent struggles should be recognized as legitimate and democratic means of pressuring governments and donor agencies to stop the pollution and destruction of the environment. Numerous examples were shared at the Congress where status quo

governments have been forced to change policies and actions. Every citizen has a right to information on public expenditures incurred in their own villages and slums. Governmental and non-governmental agencies must be accountable and transparent to the communities they affect. Where industries are being established, local communities must have the right to monitor them for environmental safety.

The choice of technology must not overexploit or degrade natural resources, displace jobs, marginalise indigenous people or increase dependencies on funds and expertise from outside. Resources must be redirected from polluting dangerous and capital intensive technologies toward the development of ecologically sustainable solutions. The causes of rural-urban migration, the process of urbanisation and growing consumerism must be addressed and we need to ensure that there is broad based participation in decision making, planning and development of more people centered and sustainable human settlements. There is increasing evidence of spiritual

poverty on environmental issues which need to be addressed by all stockholders. We endorse the Code of Environmental Ethics and Conduct. We commit ourselves to extending demonstrative and practical examples of effective grassroots environmental action such as the eco-volunteer concept which promotes the recognition and support of local activists in their environmental struggles. The state of biodiversity and healing of ecosystems must be recognised as critical indicators in any alternative development model and be given top priority. The practice of analog forestry for the enhancement of biodiversity must be promoted.

It must be recognised that all action has social, cultural and political dimensions. These must be included in educational curricula. If these principles are not implemented the rapid decline in the quality of life for this and future generations, arising from environmental degradation, will continue.

EVENTS

Theater workshop

Pratidhwani announces an intensive training workshop on various aspects of theater with a social perspective. Social, political and cultural activists and students are welcome to participate.

Dates 20-29 June 97

Venue - Dunda, (near Uttarkashi)

for details contact

Shubhandu

L21A, Sheikh Sarai Phase - II

New Delhi - 110 017

Phone (011) 6486931

(c/o Centre for Workers Management)

EARTH VISION '97

The sixth Tokyo Global Environmental film festival Earth Vision is organising a film festival from 7 to 11 November 1997 in Tokyo. The purpose is to examine through moving images what makes an ideal and harmonious relationship among lives on Earth.

Eligibility

(A) Producers should reside in Japan, Asia, Oceania, Polynesia. Amateurs are also welcome.

(B) The festival accepts films of the following categories: feature films, television programs, videos, dramas, documentaries, animations and TV Commercials made for educational/Industrial/publicity purposes

(C) All entries must have been completed after 1994

Entry films

Entrants should submit a copy of the film on 1/2 inch video (VHS/NTSC, PAL SECAM) along with an entry form. Deadline - Thursday July 31, 1997.

Address:- Earth Vision Committee

c/o Global Environmental Forum

likura Building 3rd floor

1-9-7 Azabudai Minato-Ku

Tokyo 106 Japan

Film South Asia Festival

Himal South Asia is organising the first Film South Asia Festival from 18 to 21 September 1997 in Kathmandu. Film South Asia is a festival of documentary films, an interactive venue for film professionals and connoisseurs from all over the region. It will help develop the market for documentaries within and outside South Asia, promote a sense of community among independent filmmakers, and provide a quality platform for exhibiting new work.

For entries and more information contact:

Suman Basnet

Festival Director

FSA '97

GPO Box 7251, Kathmandu

RESOURCES

Pastoral Politics

A film on the Gaddi Herders of H.P.

VHS, Col, 29.14 mins, 1996

Produced by: Moving Images with CENDIT

Directed by: Sanjay Barnela and Vasant Sabherwal

A testimony to the endurance and expertise of the Gaddis, whose seasonal migration in high and remote mountains area has created a unique lifestyle, and unmatched knowledge of the natural rhythms of higher altitude climate, vegetation, and animal life, attempts at forcibly altering traditional lifestyles and livelihoods can be disastrous, and this film makes a case for a state policy that helps such a 'marginal' community where help is required, and for the rest accepts the contrimention or their ways.

TVE Films available from Cendit

Wondertree

In India, the neem tree is known as the village pharmacy - so numerous are its everyday uses, from pesticide and malaria cure to tooth brush, skin treatment, beauty product and even contraceptive. Neem's value has long been recognised in the East. So who really owns the tree - and who should benefit from its products? Finnish director Likka Vehkalahti's WONDERTREE looks at the remarkable tree, and the controversies it's aroused.

Length: 47'

Language : English

Production Co: Musafilmi

Producer/Director : Iikka Vehkalahti

Women in Paradise

For the low-lying Maldives, however, predictions of global warming and rising sea levels from greenhouse gases could have dire consequences indeed: the entire archipelago could slip beneath the very waves which today lap its seductive shores. But even if western nations peg back their carbon dioxide and other emissions, countries like India and China are already embarked on ambitious development programmes which could massively increase atmospheric levels of greenhouse gases. Why should India not build her economy on fossil fuels as Europe and North America have already done with conspicuous profligacy? Fraught with complexity and contradiction, the global warming debate gets a timely airing.

Length: 53'

Language: Portuguese, English

Production Co: Ying-Yang Productions

Producer/Director: Petter Nome and Torbjorn Morvik

Miracle in Calcutta

Like so many megacities in developing countries, Calcutta can't afford sophisticated water treatment, and polluted water is an all too real threat to the health of the Indian city's two million inhabitants. But, as Bjorn Vassness' inspiring film shows, a local initiative by fishermen has become an environmental success story. The 'miracle' in Calcutta is that recycling sewage reduces the risk of hazardous water-borne diseases, while offering employment, food and good health to its citizens through a now sustainable fishing industry.

Language: English

Length: 48'

Production Co: Univisjon

Producer/Director: Bjorn Vassness

Call of the Forest

All you men are useless, exclaims a Bastar woman, after trying in vain to persuade the village leader to call for demonstrations to protect the local forest which provides the tribal people with most of their needs. And so the women of Asna - until recently, a densely forested village in the central Indian state of Madhya Pradesh - set about organising themselves to defend it. Raman Mann's film re-enacts the women's stirring protest - and their final triumphant victory.

Language: English

Length: 30'

Director: Raman Mann

Production Co. Viewfinders

Science for Survival

Set in India, SCIENCE FOR SURVIVAL looks at a people's movement - spearheaded by ex-nuclear physicist turned activist and ecologist, Vandana Shiva - that has grown up against the perceived threat of 'reductionist Western science'. But is there a meeting point, the film asks, between western science and indigenous knowledge? Silk technologist Prabha Shekar claims that, if done sensitively, the fusion of modern science with indigenous knowledge can provide a powerful way forward for poor communities.

Length: 50'

Language: English

Production Co. International Broadcasting Trust

Producer/Director: Ani King-Underwood

We the Peoples

All round the world today grassroots groups are taking action to safeguard their environment. Commissioned by TVE from local producers, WE THE PEOPLES tells the stories of six inspiring community groups in Nigeria, India, Colombia, Latvia, Panama and South Africa - which show that there is no barrier between environment and human rights.

Length: 30'

Language: English

Production Co. Carlton Productions, TVE

Producer: Marc de Beaufort

Anima Mundi

The first collaboration between cinematographer Godfrey Reggio and minimalist composer Philip Glass produced the cult film KOYAANISQATSI, a futuristic documentary about the dehumanising effect of modern society. In ANIMA MUNDI, Reggio and Glass join forces once again to celebrate the mystery and wonder of the natural world in a haunting marriage of images and music.

Length: 28'

Language: No. commentary

Production Co. New York Institute of Regional Education

Producer: Lawrence Taub

Director: Godfrey Reggio

Seeds of Plenty, Seeds of Sorrow

Widely acknowledged as one of the most successful development strategies of the 20th century, the 1960's Green Revolution is credited with ensuring that India and other developing nations are no longer suffering from famine and hunger. But 25 years later, Manijira Datta's thoughtful documentary asks, who has been the principal beneficiary of the biotech package? The film reveals a darker, more problematical side to the Green Revolution. In India it has helped create a new serf class and the dramatic crop yields of the early years have fallen away in the wake of pesticide poisoning and short-lived miracle wheat strains.

Length: 50'

Language: English

Production Co. Media Workshop for TVE

Producer/Director: Manijira Datta

Ancient Futures: Learning from Ladakh

Perched in the Himalayas on the edge of the Tibetan plateau, Ladakh has one of the harshest climates on earth. For over 1,000 years, Ladakhis survived - and prospered - by husbanding their resources and protecting their land from overuse. Here economic life reinforces strong family and community ties. But for the last 20 years, Ladakh's culture and environment have been systematically eroded in the pursuit of Western-style progress. What is happening in Ladakh, claims director John Page, is a microcosm of social and environmental breakdown in the West, challenging assumptions about the nature and value of progress.

Length: 60'

Language: English

Production Co. International Society for Ecology and Culture (ISEC)

Producer/Director: John Page

CRI Newsletter

ISSUE 5

A global decomposition is taking place, we call it the Fourth World War—neoliberalism: the global economic process to eliminate that multitude of people who are not useful to the powerful—the groups called “minorities” in the mathematics of power, but who happen to be the majority population in the world. We find ourselves in a world system of globalization willing to sacrifice millions of human beings.

The giant communication media: the great monsters of the television industry, the communication satellites, magazines, and newspapers seem determined to present a virtual world, created in the image of what the globalization process requires.

In this sense, the world of contemporary news is a world that exists for the VIP’s—the very important people. Their everyday lives are what is important: if they get married, if they divorce, if they eat, what clothes they wear. But common people only appear for a moment—when they kill someone, or when they die. For the communication giants and the neoliberal powers, the others, the excluded, only exist when they are dead, or when they are in jail or court. This can’t go on. Sooner or later this virtual world clashes with the real world. And that is actually happening: this clash produces results of rebellion and war throughout the entire world, or what is left of the world to even have war.

We have a choice: we can have a cynical attitude in the face of the media, to say that nothing can be done about the dollar power that creates itself in images, words, digital communication, and computer systems that invades not just with an invasion of power, but with a way of seeing that world, of how they think the world should look. We could say, well, “that’s the way it is” and do nothing. Or we can simply assume incredulity: we can say that any communication by the media monopolies is a total lie. We can ignore it and go about our lives.

But there is a third option that is neither conformity, nor skepticism, nor distrust: that is to construct a different way—to show the world what is really happening—to have a critical world view and to become interested in the truth of what happens to the people who inhabit every corner of this world.

The work of independent media is to tell the history of social struggle in the world. Independent media has, on occasion, been able to open spaces even within the mass media monopolies: to force them to acknowledge news of other social movements.

The problem is not only to know what is occurring in the world, but to understand it and to derive lessons from it—just as if we were studying history—a history not of the past, but a history of what is happening at any given moment in whatever part of the world. This is the way to learn who we are, what it is we want, who we can be and what we can do or not do.

By not having to answer to the monster media monopolies, the independent media has a life work, a political project and purpose: to let the truth be known. This is more and more important in the globalization process. This truth becomes a knot of resistance against the lie. It is our only possibility to save the truth, to maintain it, and distribute it, little by little, just as the books were saved in Fahrenheit 451—in which a group of people dedicated themselves to memorize books, to save them from being destroyed, so that the ideas would not be lost.

This same way, independent media tries to save history: the present history—saving it and trying to share it, so it will not disappear, moreover to distribute it to other places, so that this history is not limited to one country, to one region, to one city or social group. It is necessary not only for independent voices to exchange information and to broaden the channels, but to resist the spreading

New Members of Communication Resources Network

The following organisations have been incorporated as CRN member:

- 1. INTEGRATED RURAL DEVELOPMENT AND EDUCATIONAL ORGANISATION (IRDEO)**
K.K. Singh,
Secretary
Wangbal P.O. Thoubal - 795 138
Manipur
Tel: 03848 - 22579
- 2. AGA KHAN RURAL SUPPORT PROGRAMME (INDIA)**
Barry Underwood
Choice Premises, Swastik Cross Road,
Navarangpura, Ahmedabad - 380 009
Tel: 0121-6427729, 464730, 404157
Fax : 464862
- 3. MAGIC LANTERN FOUNDATION**
Gargi Sen
President
J-1881 Chittaranjan Park
New Delhi - 110 019
Tel: 622 1409, 644 7151
Fax: 6858682
E-mail: magiclf@giasdl01.vsnl.net.in
- 4. NATIONAL COUNCIL OF DEVELOPMENT COMMUNICATION**
V.V. Dubey
Secretary
B-33/14-22, Koshlesh Nagar Colony
Nariya, Varanasi - 221 005
Tel: 311978
- 5. CENTRE FOR ENVIRONMENT EDUCATION**
Dr. Abdesch Gangawal
Scientist-in-charge
CEE North-East
North-Eastern Regional Cell, Chenikuthi
K.K. Bhatta Road, Guwahati - 781 003
Tel: 0361 - 565 382 Fax: 565914
E-mail: root@cee.ernet.in
- 6. BHARTIYA LOK-KALA MANDAL**
K.N. Nag
Advisor
Udaipur - 313 001
Rajasthan
Tel: 0294-529 296, 525 077, 560891
Fax : 524091
- 7. SAHABHAGI SHIKSHA KENDRA**
Ashok Bhai
4/487 Vivek Khand, Gomti Nagar
Lucknow - 226 010
Tel: 0522 - 393559, 342027
E-mail : ssk.lko@smy.sprintpg.ems.vsnl.net.in
- 8. THE OTHER MEDIA**
Deendalayan
K-14 Green Park Extension
1st Floor, New Delhi - 110 016
Tel: 685 6640, 686 3830
- 9. YOUNG INDIA PROJECT**
Narinder Bedi
Penukoda - 515 110
Anantpur Distt. (A.P.)
Ph: 08557 - 82221

Poster Workshops at Saharanpur

Two poster workshops were organised by Cendit at Vikalp Saharanpur. The first one was help-cum workshop with women on the international women's day 97. The other workshop took place in June 97. This workshop was more elaborate and was with forest workers and activist in the Ghad area of Saharanpur district.

On 8-9 March 97, Vikalp had organised a seminar. This seminar was in memory of Savitribai Phule and her historical contribution in the struggles of dalit women. A group of women activist decided to put a poster-story on the life of Savitribai Phule and her contribution to women's struggle linking with the present problems and issues in the womens struggle. Since the main focus was on dalit women, the activist linked the past experiences of Savitribai Phule on dalit education to present efforts made by women's struggle. In this efforts of poster-story Cendit personnel helped these women activists in visualisation as well as in different techniques and its uses in poster making. A vivid and colorful poster exhibition was made which was well received by participant women. This poster exhibition is been used in the educational programmes of the organisation.

Second workshop was organised in the village near Shakumbari at the sub-centre of Vikalp. 10 participant comprising village level activists and some village youths took part in this workshop. It was decided that the participants would prepare a set of posters on the forest issue. The issue was setting up of the village level forest committees, which are supposed to work with forest department. All the participant felt that because of their struggle and movement on the traditional forest rights of the people, the forest department has acceded to their demands and given a way to participation of the people in the management of the forest and forest resources. So they felt that the issue should refer to past struggles and carry on with the new demands and rights of the committees. Simultaneously they felt that there should be some guidelines for people also. With the brief discussion on the issue they were guided to prepare a script of 14 posters. The exercise of script writing was interesting as it involved the articulation of their own experiences. After the script they were guided through a stormy discussion on visualisation. It was a difficult task initially but afterwards they grasped it. The next session was on drawing, uses of colors, preparing layouts and uses of different techniques. This session was little longer as it involved a time for practice. While going through a last session they prepared a set of 14 posters.

In the feedback session they felt that it was a interesting and useful training and they would like to attend a longer training programme on this. The participants were very keen on showing their creations to other villagers. They were already in the villages with their campaigning material - with the poster exhibition, when the trainers team departed form the scene.

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lies of the monopolies. The truth that we build in our groups, our cities, our regions, our countries, will reach full potential if we join with other truths and realize that what is occurring in other parts of the world also is part of human history.

We call for the creation of a network of independent media, a network of information. We mean a network to resist the power of the lie that sells us this war that we call the Fourth World War. We need this network not only as a tool for our social movements, but for our lives: this is a project of life, of humanity, humanity which has a right to critical and truthful information.

*Statement by Subcommandante
Marcos of the Zapatista movement of Mexico.*

NET BENEFITS

Terry Hackett, TVE's Internet Specialist

COURTESY: NETWORK NEWS

In a few short years, the internet has developed out of all recognition. It has gone from the domain of the scientist and engineer to a means of global communication for every-one - from financial analysts in Hong Kong or Wall Street to NGOs in some of the remoter corners of the world. Worldwide, people are plugging into the low-cost communications offered by electronic mail (E-mail) and switching on to the opportunities of the World Wide Web, both as a publishing medium and a gigantic library on a global scale.

But is the Internet becoming a victim of its own success? Can the present infrastructure take the strain of the thousands of new subscribers signing up each day? When the millions of users in the US wake up and log on, the increased information 'traffic' - can snarl up the system, making a simple task like downloading a page or image - frustratingly slow. But with luck these problems may be no more than the growing pains of a network in its infancy. Perhaps a more serious obstacle is that information that you actually want to get your hands on can be very difficult to locate quickly. 'Browsers', the user interface software that allows you to navigate the Net, are often unable to make full use of 'search engines', the software tools that search the trillions of files which make up the internet, for the information you specifically want. Despite the problems, the Internet is an invaluable asset for NGOs and small organisations. In addition to its research and communications capabilities, the Net has no 'gatekeepers', so no one is going to stop you publishing whatever information you want.

TVE has used some of the latest web programming technologies in the new Moving Pictures 6 On-line Catalogue, with the aim

of creating something that is both user friendly as well as comprehensively searchable. It is also available in 'text only' form so it should be easy to use for anyone with access to the World Wide Web, anywhere in the world. It can be found via TVE's home page <http://www.tve.org>

A good example of the immediacy and creative potential of the web occurred at the recent VRC conference in Harare where MFD's Chris Kabwato demonstrated TVE's new web-site. Moving into the VRC map page, he positioned the cursor on Zimbabwe. Up came publicity on MPD and their latest feature film *Everyone's Child*. Quite a few VRCs are already operating their own web sites and TVE would like to encourage others to follow in their footsteps. These sites can be hyperlinked to each other and to TVE's site, helping to channel visitor 'traffic' from one to another. The most successful web sites balance interesting content, which is regularly updated, with effective but simple graphics and pictures. This is essential, as complicated design and images consume time when downloading to users' screens, and it is speed and ease of access that is fundamental to success on the Internet.

Many VRCs have shown interest in a new training opportunity from Oneworld Online, the supersite which represents more than 120 partners in the fields of human rights, environment and sustainable development. Via e-mail, Oneworld Online is holding a course on HTML (Hyper Text Mark-up Language - the programming language of the web). This will enable participants to create their own web pages and sites.

For further information contact TVE.

Events

Big in Japan and China

All eyes will be on North East Asia later this year: November kicks off with the first major event of TVE's EETPC programme a 10 city mobile film festival tour of China. Developed with long-standing Chinese VRC partners ISTIC, and the British Council, the festival will present 20 films from TVE's Moving Pictures Catalogue to a total estimated audience of 2000,000. Local and national broadcasts of the mandarin versions should bring viewing figures closer to the 300 million mark.

Following the tour of China, attention will move across the Sea of Japan to Kyoto, where the 3rd Conference of the Parties to the UN Framework Convention on Climate Change will be held. TVE Japan and the EARTH VISION Organisation are co-operating in organising an environmental film festival in Kyoto at ECO JAPAN '97, the Global Exhibition of Environmental Equipment and Technology. The festival will be held on the 6th and 7th of December at the Kyoto Trade Centre 'Pulse Plaza'. Four to five films will be screened, including *Can Polar Bears Tread Water?* - a global

warming film. There will also be a symposium of film makers who have been active in making environmental films. Ayako Nezu, co-ordinator at the Tokyo office, asks anybody planning to attend the climate conference in Kyoto to look up TVE Japan.

Film South Asia '97

Himal South Asia magazine, the organiser of Film South Asia '97, regrets to announce the re-scheduling of the first-ever South Asian documentary film festival due to

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Resources

Collision Course

Golf started as a pastime of peasants and shepherds, putting their golfballs across the open moorlands of Scotland. Today, it's the most popular participation sport in the world: not just a potent symbol of power and wealth, but a multi-million dollar business - and the cause of the most rapidly increasing form of land development. With developers greedy to snap up new sites for luxury golfing resorts, the global golf boom is engulfing Asia and the Pacific Rim, and more and more communities are seeing their rice-paddy disappear under putting greens. Digging beneath the lush turf of the golf course, Naomi Sodetani unearths more controversial issues: land and water use, urbanisation, loss of habitats and species, and the eviction of indigenous, low-income communities from their land.

Country : Hawaii
Length : 56'
Language : English

Tukang Sampah: Masters of Waste

Forty thousand people in Indonesia earn their living from rubbish. It's a US\$50 million a year business, vital - as in so many developing countries - to the economic and social development of cities. Recycling municipal waste has transformed Surabaya into Indonesia's cleanest city. Boris Terpin's delightful film follows several of its practitioners; Slabat, a bottle picker; Suley, his glass collector, who supplies local recycling factories; and the proud, yellow-suited 'waste masters' of Surabaya now financing their own literacy and re-employment programmes. But successful recycling depends on a delicate balance of supply and demand - one all too easily upset by the relentless dumping of waste from industrialised countries. As an exasperated Environment Minister Emil Salim asks them: "Why don't you exploit your own waste?"

Country : Germany
Length : 45'
Language : German, English

Inside The Poison Trade

Leaking drums of toxic waste discovered on Nigeria's Koko beach in 1988 helped to alert the world to the threat posed by the dumping of toxic waste. The drums, from the Italian chemical industry, were loaded on to the ship The Karin B, destined for the UK. Banned from docking by the British government, the ship was sent back to Italy. But the Karin B was only one of many ships carrying toxic waste destined for the developing world. **INSIDE THE POISON TRADE** was first broadcast during the negotiations for the Basel Convention to control dumping of hazardous waste. With the Treaty now in force, the film is a potent reminder of the threat unwanted toxic waste can pose to Third World governments hungry for hard currency.

Country : France/UK
Length : 52'
Language : English, French

Uranium

Uranium from Canada's Radium City mines was used to make the atomic bombs that destroyed Hiroshima and Nagasaki. Today the Canadian federal government requires that it only be sold for peaceful purposes. But, claims this disturbing documentary, the pollution from uranium waste has become a time bomb for Canada's native people, and threatens to be almost as devastating as those dropped to end the Second World War. By the year 2000, 300 tonnes of uranium waste, containing radioactive by-products which contaminate local water supplies, will have been dumped on land traditionally used by the Mohawk. Greed and chauvinism have triumphed over the collective wisdom of Canada's native population.

Country : Canada
Length : 48'
Language : English

Apocalypse Later

The third June Goodfield's documentaries on population and resources contrasts attitudes towards population programmes in China and India - two countries which account for a third of the world's ten billion people. In India, "the government is trying to control what it considers to be a demographic crisis by coercive methods," claims a member of the All India Women's Demographic Association. "Its view seems to coincide with that of aid agencies or ruling circles which try to say that the overpopulated Third World is responsible for damaged global ecosystems." In China, the government has always recognised the key role of education in population management and insisted every girl and boy attend school. But Draconian laws designed to reinforce China's one-child policy have led to systematic and widespread evasion.

Country : UK
Length : 50'
Language : English

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shutdowns in Kathmandu in the third week of September. The festival, originally set for 18-21 September, will now be held on 25-28 October. The organisers apologise for the inconvenience that this change of dates will mean to filmmakers from all over South Asia and overseas, as well as Kathmandu enthusiasts, who have planned to participate and make this festival a success. The shift in dates has been necessitated by the announcement of 'Nepal Bandh' programmes on 17, 18 and 19 September.

*There is still time to send your entries.
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